

COMPOSITION JURIES

October 27, 2016 @ 7:30PM
Conrad Prebys Concert Hall
& Experimental Theater

Featuring Music by

Lydia Winsor Brindamour
Andrés Gutiérrez Martínez
Wen Liu
Qingqing Wang

Discussion to Follow

October 28, 2016 @ 9AM
Conrad Prebys Music Center
Room 231



UC San Diego
ARTS AND HUMANITIES
Music

UNIVERSITY OF CALIFORNIA SAN DIEGO
ARTS and HUMANITIES
MUSIC

FALL COMPOSITION JURY CONCERT

THURSDAY, OCTOBER 27, 2016 - 7:30 P.M.

Conrad Prebys Concert Hall

WEN LIU

Echoes in the petals falling

QINGQING WANG

Soul Calling, Soul Screaming, Heart Crying

ANDRÉS GUTIÉRREZ MARTÍNEZ

Gitterfenster/C

Intermission

The audience is requested to relocate to the

Experimental Theater

LYDIA WINSOR BRINDAMOUR

through a mist, lightly

WEN LIU

Echoes in the petals falling

for flute, violoncello, two double basses and live electronics

Michael Matsuno, flute

Tyler Borden, violoncello

Matthew Kline, double bass

Kiyoe Washington, double bass

Wen Liu, electronics

Johannes Regnier, electronics

We mortals go through pages and pages

In immortal song by

Those poets singing in silence

We sing with them but

Run out of breath

My ears for

The petals falling

From moonflower

Echoes in the petal

Too cold,

To catch.

-Dodo Gao

WEN LIU graduated summa cum laude with both bachelor and master of arts degrees in composition from Music and Arts University of the City of Vienna (Austria). She is the winner of Ö1 Talentebörse-Kompositionspreis Austria, International Composition Competition Francisco Escudero Spain, International Composer's Competition New Note Croatia and was awarded the Förderungspreis for Music from the City of Vienna and the Theodor Körner Fonds under the patronage of Austrian President Dr. Heinz Fischer.

Wen's works have been featured at international festivals such as Wien Modern, Expo Shanghai, International Computer Music Conference (ICMC), ManiFeste (IRCAM), Steirische Herbst Musikprotokoll, Biennale Taschenoperfestival (Salzburg), Festival Mixtur (Barcelona), Crossings (for contemporary music and dance in Johannesburg), Stockholm Fringe Fest, Dimanche Rouge (Paris) and the Grafenegg Festival. Her commissions and performances from various ensembles and orchestras include those by Ensemble Intercontemporain, Ensemble Recherch, Surplus Ensemble, Ensemble Garage, Österreichische Ensemble für Neue Musik, Phace Ensemble, China Radio Symphony Orchestra, Sydney Contemporary Orchestra, KRKA Wind Orchestra and Vienna Saxophonic Orchestra. She has been invited to complete composer residencies at Dian Red Kechil International Composers Resident (Singapore), Theater Reutlingen Die Tonne (Germany) and Universitas Pelita Harapan Jakarta (Indonesia). Her compositions have been published by Universal Edition and Premera Edicion and her CD recordings were released by ORF and Odradek Records. Wen is the founder and artistic director of Festival M.A.R.S. (Music & Arts ReSound), an annual international festival for contemporary music and arts. The first edition of M.A.R.S. will be launched in Los Angeles in April 2017.

QINGQING WANG

Soul Calling, Soul Screaming, Heart Crying

For flute, clarinet, percussion, piano, violoncello and contrabass

Michael Matsuno, flute
Madison Greenstone, clarinet
Tyler Borden, violoncello
Kiyoe Washington, contrabass
Kyle Adam Blair, piano
Fiona Digney, percussion

Steven Schick, conductor

“One of the most courageous decisions you’ll ever make is to finally let go of what is hurting your heart and soul.” - Brigitte Nicole

A heart, brimming with pains, struggles, uncertainty and fear; a soul, longing for freedom and future. Both are powerful, tensive, exquisite, subtle, sensitive, tender, soft, enchanting and beautiful.

QINGQING WANG is a Chinese composer who was born in Changsha, Hunan. She started learning piano when she was 9 years old and began studying composition at 14. She moved away from her hometown to Beijing to pursue her music dream at a middle school attached to the China Conservatory of Music at the age of 15.

Qingqing studied composition with Andy Vores, Changyuan Liu, Liqiang Dong, Marti Epstein and Zhitong Xu and received degrees from the Central Conservatory of Music in Beijing (B.A.) and the Boston Conservatory (M.M.). She is currently pursuing her doctorate at the University of California San Diego, where she studies composition with Anthony Davis, Chinary Ung, Lei Liang and Roger Reynolds.

She has received awards in composer competitions such as “Project 211” of the Chinese Traditional Instrumental Original Composition Competition, Palatiannu International Composition Competition, the First Original Chinese Traditional Instruments’ Composition Competition, the forth International Antonín Dvořák Composition Competition and EarShot: U.S. Composers Project Emerging Composers Competition. Her works have also been published, including the Chinese zither duet “Fengyunyihuan” in the *First Multiple Stringed Chinese zither* album. Qingqing’s music has been performed by the American Composers Orchestra, EOS Repertoire Orchestra, Boston Conservatory Composers’ Orchestra, Boston Conservatory New Music Chamber Ensemble, Ludovico Ensemble, Beijing New Music Ensemble and the Beijing Zither Ensemble. Additionally, she attended many festivals, including the Beijing International Composition Workshop, Beijing Modern Music festival and the Boston Conservatory New Music Festival.

CONRAD PREBYS CONCERT HALL

ANDRÉS GUTIÉRREZ MARTÍNEZ

Gitterfenster/C

for two spatialized instrumental groups

Michael Matsuno, flutes

Rachel Beetz, flutes

Madison Greenstone, clarinet

Tyler Borden, cello

Kiyoe Washington, double bass

Matthew Kline, double bass

Kyle Adam Blair, piano

Fiona Digney, percussion

This piece is the third of a series of pieces that deal with pulse and timbre as dimensions in which the sonic material is posited.

The title translates directly into English as “window grid.”

Steven Schick, conductor

Born in Guanajuato, Mexico in 1984, **ANDRÉS GUTIÉRREZ MARTÍNEZ** is a composer and an electronic music performer. He began his musical studies in his hometown while studying French, German and briefly Japanese. In 2006, Andrés moved to Austria to continue his composition studies, where he studied instrumental composition and music theory as well as electro-acoustic composition and computer music under the guidance of Tibor Nemeth, Gerd Kühr, Pierluigi Billone and Beat Furrer in composition and Marko Ciciliani in electro-acoustic composition and computer music. Andrés is a founding member of the Schallfeld Ensemble and the Cultural Association based in Graz Austria, an organization devoted to the promotion of contemporary music and sound art at which he chaired the organization committee from 2013 to 2015. His music has been performed by several professional ensembles such as the Schallfeld Ensemble, Ensemble Intercontemporain, Divertimento Ensemble, Neue Vokalsolisten and Ensemble Platypus in concerts, festivals and at workshop concerts. Andrés is currently a second year doctorate student in the composition program at the University of California San Diego, where Roger Reynolds serves as Andrés’ academic advisor and chairs his doctoral committee.

EXPERIMENTAL THEATER

LYDIA WINSOR BRINDAMOUR

through a mist, lightly

for bass flute, bass clarinet, cello, contrabass and spatialization

Michael Matsuno, bass flute
Madison Greenstone, bass clarinet
Tyler Borden, cello
Matthew Kline, contrabass
Johannes Regnier, spacialization

One night last winter, during an (Uber) ride home, I saw, in the distance, a shimmering mist in the middle of the highway. As the car slowly approached, I realized the mist was created by the headlights of passing cars illuminating a highway sprinkler. For me, this visual experience suggested sounds, which I used as the basis for this piece. The formal structure of the piece reflects the temporal experience of watching the effect of the light shining through the sprinkler transform from a shimmering mist in the distance to, as the car approached closer, a prismatic effect through actual, visible droplets of water.

LYDIA WINSOR BRINDAMOUR is a second year master's and doctorate student in composition at the University of California San Diego's Department of Music, where she studies with Roger Reynolds. She completed her undergraduate studies at Harvard College. Lydia is interested in simplicity, impermanence and the connection between the auditory and visual senses.

Production Manager: Jessica C. Flores
Public Events Manager, Concert Hall: David Espiritu
Public Events Manager, Experimental Theater: Daniel Ross
Stage Crew: Daniel Barbarita, Nhuxuan Ho, Iris Jia, Cindy Salmeron, Samuel Stewart

Recording Engineer: Andrew Munsey
Recording Assistant: Daniel McFarland

Promotions Manager: Meghan Roos
Promotions Design: Jennifer Bewerse

DISCUSSION SESSION

Conrad Prebys Music Center, Room 231

Friday, October 28, 2016

9:00 a.m. to 9:40 a.m.	ANDRÉS GUTIÉRREZ MARTÍNEZ <i>Gitterfenster/C</i>
9:45 a.m. to 10:25 a.m.	LYDIA WINSOR BRINDAMOUR <i>through a mist, lightly</i>
10:25 a.m. to 10:45 a.m.	break
10:45 a.m. to 11:25 p.m.	QINGQING WANG <i>Soul Calling, Soul Screaming, Heart Crying</i>
11:30 a.m. to 12:10 p.m	WEN LIU <i>Echoes in the petals falling</i>

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 photography is allowed in the hall. UC San Diego is a non-smoking campus.

CONTACT US

For information on upcoming concerts:

Music Box Office: (858) 534-3448

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

