

Apparition

Robbie Bui, cello

February 17, 2023- 5pm || Conrad Prebys Music Center, Experimental Theater

INTRA (2023) (8')

*world premiere

s Whiteley (1993-)

Ciaccona, Intermezzo, e Adagio (1945) (16')

Luigi Dallapiccola (1904-1975)

Invisibility (2009) (12')

Liza Lim (1966-)

Grand Alap: A Window in the Sky (1996) (17')

with Yongyun Zhang, percussion

Chinary Ung (1942-)

"Apparition," my debut UC San Diego recital, presents a captivating collection of contrasting pieces centered around the themes of internal and external presence. S Whiteley's sonically and visually intriguing new work, "**INTRA**" blends cello, live electronics, interactive lights, and choreography. It explores the entangled unconscious of performer and instrument, as the cello is meditated on as an animate subject, exploring folly, presence, and absence of the human body from the stage.

In Luigi Dallapiccola's 12-tone work, « **Ciaccona, Intermezzo e Adagio** ,» the composer employs a rich array of expressive markings; the evocative instructions, ranging from « colorless, veiled, like a shadow » to « furious, violent » and everywhere in between—serve to conceal and illuminate each iteration of the tone row.

In « **Invisibility** », Liza Lim explores « aesthetics of presence » in which "shimmering effects both reveal and hide the presence of the numinous. » The unbalanced tension of the scordatura, the « guiro » bow that alternates between hair and stick sounds , and diverse sonic range from noise to crystalline harmonics, all contribute to her idea of « flickering modulations.»

In "**Grand Alap: A Window in the Sky**," written by Chinary Ung for Steve Schick and Maya Beiser, the transcendent and otherworldly presence takes center stage. The title references both the revelatory discovery of new galaxies by the Hubble Telescope and the vast expanse of the composition. Spanning 18 minutes, the music symbolizes the rebirth of the soul, summons the spirits, and transports the listener to an ethereal realm.

Robbie Bui

Robbie Bui is a contemporary cellist who is recognized for his intense physicality and fervent energy in performance. Complemented by his background in composition, he incorporates deep consideration of music's theoretical construction into his work, resulting in truly captivating performances. Bui's passion lies in bringing new and unexpected elements to the forefront of his musical endeavors.

As a specialist in new music, Bui has premiered dozens of works by living composers in both solo and chamber settings, appearing as a soloist at venues such as the McGill Schulich School of Music, Koussevitsky Shed, Seiji Ozawa Hall, Jordan Hall, Conrad Prebys Music Center, and the Coronado Public Library. He has also been a regular performer with ensembles such as nec[shivaree], the New England Conservatory Contemporary Ensemble, and was the leading director of the Tuesday Night New Music series from 2018 to 2021.

Bui currently performs with ensembles including the La Jolla Symphony, Pacific Lyric Association, Palimpsest Ensemble, and Alinéa Ensemble, a contemporary music cohort of which he is a founding member. Alinéa has

produced numerous notable events, including a portrait concert, a microtonal-themed concert, and a virtual summer festival entitled "Everything But The Kitchen Sink," which earned a nomination for the Royal Philharmonic Society Ensemble Award. He has also collaborated, composed for, and been mentored by ensembles such as Ensemble PHACE, JACK Quartet, New England Conservatory Symphony, Perfect 4th String Quartet, Tempest String Quartet, Transient Canvas, Worcester Chamber Music Society, and Phoenix Youth Symphony. He has attended institutes and festivals fostering both composition and performance

disciplines including Klangspuren, Etchings Festival, Delian Academy, New Music on the Point, Orford Music Academy Contemporary Workshop, Vienna Summer Music Festival, Boston Conservatory, Tanglewood, and Idyllwild Arts.

Bui's compositional achievements include winning the New England Conservatory's Honors Ensemble Competition 2018, Orchestral Composition Competition 2019, and Contemporary Ensemble Competition 2020, as well as being recognized by organizations such as Tribeca New Music, Collage New Music, and the American String Teacher Association's National Orchestra Festival.

He graduated as a Presser Scholar and the commencement speaker at the New England Conservatory and is currently pursuing his doctorate in Contemporary Cello Performance at the University of California San Diego.

Beyond the realm of music, Bui is a portrait photographer, avid language learner, fashion enthusiast, occasional hair stylist, and latte artist.



s Whiteley

S Whiteley is a composer & experimental media artist working primarily with electronics and in transdisciplinary idioms. Their work has been performed at the MATA Festival (NYC), MA/IN Matera Intermedia Festival (IT), Dublin Music Current Festival (IE), WOCMAT 關於 (TW), Mise En Music Festival (NYC), Echofluxx (CZ), Int-Act Festival (TH), N_SEME (TX), Univ. of Pittsburgh Music & Erotics Conference (PA) and others. S has held residencies at the I-Park Inc. Foundation Artist Residency, Dublin Sound Lab, and the Labo de Musique Contemporaine de Montréal. They completed their Bachelor of Music Degree at McGill University in Montréal, where they studied Composition with Melissa Hui and Philippe Leroux, and are currently a PhD student in Composition at UC San Diego.



Yongyun Zhang

Yongyun Zhang has a dedicated interest in performing and premiering the works of living composers, especially pieces incorporating the spoken voice. She considers the role of Chinese language in modern percussion repertoire through her commissions, as well as through adaptations and translations of existing works.

Her ongoing collaborations include new pieces with composers Yifan Guo, Luís Salguiero, Erin Graham, Feiyang Xu, and Rachel C. Walker. She is the recipient of a residency at the Britten-Pears Foundation and a grant from the New Music USA Creator Development Fund. She has given recent lectures and performances across China (Guangzhou Opera House, Shandong University,

Central Conservatory), the US (Women Composers Festival of Hartford, Chosen Vale, a solo performance during PASIC New Music/Research Presents: Music for Percussion and Voice, a concert with the Harry Partch instruments in Seattle, a performance with red fish blue fish at the La Jolla Music Society, solo and concerto performances during the 2022 Transplanted Roots Percussion Research Symposium, et al), and Europe (soundSCAPE 2020; solo concerts at Akademie Schloß Solitude).

Yongyun studied with the members of Percussion Group Cincinnati at the University of Cincinnati College-Conservatory of Music (BM), where she received First Prize in the Baur Competition, the top performance distinction awarded across all instrumental performance majors. She graduated with her MM from the University of Washington School of Music with Bonnie Whiting, and is pursuing a DMA with Steven Schick at the University of California San Diego.



UC San Diego

SCHOOL OF ARTS AND HUMANITIES
Department of Music