

WELCOME!

Conrad Prebys Music Center Concert Hall
September 23, 2013 7PM

Improvisation.....Bonnie Lander

Psappha (1975).....Iannis Xenakis (1922-2001)
Jonathan Hepfer, percussion

Piano Sonata No. 7 (1944).....Viktor Ullmann (1898-1944)
I. Allegro Gemachliche – Meno Allegro
Siu Hei Lee, piano

Invocaciones (1986).....Roberto Sierra (b.1953)
II. Al hacedor de nubes
I. Al guardian de los caminos
Tiffany DuMouchelle, soprano
Stephen Solook, percussion

Ultima (1996).....Philippe Manoury (b. 1952)
Curt Miller, clarinet
Eric Moore, violoncello
Todd Moellenberg, piano

Lied/Lied (2013).....Nicholas Deyoe (b. 1981)
Batya MacAdam-Somer, violin and voice

Sound Advice (2013).....Adam Tinkle (b. 1986)
Adam Tinkle, soprano saxophone

From *mayor taco ghost* (2013).....Bob Pierzak (b. 1984)
“this is where”
“pink/green cream”

Excerpts from *Ruratae* (2013) Andrew Allen (b. 1985)
Susanna Var, artwork



electron

John Percussion

Stephen Percussion

36, 39, 39, 36, 36, 39 | 30 33 33 30 30 33 | 33, 36, 36, 33, 33

Bonnie is a vocalist with a specialty in improvisation. As of late, she is exploring the theatrical elements implicit in singing, and how those elements can be exploited to add another layer or surreality to her performances.

Jonathan Hepfer: percussionist. Interested in the plastic arts, literature and philosophy.
Iannis Xenakis: my "prism" of the 20th Century. Revolutionary. Architect. Composer.
Sappho: "tell everyone: now, today, I shall sing beautifully for my friends' pleasure."

Siu Hei is a 3rd-year PhD IS student with a focus in critical musicology. He continues to present solo recitals and chamber music alongside his academic endeavor.

Before Viktor Ullmann was called up to the gas chambers, his fellows at the Theresienstadt Concentration Camp asked him to leave his music behind. Instead of the trauma of war, the dense counterpoint reminds us of the legacy of absolute and autonomous music, including his teacher Arnold Schoenberg, his contemporary Paul Hindemith, and no less our good old J.S. Bach. The occasional labels of orchestral instruments on the manuscripts leave us wonder: did he want to orchestrate the sonata, or was he only evoking a symphonic style?

Stephen Solook: I used to have a twin, his name was Scott and he plays bass. Steve's used to rule this school, thanks Kyle. Things are a changin'.

Tiffany DuMouchelle: My name is Tiffany. I have a cat named Luna, a hummingbird named Sam, and I like butterflies.

Piece summary: This work is in Spanish. Mvt.II translates as "The maker of clouds". Mvt.I translates to "As guardian of the pathways".

Ultima explores the difficulties in communication between the three instruments, just as it is difficult for these three instrumentalists to communicate during rehearsal.

Batya MacAdam-Somer is a pickle fanatic and has been listening to a lot of GNR this summer. Nick Deyoe is a metalhead who occasionally wears his wife's earrings. Batya and Nick collaborated in the spring of 2013, using texts by Batya that deal with her relationship to classical music and the violin. Nick set fragments of these texts to music that he composed and the result is lied/lie. More recently, Nick and Batya completed a Cutting Edge marathon, watching the original 1992 romantic comedy along with The Cutting Edge 2: Going for Gold and The Cutting Edge 3: Chasing the Dream.

Adam is a lover of the outdoors frequently driven inside for bigger reverberations. As a co-founder and leader of the Universal Language Orchestra, Adam has conducted groups of children in experimental improvisation at the Carlsbad Festival, the Museum of Contemporary Art San Diego, and other local venues. His favorite form of fire is bon-

These songs are part of an album called *major taco ghost*. They were recorded by Colin Zyskowski in Studio A at UCSD. They feature Jacob Russo on percussion, Tommy Babin on bass, Andrew Allen on tuba, Ian Carroll/Drew Ceccato/Paul Hembree/Adam Tinkle on horns, Joe Mariglio on synths and Bob Pierzak on piano/synths/vocals. They were mixed by Joe Mariglio/Bob Pierzak. Bob Pierzak is originally from Connecticut. An avid tennis player/instructor, he is also currently the Hot Dog King of Boston.

Ruratac uses a unique physics-based audio engine that simulates the sonic vibrations of musical instruments. This engine is a result of Drew's PhD dissertation research (in computer music). This game is our way of sharing that research with other people in a meaningful and still educational way. It is a physics sandbox that allows users to create things and hear what they sound like when they are struck, plucked, shook and torn apart. For development news and a downloadable copy of the game, please visit: <http://www.ruratac.com/>