

UNIVERSITY OF CALIFORNIA SAN DIEGO
SCHOOL OF ARTS AND HUMANITIES
DEPARTMENT OF MUSIC

FALL COMPOSITION JURY CONCERT

Thursday, December 7, 2023 at 5:00 p.m.

Conrad Prebys Concert Hall

Jiyoung Ko - *spes*

Haihui Zhang - *Sojourns in the Parallel World*

pause

Aaron Mencher - *Understory*

Akari Komura - *back and forth, a trail of time*

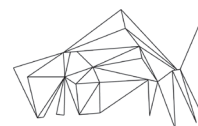
pause

Yifan Guo - *Assembled Diary*

Featuring:

Mariana Flores (soprano), Anita Chandavarkar (flutes),
Grace Talaski (clarinets), Yongyun Zhang and Camilo Zamudio (percussion),
DeLong Wang (piano, Mencher), Melissa Evans Tierra (piano, Guo),
Kyle Adam Blair (piano, Zhang), Mitchell Carlstrom (prepared piano, Komura),
Myra Hinrichs and Tommy Dougherty (violins), Robbie Bui (cello),
and Matthew Henson and Andrew Crapitto (basses)

Steven Schick, conductor



UC San Diego

SCHOOL OF ARTS AND HUMANITIES
Department of Music

Jiyoung Ko

spes

Mariana Flores, soprano
Anita Chandavarkar, flutes
Grace Talaski, clarinets
Myra Hinrichs, violin
Robbie Bui, cello
Matthew Henson, bass
Yongyun Zhang, percussion

Steven Schick, conductor

“How have you lived, and how will you live?”. This is what I value most as an individual, so I try to pursue it, and this is why I always ask myself this matter. As I wrote this piece in the middle of the pandemic, this became a bigger question for me.

The title of this piece, ‘spes’, which means ‘hope’ in Latin, is my answer to these questions. The metaphor of hope as a bird in Emily Dickinson’s ‘Hope is a Thing with Feathers’ strongly resonated with my own perspective and experiences, igniting a desire within me to convey my emotions and thoughts through my music.

In this piece, I reimagined each stanza of the poem into each movement. Each portrays different situations or emotional states ranging from calm to bright. All three movements are constructed around controlling pitch center and harmonic structure. The lyrics are written in a mixture of English and IPA (International Phonetic Alphabet) according to the appropriate context. Sometimes vowels and consonants reemerge throughout the composition at random.

Haihui Zhang

Sojourns in the Parallel World

Anita Chandavarkar, flute
Grace Talaski, bass clarinet
Tommy Dougherty, violin
Robbie Bui, cello
Andrew Crapitto, bass
Kyle Adam Blair, piano
Yongyun Zhang, percussion

Steven Schick, conductor

SOJOURNS IN THE PARALLEL WORLD
by Denise Levertov

We live our lives of human passions,
cruelties, dreams, concepts,
crimes and the exercise of virtue
in and beside a world devoid
of our preoccupations, free
from apprehension—though affected,
certainly, by our actions. A world
parallel to our own though overlapping.
We call it “Nature”; only reluctantly
admitting ourselves to be “Nature” too.
Whenever we lose track of our own obsessions,
our self-concerns, because we drift for a minute,
an hour even, of pure (almost pure)
response to that insouciant life:
cloud, bird, fox, the flow of light, the dancing
pilgrimage of water, vast stillness
of spellbound ephemerae on a lit windowpane,
animal voices, mineral hum, wind
conversing with rain, ocean with rock, stuttering
of fire to coal—then something tethered
in us, hobbled like a donkey on its patch
of gnawed grass and thistles, breaks free.
No one discovers
just where we’ve been, when we’re caught up again
into our own sphere (where we must
return, indeed, to evolve our destinies)
—but we have changed, a little.

Aaron Mencher
Understory

Anita Chandavarkar, flute
Grace Talaski, clarinet
Myra Hinrichs, violin
Robbie Bui, cello
Matthew Henson, bass
Yongyun Zhang, percussion
DeLong Wang, piano

Steven Schick, conductor

This piece attempts to remember the understory, the layer of vegetation beneath the canopy of a forest. I am looking for what it means to remember that place.

Akari Komura

back and forth, a trail of time

Anita Chandavarkar, flute

Grace Talaski, clarinet

Tommy Dougherty, violin

Robbie Bui, cello

Andrew Crapitto, bass

Camilo Zamudio, percussion

Mitchell Carlstrom, prepared piano

Steven Schick, conductor

Note to performers and listeners:

restoring force of time.

a squeaky swing set wrinkles the air,

back and forth,

kneading the clay of time.

pendulous branches sway in a field of avian calls,

back and forth,

tailing after a trail of time, back and forth.

Yifan Guo

Assembled Diary

Anita Chandavarkar, flutes
Grace Talaski, clarinets
Myra Hinrichs, violin
Robbie Bui, cello
Andrew Crapitto, bass
Camilo Zamudio, percussion
Melissa Evans Tierra, piano

Steven Schick, conductor

A person's perception can be formed through multi-dimensional observation while spending time along with this person, which is also how *Assembled Diary* artistically works, revolving around the fragmented memories of my time with my grandfather when I was a child. In my memory, my grandfather was a taciturn yet honest and funny man, strict and meticulous yet tolerant. He enjoyed watching TV by rapidly switching channels, walking around in the apartment, playing badminton, and most importantly, he loved his family. During my compositional process, I constantly recalled my childhood, the period when I spent the most time with him, and I even visited the place where we used to live, a location that had slipped away from my memory. When I was there, those broken memories flew and flickered in my head. How fascinating, warm and casual the images were, and I want to be immersed in this forever! However, my intellectual pursuits pulled me back from indulgence due to my many unfulfilled duties as a human living on this earth. I recreated this unthinking yet deconstructivist-like experience in this piece, where the act of seeking childhood memories transforms into an exhilarating memory itself.

When you have read the text above, you may realize that I am not only revealing the background of the work through the text, but also disclosing that this work is full of nested structures both in the time domain and performative spectrum domain.

Assembled Diary was composed in 2023, dedicated to my grandfather. It complements *Rainification* (for e-guitar, vocalization, and live-electronics), which was written for my grandmother, together forming a diptych. My grandparents passed away in January and July 2023 respectively, at the ages of 76 (grandmother) and 83 (grandfather). They are the people who took care of my life when I was a child - I hope to recreate them in the world of music, and may they always live in my music and my heart.



JIYOUNG KO - *spes*

Born in Korea, Jiyoung Ko is a composer of orchestral, chamber, and vocal music. Her compositions are infused with underlying narratives that play a pivotal role in guiding her artistic choices. Jiyoung writes music primarily about people, landscapes, and experiences, and her affinity for dense and rich textures, resonant hues, and poetic and delicate melodies shines through in all of her creations. Her compositions encompass a wide range of styles - from cutting edge to traditional - which are relatable to both the ordinary and professional listener. One of her pieces was described as a “brilliant study in timbre, tone, and color...a haunting piece.” (AB Newswire)

Her work has been performed in the United States, South Korea, Japan, and Germany by various ensembles, orchestras and musicians, including the Grand Rapids Symphony, Mivos Quartet, Dal Niente, WasteLAnd, Del Sol String Quartet, New York New Music Ensemble, Contemporary Music Ensemble Korea, NEC Honors Ensemble and KNUA Chamber Ensemble, Min Kwon, and Dan Lippel, among others. Her piece ‘Undulate,’ written for Khaen, is scheduled to have its Asia premiere at the National Gugak Center in Korea in May 2024. Also, she recently completed a piece for Palimpsest through a Chou Wen-chung commission, and her upcoming projects include composing a new orchestral piece and a duet for accordion and guitar.

In 2019, Ko was a finalist in the League of American Orchestras’ Women Composers Readings and Commissions Program supported by the Virginia B. Toulmin Foundation. Her orchestral work, Remembrances, was selected by the American Composers Orchestra’s EarShot New Music Readings for a performance by the Grand Rapids Symphony in 2018, and Ko was the ArtPrize 10 Public Vote winner for the same piece. She was also selected for the 2018 Civic Orchestra of Chicago New Music Workshop with coaching by the International Contemporary Ensemble (ICE) at Chicago’s Symphony Center. Other honors include winning Honors Ensemble at The New England Conservatory and an award for a String Quartet competition featuring Del Sol String Quartet. Ko has been a fellow at the June In Buffalo Music Festival, Pacific Rim Music Festival, and NONG Music Festival.

Ko is currently a Ph.D. student in music composition at UC San Diego. She holds a MM in music composition from the New England Conservatory and a MA and BA in music composition from Korea National University of Arts.



HAIHUI ZHANG - *Sojourns in the Parallel World*

Haihui Zhang was born in Wuhan, China. She studied piano and composition with her father at the age of 4. She attended the Music Middle School Affiliated to Shanghai Conservatory of Music in 2013 and studied composition with Professor Ding Ying, she also studied piano with Professor Wang Qing, Zhou Ting and Yu Xiangjun . In 2016, she was accepted by Manhattan School of Music and studied composition with Dr. Reiko Fueting.

Both as a composer and a pianist, Haihui Zhang has received a lot of prizes and scholarships. In 2008, she won the 3rd prize of Arizona State University five pianos competition. In 2014, she won the Top ten of CCTV piano and violin competition in piano youth group. In 2015, she won the 4th place of Music Middle School Affiliated to the Shanghai Conservatory of Music Competition in piano youth group, the 3rd prize of China--ASEAN music week art-song competition, the 2nd prize of the 28th Shanghai Tangjunyuan foundation excellent student award, the winner of Singapore International Youth Piano Competition in Junior A free choice group, and the 2nd place of the advanced music colleges 9th Chinese traditional String Quintet competition. In 2017, she won the 2nd prize of China—ASEAN music week piano solo composition contest; In the same year, she was commissioned by International Percussion Education Association. In 2018, she won the first prize of WALDORF 100 International Composition Contest. In 2019, she was commissioned by Shenzhen Symphony Orchestra. In 2020, “The Hourglass” she composed won the 3rd prize of the 1st Hangzhou Contemporary Music Festival “Art Creation Awards” International Orchestral Composition Competition and was premiered during the Hangzhou Contemporary Music Festival; In the same year, her orchestra work “A Journey to the West” was premiered during the 28th “Autumn in Chengdu” International Music Season. Her works were performed in China, United States and Europe.



AARON MENCHER - *Understory*

Aaron Mencher writes “sophisticated and compelling” (Boston New Music Initiative) contemporary classical music. Currently, his music focuses on the concepts of utopias, hyperreality, and multimedia collaboration. His artistic practice frequently includes electronic components such as generative scores, DIY hardware electronics, and spatialized audio.

Recently, the Mivos Quartet premiered his piece “Articulate Particulate” for string quartet and generative score in collaboration with geologist Dr. Emily Chin. Additionally, his installation “Displacement” was recently presented with Project [Blank]. Aaron has additional premieres scheduled with Palimpsest Ensemble, violist Caleb Henry, flutist Adeline

DeBella, and cellists Robbie Bui and Peter Ko. Previous collaborators include the St. Louis Symphony, Albany Symphony, Alarm Will Sound, violinist Patti Kilroy, cellist Dave Eggar, and many others. Aaron has also received recognition from organizations such as ASCAP, The American Modern Ensemble, The Boston New Music Initiative, NAFME, the European-American Musical Alliance, the American Prize, and the Metropolitan Youth Orchestra of New York.

In addition, he has worked on a variety of dramatic projects. He was the sound designer for *Grippy Sock Vacation*, a new play written by Beth Hyland, which premiered at the 2023 Wagner New Play Festival. Aaron scored a documentary directed by Katie Schnell, and the short film *Maggephah* directed by Atlanta-based filmmaker Brad McGaughey.

Aaron is currently a PhD student at the University of California San Diego. His teachers include Michelle Lou, Marcos Balter, and Oscar Bettison.



AKARI KOMURA - *back and forth, a trail of time*

Akari Komura (b.1996) is a Japanese composer-vocalist whose works center around contemplative engagement with listening and soundmaking. She is interested in curating a participatory performance space that invites a community of musicians and listeners for a collective ritualistic experience. Her works have been presented at the Atlantic Music Festival, Composers Conference, Montreal Contemporary Music Lab, Nief-Norf, and soundSCAPE. She holds an M.M. in Composition from the University of Michigan and a B.A. in Vocal Arts from the University of California, Irvine. She is currently pursuing a Ph.D. in Composition at the University of California San Diego.



YIFAN GUO - *Assembled Diary*

Chinese composer, Yifan Guo, was born in Guangzhou in 1995. His exceptional talent and creative works have garnered esteemed recognition, including the Prix Marion Tournon Branly, the Carl Schachter Award, Ise-Shima International Composition Prize, and the finalist of 11th Mivos/Kanter String Quartet Composition Prize. His recent works have been noted for their exploration of multidimensional music perception experiences, employing both sonic and non-sonic elements in performance to convey profound artistic expressions. He earned academic honors for his bachelors degree from Mannes School of Music and a masters degree at the New England Conservatory of Music. Currently, he is pursuing a PhD at the University of California San Diego.

Throughout his musical journey, Yifan Guo has been fortunate to receive guidance from influential composition mentors such as Michelle Lou, Huang Ruo, Stratis Minakakis, John Maillia, and has also studied under illustrious composers like Kaija Saariaho, Jean-Baptiste Barrière, Lei Liang, Marcos Balter, Rand Steiger, and Chaya Czernowin. In conducting, he has been mentored by Daye Lin, Bill Drury, and David Hayes.

Guo's recent works include *Dancing to My Shadow* (concert version and 90-min theater version, commissioned by the Guangzhou Opera House), *Solo for 4* (4 musicians, double bass and wingie resonator; supported by Parkland Foundation), and *Listen to You Inner Ape* (theater scoring for a monodrama).

Guo's artistic collaborations have been with distinguished musicians and ensembles, including the renowned JACK Quartet, Arditti Quartet, Quatuor Diotima, Ensemble l'Itinéraire, PinkNoise Ensemble, Alinéa Ensemble, Ensemble Paramaribo, Guangzhou Symphony Orchestra, International Chamber Orchestra of America, soprano Tony Arnold, percussionist Yongyun Zhang, multimedia artist Shihua Ma, clarinetist Vasko Dukovski, and violin virtuoso Ruifeng Lin, among others. His performances have graced prestigious venues across East Asia, the Middle East, North America, and Europe, including iconic locations like David Geffen Hall at Lincoln Center, Carnegie Hall, National Sawdust, Jordan Hall, Château de Fontainebleau, Le Domaine Forget de Charlevoix, Guangzhou Xinghai Concert Hall, and the Guangzhou Opera House.

Apart from his creative endeavors, Yifan Guo is a fervent advocate for contemporary music, generously shares his expertise by delivering lectures on his composition/music aesthetics at institutions such as Sichuan Conservatory of Music, Xinghai Conservatory of Music, Guangzhou Opera House, South China Normal University, East China Normal University, and Guangzhou DaoHe Institute.

Production Credits:

Production Coordinator: David Espiritu

Production Technician / Audio Engineer: Ella Markus

Stage Crew: Deric Cezar, Emily Gomez, Maximiliano Hernandez, Samer Ahmed, Yijia Wu

Recording Assistants: Jonas Bongulto and James Streett

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.

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