

# Miranda Cuckson

## violin

Thursday, May 16, 2019 – 7:00 p.m.  
Conrad Prebys Music Center Experimental Theater

*Movements I*

Tiange Zhou

for solo violin, electronics, and projection design

*Soif*

Alex Stephenson

*Arrangements of Songs Which Have Titles Beginning with the Letter “M”*

*Mack the Knife*

arr. Kyle Johnson

Kurt Weill

Bertold Brecht, lyrics

*Man in the Mirror*

arr. Kyle Johnson

Glen Ballard and Siedah Garrett

*Memory/The Way We Were*

arr. Kyle Johnson

Andrew LLOYD Webber

Alan Bergman, Marilyn Bergman, Marvin Hamlisch

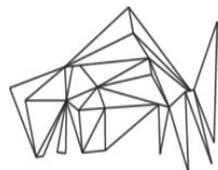
T.S. Eliot, lyrics

*The Drunken Hiccups*

Joesph Bourdeau

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The last piece will be followed by an informal discussion  
with Miranda Cuckson and the composers,  
moderated by Katharina Rosenberger.



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Music

## Notes

### *Movements I*

*Movements I* is the first piece of a solo instrumental music series “Movements” which I am planning to work on through 2019-2021. This piece is written for solo violin and electronics. The original idea about this series is transferring the dancer/ choreographer mindsets into musical approaches. During my contemporary dance training and inter-activities with dancers, I am always fascinated by their unique relationship with space, especially physical gravity, which we comparatively encounter much less in the musical practice. In dance, the character of continuity also attracts me. It is difficult to imagine dancers move from one movement to another without any natural physical connections. In this aspect, music is more flexible. Nevertheless, I enjoy this beautiful “limitation” from the choreographical mindset a lot. Thus, it provides me opportunities to “draw” trajectories and make them intriguing. According to dance artist Rudolf Von Laban’s research, he has pointed out eight major efforts of dance movements. They are Wring, Press, Flick, Dab, Glide, Float, Thrust, and Slash. In this music composition, I am trying to find the corresponding musical behaviors on violin and discover the potential relationships between them, that could suggest the exciting possibilities in music development.

### *Soif*

As I was composing this piece, it occurred to me that it was perhaps, at its core, about yearning: for explanations, for expressivity, for regions of the instrument left unexplored. I chose the title not only for its meaning (“thirst” in French) but also its sound, whose envelope is analogous to that of many events in the work, large and small. I would like to express my greatest thanks to Miranda Cuckson for the opportunity to work with her on this project.

### *The Drunken Hiccups*

This piece is based on a recording made by American fiddle legend Tommy Jarrell of a tune he calls *The Drunken Hiccups*. My work of the same name focusses on several key features of the Appalachian fiddling style, such as slides, scratches, and squeals, which are presented here as fragmented and isolated musical events. These events use *The Drunken Hiccups*, as performed by Jarrell as a scaffold, and retain varying degrees of the original pitch, and rhythmic materials in their unorthodox exploration of these various idiomatic techniques.

## About the Artists

Called “a prodigiously talented player who [can] make even the thorniest contemporary scores sing” (New York Times), **Miranda Cuckson** is an adventurous artist who appears in concert halls, schools and universities, galleries and informal spaces. Playing music ranging from older eras to the most current creations, she has in recent years become one of the most acclaimed performers of contemporary music. Downbeat magazine recently stated that she “reaffirms her standing as one of the most sensitive and electric interpreters of new music.”

She made her Carnegie Hall (Stern Auditorium) debut playing Walter Piston’s 1939 concerto with the American Symphony Orchestra. This past year she premiered new concertos written for her by Georg Friedrich Haas in Tokyo, Stuttgart and Porto and by Marcela Rodriguez in Mexico City. She also gave the New York premiere of Michael Hersch’s violin concerto. Her recent recital appearances include the St. Paul Chamber Orchestra’s Liquid Music series, the Metropolitan Museum of Art, Miller Theatre, Strathmore, The Art Institute of Chicago and the Look and Listen Festival. Other venues range from the Berlin Philharmonie and Teatro Colón, to the Guggenheim Museum and Cleveland Museum’s Transformer Station, to the Institute for Advanced Study at Princeton University, as well as the Marlboro, Bard, West Cork, Portland, Music Mountain, Sinus Ton and Bodensee festivals.

In addition to working with many emerging young composers, Miranda has worked with an array of renowned composers including Dutilleux, Carter, Adès, Sciarrino, Adams, Boulez, Hyla, Mackey, Crumb, Iyer, Saariaho, Davidovsky, Hurel, Bermel, Wyner, Murail, Wuorinen and Currier. Among the composers who have recently written for Miranda are Jason Eckardt, George Lewis, Lu Wang, Katharina Rosenberger and Steve Lehman. In 2012, the Library of Congress commissioned composer Harold Meltzer to write a new work for her.

Her latest album - violin music by Wolpe, Carter and Ferneyhough - was praised by Brian Ferneyhough and adds to her adventurous and varied discography. Her album of Bartók, Schnittke and Lutoslawski was released by ECM Records in 2016 and her recording of Luigi Nono’s *La lontananza nostalgica utopica futura* on Urlicht Audiovisual was named a Best Recording of 2012 by the New York Times. Also on Urlicht Audiovisual, she released *Melting the Darkness*, an acclaimed album of solo microtonal and electronics pieces by Xenakis, Haas, Rowe and more. Her discography also features the Korngold and Ponce concertos, and music by Finney, Shapey, Martino, Carter, Sessions, Hersch, Glass, Mumford, Weesner, Fueting and more.

Miranda is founder/director of Nunc, a member of the artist collectives AMOC and counter)induction, and an artistic advisor at National Sawdust in Brooklyn. A key figure on the vibrant New York music scene, she has collaborated with many ensembles, chamber groups and organizations. She studied at The Juilliard School, where she received her doctorate and won the Presser Music Award. She teaches at the Mannes School of Music.

Born in China in 1990, **Tiange Zhou** is a composer, photographer, designer, and improvisational dancer. Her artworks are exhibited and performed across Asia, Europe, and America. Tiange’s music has received international recognition through performances by musicians from 15.19 Ensemble, Ostrava Band, Mivos Quartet, ICE, S.E.M Ensemble, Phillip Glass Ensemble, Yale Camerata, Neue Vocalsolisten, Sandbox Ensemble, Talujon Ensemble, Third Coast Percussion, and Loadbang. Besides receiving the Baumgardner Fellowship for the residence composer in the Norfolk chamber music festival 2016, 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.

Tiange began pursuing her Ph.D. in composition at the University of California, San Diego in the fall of 2016 where she studies with Prof. Roger Reynolds. She completed her master’s degree at Yale University with David Lang, Martin Bresnick, Aaron Jay Kernis, and Hannah Lash, working at Yale College as a teaching fellow in music technology. In 2014, she earned a Bachelor of Music degree at Manhattan School of Music, studying with Nils Vigeland and Reiko Fueting. She also completed an exchange program at Staatliche Hochschule für Musik und Darstellende Kunst, Stuttgart from 2012 to 2013.

Besides concert music writing, Tiange also contributes to collaborative projects with visual artists, dancers, filmmakers and theater producers. She studies contemporary dance and theatre design in the UCSD theatre and dance department at the same time with her Ph.D. of Music journey. Tiange is interested in sociology and anthropology; she has done several projects about contemporary issues, which she concerns.

**Alex Stephenson** writes music that stems from a deep-rooted lyrical impulse and seeks engagement with other forms of artistic expression and human experience. His work has been presented at festivals including Tanglewood, Royaumont, and the Composers Conference, with recent and upcoming performances including those by the New Fromm Players, Flux Quartet, and Ensemble Voix Nouvelles under Pierre-André Valade, among others. He is currently pursuing a doctorate in composition at the University of California, San Diego.

**Kyle Johnson** is a composer and multimedia artist whose creative work is presented internationally. Recent multimedia pieces include the one-person opera *I'm not really much of a talker*, and the musical cinema work *Still*. He grew up in suburban San Diego. It's not that all the houses looked the same, it's that I could walk in to any one of them and know exactly where all the bathrooms were.

**Joseph Bourdeau** is a composer, educator and performer currently living in San Diego California. Influenced by diverse artistic interests, Joseph's work blends music, humor and theater, while often manipulating familiar sounds and situations in the pursuit of surreal new experiences. He is particularly interested in the interactions between contrasting emotional spaces, with the relationship between humor and discomfort being a particularly longstanding fascination.

Joseph holds bachelor's degrees in Music Education and Composition from the University of South Florida, and is currently pursuing a Ph.D in music at UC San Diego.

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