

THE UNIVERSITY OF CALIFORNIA SAN DIEGO
DIVISION OF ARTS AND HUMANITIES
DEPARTMENT OF MUSIC
PRESENTS

TOCSIN

LE LIVRE DES CLAVIERS

RED FISH BLUE FISH

THURSDAY, NOVEMBER 15, 2012 - 8:00 P.M.
CONRAD PREBYS MUSIC CENTER EXPERIMENTAL THEATER

THANK YOU

red fish blue fish wishes to dedicate this performance to Philippe Manoury: with gratitude for eight years of deeply musical experiences, intense collaborations, great teaching, and life-affirming inspiration. Thank you, Philippe, for what you have given to your students and colleagues at UC San Diego.

We would like to thank the Music Department for their support in building new frames for our sixxen. In particular we are grateful to Stephen Solook for his initiative and to Leah Bowden, Neal Bociek, Brady Baker, Don Johnson and the entire Campus Research Machine Shop for their invaluable help.

PRESENTS

RED FISH BLUE FISH

Leah Bowden
Eric Derr
Dustin Donahue
Jonathan Hepfer
Ryan Nestor
Steven Schick
Steven Solook

PROGRAM

Lewis Nielson (b. 1950)

Tocsin (2009)

Philippe Manoury (b. 1952)

Le Livre des Claviers (1987–1988)

- I. Marimba Quartet and Gongs
- II. Marimba Duo
- III. Sixxen Sectet
- IV. Vibraphone Solo
- V. Marimba Quartet and Gongs
- VI. Sixxen Sextet

Nielson, *Tocsin* (2009)

I've spent a good bit of time reflecting on the progress of revolutions throughout the 19th and 20th centuries from the perspective of how each movement toward revolution continued in some fashion the ideas of the previous one. Contemporaneous to each event—the revolutions of 1848, 1871, 1905, 1917, and 1919—as well as in later reflections, a great deal of insightful and elegant analysis exists that projects a framework individuating the causes of each revolution respectively while showing how each developed from the previous one, sometimes with greater success, sometimes with tragic results. These analyses (by Marx, Luxemburg, Mehring, Lenin, Marcuse, and others) embody both a relational sense of progression from one event to the next, while also clearly demonstrating the differences that caused this one to have issue, another to fail.

The dialectical logic of this history also has clear formal and structural implications expressible as artistic mechanisms as well. I decided to take this as a challenge, ringing the tocsin for each of the revolutionary movements from 1848 to the 20th century and presenting each event in its individuality and connectivity. This said, I did not set out to paint a series of pictures romanticizing revolution or revolutionaries. The apparent chaos of each event contained internal connections that, beyond their application to structure, show the relevance of dialectic to art not only in the construction of sound objects but in how transformations take place and relate to each other.

The preferred arrangement of the performers arrays them across the stage front with a conductor in front. An antiphonal performance would be possible but the clarity of motions between percussion “stations” will likely be more effective and clear in line rather than in the round. *Tocsin* was written at the request of Steven Schick for red fish blue fish. It is dedicated to him (and the ensemble) with great respect, admiration, and love.

Lewis Nielson

Manoury, *Le Livre des Claviers* (1987-1988)

Le Livre des claviers (“Book of the Keyboards”) includes six relatively brief pieces designed to exploit the various possibilities of tuned percussion instruments laid out in the style of a keyboard and played with mallets. The techniques associated with these instruments were greatly developed during the course of the 20th century. If one compares Debussy’s use of the xylophone with that of Messiaen, and later Boulez, one observes a clear progression that brought mallet percussion (from the marimba to the xylomarimba) into a true soloist’s role.

In recent years, techniques employing perpetual motion with four mallets have pushed the possibilities even further. It is not just about developing a technique, however, but rather actualizing musical configurations that would have been impossible even a few years ago: polyphony, and the succession of chords of different natures at great speed. This strongly motivated my choice of mallet percussion.

Moreover, the construction of new acoustic instruments like the sixxens permitted me to tackle new scenarios in this sense: the notion of pitch is no longer predominant, but rather, it becomes more complex.

Philippe Manoury
(trans. Rebekah Ahrendt)

Lewis Nielson (b. 1950)

Lewis Nielson studied music at the Royal Academy of Music in London, England, Clark University in Massachusetts, and the University of Iowa, receiving a Ph.D. in music theory and composition in 1977. He served as a professor of music theory and composition at the University of Georgia, where he directed the University of Georgia Contemporary Chamber Ensemble for 21 years. In 2000, he joined the composition faculty of the Oberlin Conservatory of Music where he is currently the director of the division of contemporary music, the chair of its composition department and professor of composition.

In addition to his pedagogical credentials, Nielson is a composer who is beginning to be recognized around the world. As Anthony Aibel of the New York Concert Review has noted, "Lewis Nielson is a master composer, an American original. He deserves to be better known, and I think it is simply a matter of time." His works have been performed throughout Europe and North and South America. The Italy Percussive Arts Society awarded a top prize to *Tocsin* for percussion sextet. He has received a Fulbright-Hays grant from the French government and others from the National Endowment for the Arts, the Ibla Foundation in Sicily and the International Society of Bassists. He has been a resident composer at the Charles Ives Center for American Music, the Delius Foundation, Meet the Composer and the Georgia Council for the Arts.

Philippe Manoury (b. 1952)

Born in 1952 in Tulle, France, Philippe Manoury began playing music at the age of nine. Very quickly he taught himself how to compose, and at the beginning of the 1970s, definitively embarked on the path toward being a composer. His first musical influences were Karlheinz Stockhausen, Pierre Boulez and Iannis Xenakis.

Participating in major contemporary music festivals and concerts since age 19, Manoury made a name for himself with the performance of *Cryptophonos*. Upon his return to France in 1981, he was invited to be a researcher at IRCAM. From 1983 to 1987, he was in charge of pedagogy at the Ensemble Intercontemporain. He went on to be a professor of composition and electronic music at the Conservatoire National Supérieur Musique et Danse de Lyon (1987–1997). From 1998 to 2000, he was an official of the Académie Européenne de Musique at the Festival d'Aix-en-Provence. His works include every genre: solo pieces, mixed electronic music (most recently *On-Iron* for choir, video, and electronic music, and *Partita I*, for viola and electronic music), chamber music, and choral and orchestral works.

Since fall 2004, Philippe Manoury has lived in the United States where he teaches composition at UC San Diego. His career has been marked by numerous awards: the SACEM award for chamber music (1976), grand prize for composition by the city of Paris (1998), the SACEM grand prize for symphonic music (1999) and an award from musical critics in 2001 for *K...*

Thursday, November 15, 2012 - 8:00 p.m.
Conrad Prebys Music Center Experimental Theater

<http://music.ucsd.edu/concerts>



Audience members are reminded to please silence all phones and noise generating devices
before the performance.

As a matter of courtesy and copyright law, no unauthorized recording or photographing is allowed in the hall. The
Conrad Prebys Music Center is a nonsmoking facility.

A black and white photograph of a city skyline at night, with numerous skyscrapers illuminated and their lights reflecting on the water in the foreground. The sky is dark, and the overall mood is serene and urban.

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UPCOMING CONCERTS

Thursday, February 7th, 2013

8:00 pm

Mandeville Auditorium

and

Thursday, May 9th, 2013

8:00 pm

CPMC Concert Hall
