

SD SOUNDINGS FESTIVAL
PRESENTS



CONCERT & INSTALLATIONS

UCSD CONRAD PREBYS MUSIC CENTER
@ BLACK BOX THEATER
APRIL 13, 2018 @5PM
FREE

Fernanda **Aoki** Navarro, Elisabet **Curbelo**, Anqi **Liu**,
Caroline L. **Miller**, Alexandria **Smith**, Sammantha **Stone**,
Jasper **Sussman** and Tiange **Zhou**.

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SD Soundings

University of California San Diego Department of Music

Conrad Prebys Music Center | Experimental Theater

April 13, 2018 5:00 p.m.

Me/Monologue by Tiange Zhou

Christopher Clarino, percussion

Water Flow by Anqi Liu

Christopher Clarino, percussion

Bolin Zhang, light, video, and stage design

Mikrop by Elisabet Curbelo

For viola and electronics

Shayla James, viola

Thermodynamics by Jasper Sussman

T.J. Borden, violoncello, Joseph Bourdeau, percussion,

Barbara Byers, voice, Mari Kawamura, piano,

Michael Matsumo, flute, Kyle Motl, contrabass,

Alexandria Smith, trumpet, Jasper Sussman, voice,

Hillary Jean Young, voice

Chatter by Nina C. Young

Alexandria Smith, trumpet and electronics

Subsong by Caroline Louise Miller

A Midsize Disgrace in the Realm of People and Things

by Sammi Stone

Sammi Stone, baritone saxophone and kick drum

Daddy by Fernanda Aoki Navarro

Michael Matsuno, flute, Robert Zelickman, clarinet,

Kyle Adam Blair, piano, Dmitri Yevstifeev, violin,

TJ Borden, violoncello, Fernanda Aoki Navarro, electronics

**Re-imagining music academia as a space for artists, audiences,
and our families**

We recognize that music academia is not separate or exempt from the patriarchal structures at play in the social and spatial formation of the research university and infrastructure at large. It was not uncommon for buildings at sites of institutional power to include mainly “male” restrooms until relatively recently; for example, female-identifying lawmakers at the US Capitol were forced to use a distant tourist restrooms until 2010, while male restrooms had been built long ago directly adjacent to the house floor. As gender norms continue to shift, such sites of power remain resistant to accommodating the demands of women, non-binary identities and families. Change, when it happens, is largely achieved through popular power strategies, as in the case of the UC TA Union 2014 bargaining demands that established basic standards for lactation room access and gender-neutral restrooms. Academia, including music academia, is slow to make even the simplest accommodations without this kind of pressure. What is offered in way of change is usually the bare minimum required by state laws or legal contracts.

The labor model that divided domestic space (occupied mainly by women) and work space (occupied mainly by men) is increasingly obsolete as partners and caretakers share labor in all sorts of ways and adopt many family structures. What was an issue that would primarily affect mothers has become an issue that affects parents of any gender identity.

This relative lack of facilities to accommodate parents on campuses accompanies a slew of other social and structural biases, easily found within music academia. The tacit expectation that children will be left home with a partner or caretaker, the ongoing programming of vastly more men than women on concerts of new music, the prevalence of jobs with no family support or security in Academia, the expectation that artist residencies and festivals are attended by an unattached individual, the tenure timeline that often unfolds at the same time new professors might be looking to start a family, the unfriendliness of most new music concerts to babies and children... the list goes on. To address some of these problems, we created three installations that re-imagine and/or critique our own music department’s ongoing investment in patriarchal detritus.

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installations

Installation 1: Changing-Space

(location: CPMC Bathrooms)

This installation asks: “why is it so hard to install changing stations in the CPMC bathrooms?” While “California building codes” or “we are already in compliance with university policy” may be some easy answers, a harder question to answer might be, “why doesn’t this building, completed in 2009, accommodate parents on the most basic level?” The most productive question might be, “What are the steps to modifying CPMC restrooms to be accessible for parents with young children?”

Installation 2: CPMC: Children and Parents in Music Creation

(location: CPMC, First Floor)

The care of young children is a form of labor that is frequently sequestered in domestic, private space. Sequestered with it are the sounds of that world.

What happens when the sonic spaces between domestic/private and academic/public realms are collapsed? What would our spaces sound like if they were friendly toward families and children from their inception? If this childcare labor was distributed differently, or more visible? Would we include family lounges in all our buildings? Would our concerts have higher attendance by parents and families? Would a generation of kids grow up with avant-garde music in their ears?

Installation 3: Five Years of Men in the Springtime

(location: Experimental Theater Windows)

We examined an archive of programs, and notice that our expectations have been fulfilled: our wall of UCSD Spring concert programs is dominated by composers of the male sex. We also notice a rare concert, like ours tonight, that programs exclusively women composers. Often, we see a mostly-male concert with a single female. Is it a badge of honor for a female artist to be included among the ranks of her male counterparts? Is it a reflection of questionable institutional tokenism? Is it a mere statistical outcome, a reflection of an innately heightened interest in self-absorbing, technical pursuits such as musical composition among men? Is there cause for concern at all? Our questions beget questions. As women working in the technically demanding, esoteric, often masculine-seeming field of experimental music composition and performance, we are united in concern over the unique pressures placed on the creativity of women. In addressing these factors, we look outside ourselves at the cultures and institutions in which we dwell, as well as within our own personalities, obligations, and learned habits. What would it take to create parity (50+% self-identified women or non-binary folks) in our concert programming at UCSD? Our music department has moved toward this parity in terms of grad demographics, so why don’t the concerts match this effort? From 2013–2017, 75% of spring concert programs featured all male composers, while only 1% of concerts were all women. Around 15% included a token woman composer, and only 9% included more than one woman composer. What are we doing so that by 2022, five years from now, the situation is less shameful?

***Me/Monologue* by Tiange Zhou**

This piece is commissioned by percussionist Christopher Clarino for solo percussion with American Sign Language elements. In this piece, I am trying to address the idea that all human beings are equal in front of the solitude. Quoting to Jean-Paul Satre “Hell is other people”, I believe that to be introspective and face the truth of our inner selves would be a good start point for seeking the wisdom.

***Water Flow* by Anqi Liu**

I began work on *Water Flow* two years ago by starting a collection of field recordings focussing on the sounds of water. These sounds were recorded in a variety of locations, including Qinghai lake in China, and a rivulet at the Palace of Fontainebleau in France, a lake located in the foot of the Matterhorn in Switzerland, a waterfall in Yosemite National Park and many others. In collecting the water sounds into a unified work, I thought often about the mysterious qualities of both water and artistic creation. I aimed to create a space where the sounds could speak for themselves, and where individual details are less important than the fluid nature of the whole.

The percussionist is given a graphic score made up of my watercolor paintings, which they are free to interpret as they wish. This gives each performer an opportunity to respond to the sounds in their own voice, and have a personal dialogue with the nature of water, sonically or otherwise. Similarly, the staging for the work was designed by my close friend in Beijing, Bolin Zhang, a landscape designer. In our collaborations we discussed mostly the nature of water, focussing on the music itself much less. I want to send many thanks to my friends Bolin Zhang and Christopher Clarino who were kind enough to devote tons of effort to this project. I also want to send many thanks to the UCSD production staff, and especially Jessica Flores, as well as my colleagues Fernanda Navarro, Caroline Miller, and many others for their support in making this concert happen.

***Mikrop* by Elisabet Curbelo**

Mikrop was written in 2010 in Turkey. The electronics of this piece are designed to follow the performer’s ad libitum tempo. The word mikrop is the Turkish for microbe. It was one of the first words I learned as I was constantly hearing it. It is a cognate and I wondered why people were talking about bacteria so much. I soon learned it is commonly used a cursing word in Turkish.

***Thermodynamics* by Jasper Sussman**

Thermodynamics is a game piece inspired by Terry Riley’s *In C* and the principles of the law of conservation of energy. In relating the principles of conservation to music, namely the idea that energy can be transformed from one form to another, I set out to create a soundscape that fluidly morphed overtime. The piece moves through three main sections, each with distinct musical cells and distinct rules

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program notes

for moving through the material as a group. Like Riley's *In C*, all players read from the same score, but unlike *In C*, *Thermodynamics* utilizes elements of free improvisation emerging from the aleatory. Also unlike *In C*, the piece provides the ensemble with suggested timings. However, you may notice that the starting material of the piece also ends the piece. This decision not only draws a comparison to the principle that no energy can be lost and implies the everlasting continuation of the morphing material, but there is in fact written into the score the suggestion to continue cycling through the piece as many times as the ensemble wishes. Repeat or no, the work gives a sense that it started long before we were there to listen and continues on long after we've gone.

***Chatter* by Nina C. Young**

Chatter evolved from my interest in the "cocktail party effect" - the ability to focus one's listening attention on a single talker among a mixture of conversations. The solo trumpet, written with an intentionally vocal character, is the focal point, but our attention is diverted by the human chatter coming from different point sources throughout the hall.

***Subsong* by Caroline Miller**

Subsong bridges diverse practices of future bass, glitch pop, and musique concrète to create a journey through a gloomy sonic netherworld, marked by digital ruptures and cavernous underground bunkers. Among other samples, I used field recordings of myself singing, snapping, and clapping inside a cement cube on Laguna Mountain, in Southern California. The term "sub song" describes a form of musical play in juvenile songbirds; young birds are known to sing fragments softly to themselves as experimentations or improvisations.

***Midsized Disgrace in the Realm of People and Things* by Sammi Stone**

I have wanted recently to write a piece for myself to perform. I have especially been interested in a writing a piece that emphasizes coordination of physical tasks in the service of musical expression, which I view as a harmonious concordance between masculine and feminine strengths within my own character. I see this concordance as a Sleeping-Beauty-esque awakening of feminine wisdom and potential by masculine action and determination, the joining of parallel interests in the emotional world of people and the technical world things in order to rule the Kingdom as a whole. The baritone saxophone is an old friend that I am glad to have become re-acquainted with in the creation of the this piece.

***Daddy* by Fernanda Aoki Navarro**

In *Daddy* I used Sylvia Plath's homonym poem as motivation. I am very interested in the intersection between music and language, and have been experimenting with the idea of creating works in which I "remove meaning from language" and "add meaning to music". I disagree with some that say that "music is a language", but the attempt to make music become language interests me very much. On one hand, I tried to obscure the meaning of Sylvia's words: I used an old recording of Sylvia Plath reciting her poem, transformed it into MIDI data and played it back into the disklavier. I wanted to convey the idea that her voice is trapped inside the piano, using the rhythmic and melodic patterns of her speech, but removing the meaning of the words. On the other hand, I tried to re-convey the meaning of her words by using fragments of well known tunes as musical tropes. I created recurrent sonic environments in which I tried to convey affects that the poem might trigger: rejection, disgust, disappointment, vindication...

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composer biographies

Elisabet Curbelo is a Spanish composer and performer born in Gran Canaria. She studied piano pedagogy, voice and composition in her hometown, Madrid and Istanbul. Today she pursues a PhD in Composition at UC San Diego under the advisory of Roger Reynolds.

Elisabet's work and dedication has been valued throughout her career by diverse institutions, as she has been awarded numerous grants, prizes, and commissions. Her pieces have been performed in Spain, Turkey, USA, Germany, Switzerland and Holland. Her research focuses on the use of sensors to control electronics with movement and the use of extended vocal techniques based on her research of Middle Eastern music and culture.

Anqi Liu arrived late to composition, mostly teaching herself to compose at age eighteen, with an even later start in formal compositional studies at the age of twenty-three. Despite this late beginning, Liu's music has been widely admired by conductors, musicians, and composers and has been appreciated by diverse audiences. Her music has been performed worldwide through the US to Europe and China. During the years based in New York City, her works were frequently performed by various ensembles in New York City at the prestigious venues such as Le Poisson Rouge, Shapeshifter Lab, the Firehouse Space and others. Pursuing her Ph.D. at UC San Diego, Liu got bachelor degrees of law and music performance at Xiamen University and an MA in Composition from Rutgers University. Distinct from a conventional compositional training, her music degree included extensive travels throughout the Chinese hinterlands to study the folk music of Chinese minority groups. During her time in America, Liu has focused on avant-garde acoustic experiments and exploring diverse possibilities on timbre and gestures.

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Caroline Louise Miller's music explores affect, biometric, labor, tactility, and glitch. Her latest works deal with horror and abjection, corporate discipline in late capitalism, and hybridizing popular and electronic art music. In 2014 Caroline spent 2 weeks aboard a Scripps research vessel sailing from Taiwan to Micronesia, collecting field recordings aboard the ship, lowering an expensive instrument in and out of the water with a giant winch, and interviewing members of the crew. Her music appears across the U.S. and internationally.

Fernanda Aoki Navarro is a composer born in Brazil based in San Diego, California. She works with acoustic and electroacoustic music and has been exploring performance art, installations and other multimedia platforms. Fernanda doesn't like to be reduced to a gender, doesn't know how to samba, procrastinates to write program notes, doesn't know how to react to compliments or critiques, goes to the cinema every week, drinks coffee every day.

Sammi Stone is an oboist, saxophonist, composer, sometime percussionist, and avid admirer of hummingbird calls. Originally from Baker City, OR, she is an alumna of Williams College in Williamstown, MA, and is currently pursuing a MA in Composition at UCSD. Her current projects take as extra-musical inspiration the unhurried lifestyle of the supercentenarian Greenland Shark and the psychoacoustics of frog choruses. As a musician, she looks for inspiration to the works of John Lurie, Alec Wilder, Olivier Messiaen, Charlie Rouse, Dolly Parton, and Alfred Schnittke, and to her friends and mentors. As a human being on a quest to live a life of balance, maturity, and positive action, she looks everywhere for clues and clarifications.

Jasper Sussman is a composer, performer, improviser, and scholar pursuing a Ph.D. in Music: Integrative Studies at the University of California, San Diego. Her current work involves discovering, archiving, mastering and composing for the myriads of expressive capabilities that the human voice possesses, and understanding these sounds musically, culturally, and anatomically.

Inspired by encounters with artists (in no particular order) Cathy Berberian, Sainkho Namtchylak, Meredith Monk, Theo Bleckmann, Bobby McFerrin, Tanya Tagaq, Ken Ueno, Paul Botelho, FKA Twigs, and Alice Babs, Jasper has spent much of the last four years exploring raw and vulnerable vocal timbres. As composer-in-residence with Gateway Opera last Spring, she had the sublime opportunity of creating her first operatic work, a *Shell of a Troll*, working closely with cast and crew from the show's conception to its raucous birth. Sussman additionally wrote three new choral works last season as the Madison Choral Project's first composer-in-residence, each piece exploring new textures for a cappella choir. Her past works span from collaborative dance pieces like *Dionysian Sea*, commissioned by choreographer Marlene Skog and featured at the World Dance Alliance—Americas in Honolulu, to orchestral works like *Baguettelle* which received 2nd place in the Austin Civic Orchestra Composition Competition in 2014.

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Tiange Zhou (1990) is a composer, writer, designer and improvisational dancer. Her music is performed across Asia, Europe, and American. Tiange was awarded a prize in the Second Sorodha International Composer's Competition in Belgium and was a finalist for the American Prize in the chorus music division. Her solo violin piece "A Mirror for a Dream" was chosen as one of the contemporary pieces for the Musical Summer Malaga 2016 6th International Solo Violin Competition. Her chamber work "hEARt" for soprano and piano is awarded the first prize at Kirkoskammer Composition Competition in Ireland. Besides composition, Tiange studies contemporary dance and theatre design in the UCSD theatre and dance department at the same time with her Ph.D. of Music journey.

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Kyle Adam Blair is an active pianist, vocal coach, and music director in the San Diego area, specializing in the performance of American contemporary music. His focuses include the performance of new works in collaboration with composers and the performance of works from the middle-to-late 20th century. As a soloist, Blair is set to release his first solo album soon, entitled Palm Sunday. The album consists of five solo piano works by noted American composer Stuart Saunders Smith; one of which, the title track Palm Sunday, was commissioned by Blair in 2012. Blair also recently premiered and recorded all twelve of Bruno Ruviaro's Pós-Tudos, a set of piano etudes combining musical and technical challenges with extensive musical borrowing. Blair is currently a candidate for the Doctor of Musical Arts degree in Contemporary Music Performance at UC San Diego under the mentorship of Aleck Karis.

T.J. Borden is a musician working in and around the constraints of the cello. Formerly from Western NY, he is now based in San Diego, where he spends much of his time finding ways to exploit the strengths and failures of himself and his instrument. Thus far, this has encompassed explorations of interference, limitations, and self-restraint (or the lack thereof). These explorations have either accrued with the practice of or have been pursued through multiple approaches/styles, including improvisation, noise, western art music, drone, and performance art. www.tylerjborden.com

Joseph Bourdeau is a composer, educator and performer currently living in San Diego, California. His work is influenced by diverse artistic interests, and features a unique blend of musical and theatrical elements. He is particularly interested in the relationship between humor, and discomfort, often exploring the boundaries of performance, and the expectations of the audience.

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Barbara Byers is a composer and performer. She was raised in the folk music traditions of the Appalachian mountains, and has studied and collaborated on performance projects in Turkey, Greece and Indonesia.

Christopher Clarino currently performs with red fish blue fish. He has previously performed with the Eastman Wind Ensemble, Eastman Percussion Ensemble, the La Jolla Symphony, OSSIA and the Stony Brook Contemporary Chamber Players. Chris has performed as soloist with the USMA Concert Band at West Point and the Greater Newburgh Symphony Orchestra. He has studied with John Beck, Steve Schick, Michael Burritt, Bill Cahn, Eduardo Leandro, Charles “Chip” Ross and Rich Thompson.

Shayla James balances her time as a Music Teaching Artist and Music Researcher in the non-profit sector. Since leaving UCSD, she has established an energetic piano and string studio in the San Diego area, with students of various ages and musical backgrounds. Her teaching and performance repertoire includes classical, orchestral and chamber, contemporary, and popular styles. She believes in being an advocate for arts/music education for all ages and exploring flexible ways of teaching to meet the creative needs of her students. Her research interests include arts accessibility, education and cultural policy. She aims to interweave these interests into her performance and teaching practice.

Mari Kawamura is a concert pianist whose curiosity and wide ranging interests have taken her in many directions. After receiving her Bachelor’s of Music degree at the Aichi Prefectural University of Fine Arts and Music, where she studied with Vadim Sakharov, she entered the Royal Academy of Music in London, on the Winifred Christie Award and studied under Tatiana Sarkissova. She completed her Master’s of Art degree in 2012, achieving both distinction and DipRAM. Her repertoire includes William Byrd, late Scriabin, Xenakis, and pieces from contemporary Japanese composers. She has been constantly collaborating with composers for many years and has premiered many works by young composers. In 2014, she took part in the Tanglewood Music Festival as a fellow musician. After studying with Stephen Drury at the New England Conservatory in the Graduate Degree Program, Kawamura is now pursuing her DMA degree under Aleck Karis at the University of California San Diego.

Michael Matsuno is a flutist and DMA student in contemporary music performance at UC San Diego. He teaches writing in Sixth College’s Culture Art and Technology Program. Michael sometimes stress-knits on weekends. Michael is a cat person. Michael hasn’t finished a book in months.

Kyle Motl is a bassist, composer, and improviser. Active in a variety of ensembles and settings, Kyle’s work crosses the boundaries between idioms as wide as free jazz, contemporary concert music, folk musics, and noise. His solo work explores aspects of chaos, complexity, and ritual, developing solo polyphony and extracting complex sonic spectra.

Alexandria Smith Praised by the New York Times for her “appealingly melancholic sound” and “entertaining array of distortion effects,” Alexandria Smith is a trumpeter, improviser, and electronic musician/multimedia artist pursuing her DMA at the University of California, San Diego. The objective of her practice is to use a multidisciplinary approach to explore the parallels of the theoretical concepts behind interactive software and hardware, immersive environments, and music that form a cross-wiring of sensory perceptions and involuntary synthesis. Her recent work and collaborations are currently focusing on pushing the timbral limits and vulnerability of the trumpet while representing the importance of the perspective of people that identify as female.

Dmitri Yevstifeev has performed as both a chamber musician and soloist across the United States and Internationally, having played and worked with many highly respected musicians including members of the Alban Berg Quartett, the Juilliard String Quartet, the Guarneri String Quartet, Quartour Ebene, Robert Chen-Concertmaster of the Chicago Symphony, and Paul Coletti, virtuoso violist, among many others. During his time in Los Angeles, Dmitri has played in a number of studio sessions for film productions and local Los Angeles Artists including Judith Hill, BBC’s Planet earth II, and Netflix’s Chef’s Table. Starting violin at the age of 5 in his hometown of Rochester NY, Dmitri grew up playing both classical and traditional folk music, and was also part of the Rochester Boy’s Choir for many years, where he served as Head Chorister. After switching to viola at age 14, Dmitri took his studies to Cleveland (Cleveland Institute of Music), Baltimore (Peabody Conservatory), and finally to Los Angeles (Colburn Conservatory of Music). In addition to a variety of formal performances, Dmitri often gives street performances in a wide range of locations around the L.A. area, and frequently performs at various open mic events. Dmitri will soon be working with RWS Entertainment Group’s Lincoln Center Stage, performing in a piano quintet aboard a Holland America Cruise vessel, traveling the world.

Hillary Jean Young is a singer and interdisciplinary artist. Hailing from Victoria, BC, they received their Masters of Music in Opera Performance from the University of British Columbia in May, 2014. Hillary is currently pursuing a Doctor of Musical Arts in Contemporary Music Performance at the University of California, San Diego under the tutelage of Susan Narucki.

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