

meanings, even when it is shrouded for a time, enveloped in impenetrable fog. The emptiness of the canvas, the blankness of the mist, is a paradoxical place where time is frozen and yet continues unimpeded. In *maples, sheep, father, fog*, these same paradoxical places unfold in sound.

DR. STEPHEN LEWIS (b. 1983) is a composer, pianist, and conductor originally from Western Massachusetts. Stephen's chamber opera, *Noon at Dusk*, will be premiered at UC San Diego in 2016. In addition, he has been commissioned by or written works for the Wellesley Composers Conference, redfishbluefish, UC San Diego's Palimpsest ensemble, the Diagenesis Duo, Trio Kobayashi, and a number of individuals. In his free time, Stephen enjoys baking bread, reading, hiking, and wine tasting with his wife.

Luminous (a chamber concerto for double bass, 2014) was inspired by Mark Dresser's uniquely powerful musical expressions and innovative techniques created for the contrabass. The instrument's rich spectra embody "voices" that encompass extreme opposites – lightness and darkness, angels and ghosts, paradise and inferno – unified by a singular vibrating body. The composition explores these voices in a few large sections, starting with bowing on one string that produces multiphonics, double-stop bowing, and pizzicati. It concludes with the threading technique invented by Mark Dresser which allows the performer to bow multiple strings simultaneously. The last section is subtitled "The Answer Questioned" as an homage to Charles Ives and György Kurtág. *Luminous* was composed for bassist Mark Dresser, the San Francisco Contemporary Music Players and its Music Director Steven Schick who gave its world premiere on March 29, 2014 in Hertz Hall, Berkeley, California. It was made possible by a generous grant from TenFourteen LLC, an arm of the Jebediah Foundation.

LEI LIANG is a Chinese-born American composer whose works have been described as "hauntingly beautiful" by *The New York Times*. Winner of the 2011 Rome Prize, Lei Liang is the recipient of a Guggenheim Fellowship. He was named a finalist for the 2015 Pulitzer Prize in Music. Lei Liang was commissioned by the New York Philharmonic, the Boston Modern Orchestra Project, the Taipei Chinese Orchestra, the Koussevitzky Music Foundation, the National Endowment for the Arts, the Scharoun Ensemble of the Berlin Philharmonic, and pipa virtuoso Wu Man. Lei Liang currently serves as Professor of Music and Acting Chair of the Music Department at the University of California, San Diego.

MARK DRESSER is an internationally renowned bass player, improviser, and composer. He has recorded over one hundred thirty CDs including three solo CDs and a DVD. From 1985 to 1994, he was a member of Anthony Braxton's Quartet. He has performed and recorded with Ray Anderson, Jane Ira Bloom, Tim Berne, Anthony Davis, Dave Douglas, Osvaldo Golijov, Gerry Hemingway, Bob Osertag, Joe Lovano, Roger Reynolds, John Zorn. Since 2007 he has been researching telematic music performance and education. He was awarded a 2015 Shifting Foundation Award and 2015 Doris Duke Impact Award. He is Professor of Music at University of California, San Diego.

www.mark-dresser.com



Intercultural Music
CONFERENCE AND CONCERTS

Saturday, February 27th, 2016
at 7:00 p.m.

Luminous, red fish blue fish with Mark Dresser
Conrad Prebys Concert Hall

Guo Wenjing ***Parade (2004)***
Steve Schick, Sean Dowgray, Fiona Digney, percussion

Hilda Paredes ***Tzolkin (2001)***
James Beaton, percussion

Ran Duan ***Epigrams (2016)*****
Rachel Allen, trumpet
James Beaton & Sean Dowgray, percussion

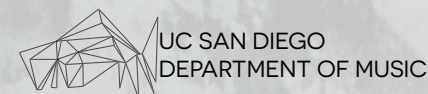
Intermission

Stephen Lewis ***maples, father, sheep, fog (2016)*****
Fiona Digney, James Beaton, Lucia Carro Veiga, percussion

Lei Liang ***Luminous (2015)***
Mark Dresser, contrabass soloist
Erik Carlson, violin
Baty MacAdam-Somer, viola
Tyler J. Borden, cello
Aleck Karis, piano
Christopher Clarino, percussion
Samuel Dunscombe, clarinet
Nicolee Kuester, horn

Steven Schick, conductor

**World premiere



UC SAN DIEGO
DEPARTMENT OF MUSIC

Background: Detail of "Landscapes," album leaf by Huang Binhong on loan through the courtesy of Elna Tsao with support from the Mozhai Foundation.

Parade trio for three percussionists, Op. 40 (2003) is scored for six Beijing opera gongs laid flat on a table. All three percussionists play on the same six gongs. *Parade* is a sister work to *Drama* (1995), another percussion trio, gives a typical expression to Guo Wenjing's idea of making the sounding possibility of an instrument to the extreme, thus increase greatly the methods of gong-performing, just as he did in *Drama*. The Chinese title of *Parade* (Xuan), has two meanings – it means glitter as in shiny metals; it also implies “showing off”, as in performers exhibiting their talent.

Chinese composer **GUO WENJING** is the professor and chair of the composition department at the Central Conservatory of music in Beijing. The New York Times praised him the only Chinese composer who has never lived abroad but established an international reputation. His works have been featured at festivals in Amsterdam, Berlin, Glasgow, Paris, Edinburgh, New York, Aspen, London, Turin, Perth, Huddersfield, Hong Kong and Warsaw. He has had many works commissioned around the world by internationally distinguished ensembles like the Arditti String Quartet, Nieuw Ensemble, Atlas Ensemble, Cincinnati Percussion Group, Kronos Quartet, Hong Kong Chinese Orchestra, Göteborg Symphony Orchestra and Hong Kong Philharmonic Orchestra.

Tzolkin was conceived mostly as a ritualistic piece. It was written as a response to Alonso Mendoza request of writing a piece for a concert that would have a theme about All Saints Day and the day of the Death in Mexico. It consists mostly of two large sections: the opening has a meditative character that leads onto a ritualistic section. *Tzolkin* was written based on different time cycles from different cultures. Firstly, the beginning of the piece is based on rhythmic cycles of 13 beats, which repeat before beginning a process of transformation. This corresponds to the way the Mayas of ancient Mexico used to measure time. The title of the piece makes reference to this ritualistic calendar of 260 days, comprising 13 numbers and 20 different names represented in glyphs. On the other hand the number 13 is also part of the fibonacci series, which structures the transition that leads on to the second section of the piece. This is built mostly on rhythmic cycles, which cadential impulse is based on ideas inspired on the music of Northern India: a phrase often repeats three times before falling on the first beat of a new cycle. This concept is applied in whole phrases and in small motives. This pattern is used consistently throughout this section, which is conceived to enable the player to display his virtuoso abilities. Before the end, a bright short coda closes the piece. *Tzolkin* was commissioned by the Richard Attenborough and by Alonso Mendoza, to whom is dedicated.

Firmly established as one of the leading Mexican composers of her generation, **HILDA PAREDES** has made her home in London since 1979 and her music is now performed widely around the world at major international festivals by prominent international ensembles and soloists. Critically acclaimed by the press as “*a composer with a fresh aural imagination*” (The Guardian) and “*admired for compositions that mix modernist rigor and extended techniques with a primal energy rooted in Maya lore*” (NY Times). She studied with Peter Maxwell Davies at Dartington Summer School. After graduating at the Guildhall School of Music, she obtained her Master of Arts at City University in London and completed her PhD at Manchester University. Hilda continues to be involved in the musical

life of her native country as a composer and teacher and was also a radio producer of new music. She has been recipient of important awards, such as the Arts Council of Great Britain fellowship for composers, J.S. Guggenheim Fellowship in the USA and is a member of Sistema Nacional de Creadores, in Mexico. Hilda has been commissioned by soloists, ensembles and orchestras around the world. Recently completed *Miles away*, a trumpet concerto commissioned by Ensemble Contrechamps will be premiered in May 2016. Her works are published by University of York Music Press: www.uymp.co.uk

Winner of the 2012 Southern California International Marimba Competition, Michigan State University Honors Competition, as well as other performance and academic awards, **JAMES BEAUTON** has received praise and acknowledgement from numerous audiences across North America and Europe. James has performed with ensembles such as red fish blue fish, Tala Rasa Percussion, the La Jolla Symphony and Chorus, the Santa Monica Symphony, Opera Moderne, the Michigan State Wind Symphony, the Cadets Drum and Bugle Corps., and the Interlochen All-State Orchestra, as well as being a featured soloist with the Michigan State University Philharmonic and Symphony Orchestras, and the Contemporary Chamber Players. James is currently pursuing his doctorate in contemporary music performance at the University of California, San Diego.

The core materials of *Epigrams* (2015) extract from sonic analysis of a recording of Chinese speech, which include pitch range and frequentness, rhythmic patterns and the sonic character of the speaker's voice. *Epigrams* consists of five miniatures and each one is an experiment of creating a twisted and distorted version of the speaker's voice by resynthesizing and reimagining the core materials.

Composer and pianist **RAN DUAN** was born in China and began study music at the age of 7. He holds a bachelor degree from Oberlin Conservatory majoring both composition and piano. He studied under Professor Lewis Nielson for composition and Professor Lydia Frumkin for piano. He has participated master classes and lessons with Helmut Lachenmann, Chaya Czernowin, Steven Takasugi, Jonathan Harvey and Rebecca Saunders. Ran is currently a second year Ph.D. student at University of California, San Diego in composition major and studies under Professor Chinary Ung.

maples, sheep, father, fog (2015) is inspired by the view out the back window of my childhood home in the Berkshire Mountains of Western Massachusetts. Our house was on a gently sloping hill, overlooking a five-acre field guarded by a sentry line of towering maple trees and ending abruptly at a thick grove of Douglas firs. My father raised sheep in this field, and we would often see him and the sheep in the distance, small figures. Quite regularly, a thick mist would partially or completely obscure my father, the sheep, and even the maple trees—only for them to emerge as they or the fog moved. So when I first encountered Chinese landscape painting, I felt a connection to memories deep inside of me. Those canvases, where forested mountains would suddenly give way to blank canvas, representative of clouds, fog, or lakes, could well have been of the view from my own home. What interests me as a composer about the dual influences of my memories and Chinese landscape paintings is the sense that the world continues to exist, to have its own courses, its own narratives, its own