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 non-smoking facility.

This concert is dedicated to the memory of Bernard Parmegiani, who passed away last month.

Cercles de Feu is a composition written especially for János Négyesy, to whom it is dedicated. It is the first chapter of the Four Seasons / Four Elements project which will be presented in a fully staged version when all four pieces are completed. Cercles de Feu is inspired by The Psychoanalysis of Fire, a book by French philosopher Gaston Bachelard. It refers to four “complexes” coined by the writer. It is written for violin (acoustic and electric), the Sphere, a sculpture by Fred Thieme that is also used as a sound object performed by János Négyesy, live sound processing and triggering of recorded sounds, and video. The latter uses in particular eight computer paintings by János Négyesy, chosen to be a match and an inspiration for each of the eight movements. Premier cercle (acoustic violin): brûlure, incendie, destruction (burn, building/forest fire, destruction). Deuxième cercle (acoustic violin): le Complexe de Novalis (1772-1801, early German romantic poet and theoretician). Impulsion towards fire caused by rubbing, the need of a common heat; consciousness of the intimate heat, reciprocal fusion, communion from inside. Troisième cercle (sphere): Atechgah, the place of fire, the temple in Azerbaijan where Zoroastrians held fire rituals. Quatrième cercle (electric violin): le Complexe de Hoffmann (1776-1882, romantic writer). Poetic excitement induced by liquor, flambeed punch, firewater - taste of “eating the fire”, interference between craziness, intoxication and reason, enjoyment. Cinquième cercle (sphere): Vivacité, passion désir. Sixième cercle (violin): le Complexe de Prométhée (after Prometheus, a Titan that gave the knowledge of fire to humankind in Greek mythology). The force that drives us to reach up to and beyond the knowledge of our fathers and our mentors into new realms. Septième cercle (sphere): Étincelle, arc électrique, foudre (spark, electric arc, lightning bolt) Huitième cercle (violin): le Complexe d’Empédocle (after Empedocles, c. 490–430 BC, Greek pre-socratic philosopher). The fusion between love, death and fire, resulting from the fascination, the temptation to throw oneself in fire to fuse into nature and disappear without trace.

Cercles de Feu has been made possible with the invaluable assistance of Trevor Henthorn, to whom I am very grateful.

Music: Nicolas Vérin
Max-MSP programming: Nicolas Vérin, with help from Jean-Marc Sullon (Centre Henri Pousseur, Bruxelles) and Ben Pievsner.
Video: conception by Nicolas Vérin, realized by Trevor Henthorn with the help of David Espiritu and Edward Nieto.
Staging and lighting counsel: Tom Dugdale
Event Manager: Antonio Estrada

NOTES

This concert is dedicated to the memory of Bernard Parmegiani, who passed away last month.

Bernard Parmegiani (1927–2013)

C O N T A C T U S
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**PROGRAM**

**Biographies**

**Notes**

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**Violostries** (1962)  
Bernard Parmegiani (1927-2013)

- **Solo violin piece 1** (1981)  
  Nicolas Vérin (1958 - )

- **... de la terre** (2001)  
  Kaija Saariaho (1952 - )

- **intermission**

**Cercles de Feu** – World Première  
Nicolas Vérin

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**JÁNOS NÉGYESY**

János Négyesy was born in Budapest, Hungary and studied at the Franz Liszt Academy of Music and later at Dernold in Germany. He left Hungary in 1965 and from 1970-74 was concertmaster of the Berlin Radio Orchestra. He lived and worked in Paris, Vienna and New York before joining the UCSD faculty in 1979. Long an advocate of new music, Mr. Négyesy has appeared at major festivals throughout the world and premiered hundreds of new works written specially for him. He also gives master classes worldwide. In addition to performing, recording and teaching he has written a definitive study of contemporary violin techniques. Recently he has been receiving acclaim for his expertise as master of the Mathews’ electronic violin. In addition to his interest in new music, he is an exponent of the standard violin repertoire as well. János Négyesy is also a very inventive and masterful visual artist, in particular with a prolific production of computer paintings which have been presented in several galleries and can be seen on the internet.

**NICOLAS VÉRIN**

Captivated by musical gesture and the life of sounds, Nicolas Vérin explores in a singular manner a fascination for time and its complexity. His many influences, from jazz to electronic music, have given him an unusual style, apart from the main trends of French contemporary music, combining energy and subtleness. While rooted in electroacoustic music and its approach based on composing with sounds rather than notes, he also wrote many instrumental pieces and specialized particularly in music mixing live performers and electronics, whether fixed sound or live processing. At the basis of his work are the musical gesture and the life of sound and its morphology. Nicolas Vérin has studied in Paris Conservatory with Pierre Schaeffer and Guy Reibel and at UCSD with Jean-Charles François and Roger Reynolds, where he got a PhD in 1986. He received commissions from the French Ministry of Culture, Radio-France, INA-GRM, and several festivals. He was composer in residence in the MIDI-Pyrénées region and was awarded twice the grant Villa Médicis hors les murs. He came to UC San Diego this quarter thanks to a Fulbright Grant to work on the composition premiered tonight. Vérin’s music, published by Editions Jobert and Dhalmann has been performed and broadcasted worldwide. Several of his pieces are available on CD, in particular: 4 pieces for soloist and tape (INA-GRM - iTunes, Virgin), Chasé-croisés (NVCD 1001 available on cdbaby) and In Vino Musica, GMEA MP01 - reissued on OKCD (on cdbaby).


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Kaija Saariaho started her studies at the Sibelius-Academy in Helsinki, with Paavo Heininen, and later took lessons from Brian Ferneyhough and Klaus Huber in Freiburg. From 1982 on she worked at the Paris IRCAM and is performing research on the acoustics of instruments using computers. Her interest is attracted in finding hierarchical organization-models for timbre and composition and their interaction. Studies on the acoustic properties of the violoncello led her to organize music according to the dissonance-factor of the timbre, from pure ‘consonance’ tones as in flageolets to very brutal ‘dissonant’ scratching using excessive pressure on the bow.