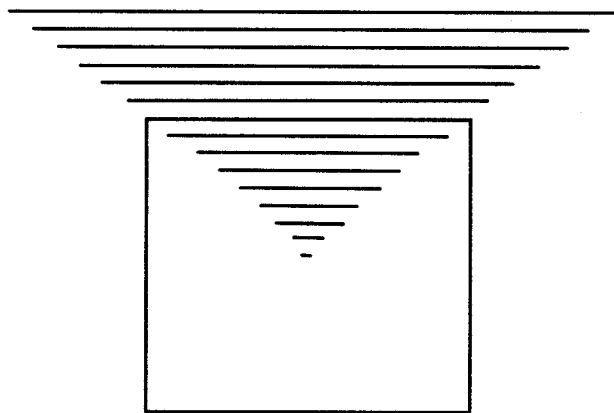


SCRIPT - RESCRIPT



Rescript: drawings in reference to *Repeat After Me* project by Nichole Speciale

Repeat After Me is a series of works centered around the idea of repetition and translation. The project started with a series of drawings in which I would make a gesture on paper using a pre-acknowledged art-making material and then repeat that gesture using thread and needle on the same plane of the paper either copying directly, mirroring, or rotating the first gesture. This action was prompted by thinking about how a repeated action while understood to be another iteration of the same thing, cannot be due to the passing of time and consequently space. It was also an action to call attention to the difference between lines continuously drawn by the hand and lines formed by connecting two points.

Repeat After Me relates to lines of counterpoint and gesture in music. Counterpoint has been an important element of music for centuries. Each piece on this recital works with counterpoint differently. Furthermore, the pieces also serve as a metaphor for the collaborative spirit. Each line on its own is not as strong as the whole.

The *Rescript* drawings were made as the bookend to our discussion and serve as an iteration of the *Repeat After Me* project. With these drawings I performed similar gestures of iteration, but in this series, the initial line drawing placed on the page is one that tries to follow a musical line in each of the pieces on the concert.

The first mark is made by placing one point on the page. Then, thinking about the resulting line, the next point is placed. Each gesture is made as if forming a constellation. The marks are more about the traveling from point to point than they are about the resulting form or shape, which is why it might be more accurate to call them gestures.

- Nichole Speciale

SCRIPT-RESCRIPT

Rachel Beetz, flute
Nichole Speciale, artist
University of California – San Diego
Conrad Prebys Music Center Theatre
February 7, 2014 7PM

Piccolo und Rauschen (1996/7) Peter Ablinger (b. 1959)

Nidi due pezzi per ottavino (1979) Franco Donatoni (1927-2000)

Trio for Flutes (1972) Morton Feldman (1926-1987)
+ Michael Matsuno + Christine Tavalacci

émoi (2010) Evan Johnson (b. 1980)

Superscriptio (1981) Brian Ferneyhough (b. 1943)

13 Degrees of Darkness (2013)* Alvin Lucier (b. 1931)
+ Christine Tavalacci *World Premiere

You are invited to remain afterwards to view the drawings and installation.

Piccolo und Rauschen (1996/7)

Everything Always

Rauschen (White noise) is the totality of sounds - "everything always" in its acoustic representation. Comparable to white light that contains all colours, white noise contains all frequencies, and - poetically speaking - all music.

The Mirror

Rauschen therefore is maximum density, maximum information. But it is also the opposite: no information, maximum redundancy. For me it is less than nothing, less than silence. Silence ceased to be silent long ago. It is crowded now. Full of ideas, sentimentality, and reminiscences (of privacy, religion, nature, and within music: John Cage). The idea of Rauschen furthermore is not empty: there is the ocean, the noise of trees in the wind, an old analog radio tuned between two stations. The difference between silence and Rauschen becomes clear when we are exposed to it, when we "listen" to it. Cage taught us how many things are left to hear when we listen to silence, that silence does not exist at all. However, being exposed to plain white noise is different. It is not just that we no longer hear the grumbling of our neighbour's stomach. The reason why we hear "less than nothing" is that we cannot connect to it by just listening. It is simply too much. We can't do anything with it. The only thing that is left to do is to produce illusions, i.e., to hear something "in" the noise that is not there, that can be perceived only individually - to project our own imagination onto that white "screen". In this way Rauschen works like a mirror, reflecting back only what we project onto it.

The Plane

Another coherence that guided me to Rauschen ("surface noise"), or to sounds with a high spectral density and relatively static envelope, was the desire for plane. Plane in the sense of a large colour field by Barnett Newman; plane as opposed to figure (Gestalt). In the early 1990's, some forty years after "Onement I," there was nothing in music that came close to that idea. Ligeti had the structural potentiality for plane in this sense, but he was not interested. He was interested in the dynamic shape, the dramaturgic envelope of the orchestral masses. La Monte Young's fifth, from 1960, was so to speak really in touch with plane, and it was probably the most figure-less (gestaltlos) music up to that point. But in opposition to Ligeti Gestaltlosigkeit fulfilled itself here in temporal categories; the vertical (spectral) dimension holds on to the identity and definiteness of a musical interval, a strong remainder of the tradition of musical Gestalt.

- Peter Ablinger

The Piccolo is at the edge of the noise spectrum in this work. The tones barely emerge from the noise. We are unable to hear the singularity of the piccolo through the noise, only the fluctuations or edges of its own sound. Our actions are small, but it is those which affect the world around us.

Nidi Due pezzi per ottavino (1979)

Oxford English Dictionary

nidus [nīdəs] – noun (plural nidi)

- 1a. *Biol.* A medium or place suitable for the nurture of germinal elements, eggs, embryos, etc.; a matrix *Obs.*
 - b. *Zool.* A place or structure in which the eggs of an insect or other animal develop. Also: a collection or cluster of eggs; an egg-case. *Now rare.*
 - c. Chiefly *Med.* And *Veterinary Med.* A source, focus, or reservoir of infection; a place (in the body or the environment) harboring bacteria or other pathogens; a centre of a disease process.
 - d. *Bot.* A place or substance in which spores or seeds can develop. *Now rare.*
 - e. *fig.* A generative source, an origin; a place where some quality or principle is fostered.
- 2a. A place in or around which a substance is formed or deposited; a centre of deposition, crystallization, etc.; a nucleus. Also *fig.*
 - b. *Pathol.* and *Radiol.* The core of a bone tumor or cyst; *spec.* the usually non-calcified and radiolucent centre of an osteoid osteoma.
 - c. *Pathol.* and *Radiol.* A cluster of anomalous veins forming the core of an arteriovenous malformation.
3. A place where something is embedded, lodged, or attached. *Now rare.*

Merriam-Webster Dictionary

nidus, n

1. a nest or breeding place; *especially:* a place or substance in an animal or plant where bacteria or other organisms lodge and multiply
2. a place where something originates, develops, or is located

Beginning with a traditional two-line counterpoint separated by register, the lines grow, influencing each other, developing beyond what could be achieved on their own. In a sense, the lines infect each other with inspiration to grow. A disease is not always negative. A meeting is often the beginning

Trio for Flutes (1972)

The title, *Trio for Flutes*, was given to the work by Eberhard Blum; Feldman himself gave it no title. The piece received its first public performance in a concert in the Ballhaus Naunynstrasse, Berlin, on May 31, 1989. The performers on that occasion were Eberhard Blum, Christiane Hellman and Johanna Kassner. In his introductory remarks in the program booklet for the premiere, Eberhard Blum wrote:

"In the autumn of 1988, in the middle of my preparations for the concert series 'Stationen der musikalischen Moderne', I remembered that when Morton Feldman lived in Berlin in 1972 he had written a composition for three flutes and dedicated it to the Hungarian, Sophie Kotanyi. This composition has never been premiered. The original manuscript remains the property of Sophie Kotanyi. Now she has agreed that, after all these years, the composition shall at last be given its first performance. Morton Feldman has written a series of much larger chamber music works in which the flute plays a central role. These are: *Why Patterns?* (1978), *Crippled Symmetry* (1983), *For Philip Guston* (1984) and *For Christian Wolff* (1986). All these works gain more and more in importance, and very different composers (Nono, Ligeti, Walter Zimmermann) refer in their own work to Feldman's musical thinking. With today's premiere, this *Trio for Flutes* complements Feldman's 'large format works' with a 'small drawing'."

Sophie Kotanyi was born in Budapest in 1953. Her parents belonged to a group of intellectuals, philosophers and fine artists in that city. After escaping from Hungary in 1957 she grew up in Brussels and since 1971 she has been living in Berlin. She met Feldman during his stay in Berlin in 1971/72 and he wrote *Trio for Flutes* for her as a dance piece. Subsequently, she graduated from the Deutsche Film- und Fernsehakademie (German Film and Television Academy) and has since become famous as a film writer and director.

- Eberhard Blum

A meeting. Three lines create a chord. Their closeness in pitch space creates acoustic beating unique to that moment, to those three. It is brief, but forever.

émoi (2010)

émoi (esmai, confusion, agitation...) – dismay, “the most profound form of being disturbed in the dimension of movement” (Lacan); ex-magere, to deprive of powers, of strength, of energy; to make so it cannot be done. Et moi.

All of this is a way of approaching the two main concerns of this work, as of my work in general: the relationship of local musical material to unsuitable durational contexts, the inhibition, dismay, the deprivation of forced repetition, restatement, being bled into silence by durational pressure; and the instability of the exuberantly excessive notation’s relationship to instrument and to instrumentalist, the removal of mastery, a profound form of being disturbed. And moi: the performer and her instrument, the breath and throat that articulate everything.

- Evan Johnson

The score presents an ideal image for the performer to realize. Only here, this music cannot be sounded as the visual represents. The performer repeatedly attempts to fully create the sonic world of the score, but only ever coming close. The audible is only the surface of the internal.

Superscriptio (1981)

This work opens Ferneyhough's *Carceri d'Invenzione*, an evening length work in seven movements. The title was inspired by Piranesi's works of the same title from the 18th century. Piranesi's works are labyrinthine staircases in dungeons. These staircases do not always make logical or architectural sense.

- Rachel Beetz

The title *Superscriptio* comes from part of an emblem (usually found in collections called emblem books). This was a 16th century form of learned entertainment - a combination of texts and images. Above the image a short motto (lemma, *inscriptio* [superscriptio - because it is above]) is scratched or handwritten introducing the theme or subject, which is symbolically bodied in the picture itself (icon, *pictura*); the picture is then described and elucidated by an epigram *subscriptio*) or short prose text.

- Helen Bledsoe

The sound of any extremely high or low instrument tends, at least for me, to evoke associations with borders, boundaries and with whatever lies beyond. Thus, in this little one-movement composition, I attempted to reflect these sensations in such a way as to suggest the fleeting, sketching in of that brittle outline, that trace without dimensions, representing some ultimate 'inside of the outside,' itself never to be captured in sound.

Formally, *Superscriptio*, is built up of interlocking observations of a dense network of precomposed metric and proportional relationships. Notable, perhaps, in this connection is the introduction and extensive employment of such unusual bar-lengths as 3/10, 4/24, 5/20, etc. Variations in texture and momentum are achieved by means of distortion of the complex patterns created by the mobile juxtaposition of such values, as well as by the gradual de-synchronisation of bar-length gestural shaping, dynamic levels and rhythmic density.

- Brian Ferneyhough

The piccolo begins to fight with itself. At all of the extremes of register, rhythm, tempo, etc, the piccolo begins to feedback on itself. The performer feels the intricate tempo relationships below the melodic line. Relationships that are too hidden for the audience. The audience and the performer experience the piece at the same moment, but very differently.

13 Degrees of Darkness (2013)

During the course of the performance two flutists play single tones altering the fingering of each tone thereby changing its intonation and tone color. Alterations also cause slight differences in pitch that may produce audible beating between two simultaneous sounding pitches.

- Alvin Lucier

There are 13 tones, each played once before repeated, much like an extended dodecaphony. Each part follows a different pattern through the pitches, coming together in unison pitch and duration only 12 times. Each line's organization is so that the two come together on the fourth pitch of the "row." The lines are similar, really almost identical, yet their intense difference in process illuminates another entity when together, an entity beyond either of the original two.

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A script is something written, a text.
It is also writing and behavior.
Rescript is a response, a statement.
It could be imitative, repetitive, or even contrary.
Interpretation of a written score is a rescript; Inspiration is too.
In bringing the script and rescript together, another entity appears.
This entity is only an idea, a brief presence,
unable to occur without the original duo.
As beings, we continue to rescript not only with documents,
but also with each other.
Without interaction and collaboration,
we can never begin to experience the wondrous space between.