

The UC San Diego community holds great respect for the land and the original people of the area where our campus is located.

The university was built on the unceded territory of the Kumeyaay Nation. Today, the Kumeyaay people continue to maintain their political sovereignty and cultural traditions as vital members of the San Diego Community.

We acknowledge their tremendous contributions to our region and thank them for their stewardship.



Puzzle Piece (2019)*

Germaine Liu

Acousmonium III (2019)*

For violin with fixed electronics

Ben Wylie

inner forms (2019)*

For solo violin, radio, electronics and movement

Julia Mermelstein

-short intermission-

Archive (2023 - present)

For flutes, violin, objects, electronics with fixed/live visuals

artifact i

artifact ii

*artifact iii ***

artifact iv

Ilana Waniuk & Teresa Díaz de Cossio

*American premiere. Commissioned with generous support from the Canada Council for the Arts

** Field recording by Álvaro G. Díaz-Rodríguez



Puzzle Piece (2019)

“This is a collaborative piece that is an ongoing exploration and development of techniques and vocabulary for a special violin. Similar to children’s games with known and unknown elements, yet the identity of the game is still present, I am interested in playing with these techniques on this violin with Ilana in various ways and combinations so that each play is new with the goal of honouring the identity of the composition. I am interested in seeing what possibilities can emerge. This is version/scenario one.”

-Germaine Liu

Germaine Liu (b. 1983, Hong Kong) is a composer/percussionist based in Tkaronto (Toronto), Treaty 13 Territory in Ontario. Liu is interested in exploring and sharing the things that she finds joyful in collaborative settings, with the hopes that players involved are open and willing to participate. She loves the tactile, movement, sonic and physical explorations of found objects and percussion instruments. In addition to her interest in sounds/movement/touch, she also makes jewelry as handmade by germaine with the intention of using recycled materials as a way of crafting them in a new light. She is also part of the Willow Gardens Collective with friends, where she is happily learning how to grow, share food, care for and love the land.

Acousmonium III (2019)

Acousmonium III was written as part of a collection of pieces which used the physical properties of speakers as compositional material. For this piece, four cheap, salvaged speakers were placed into sealed mason jars. The electronic material is limited to simple sine tones and square waves with no electronic effects applied. All distortions and resonances are a result of the jars and the poor quality of the speakers. The violin blends into this manufactured soundscape, improvising along set boundaries and expanding the harmonic and timbral vocabulary.

-Ben Wylie

Ben Wylie is a composer based in Vancouver, BC. He also works at the library.

**Acousmonium was originally written for speakers, electronics and glass jars. Due to scheduling conflicts this performance features a fixed media version created specifically for tonight.*

inner forms (2019)

“inner forms explores different states and relationships to Self. Facades we try and uphold, a vulnerability that is exposed, restlessness in our minds and body, trying to find moments of reflection. This piece evolves through subtle movements that form as an extension from playing the instrument. Gestures build in intense physicality while sounds disintegrate, changing our focus to the body. inner forms highlights and exaggerates the presence of the musician in the space and questions how these



exaggerations change their relationship to the instrument. What is exposed when the musician separates themselves from the violin?"

-Julia Mermelstein

Composer **Julia Mermelstein** blends electronic soundscapes and choreography into performances that create a space for introspection and the surreal. Her music has been performed across Canada and in the USA by distinguished ensembles and musicians such as Toronto Symphony Orchestra, Esprit Orchestra, Arraymusic, Winnipeg Symphony Orchestra, Ilana Waniuk, North/South Chamber Ensemble, Barbara Pritchard, and Blue Rider Ensemble. Recent projects include commissions from India Gailey, Joseph Petric, and interdisciplinary collaborations with Leslie Ting, and Angela Blumberg Dance.

Julia's music has also been featured at SummerWorks (Toronto), Impulse New Music Festival (LA), Vancouver New Music, NottNOISE New Music Festival (UK), The Music Gallery, Open Waters Experimental Music Festival (Halifax), CEMiCircles Intermedia Festival (Texas), and OUA Electronic Music Festival (Osaka, Japan). She was recently awarded the Trudi Le Caine Award in GroundSwell's 2020 Emerging Composers Competition and awarded third-place in Musicworks' 2017 International Electronic Music Competition.

Originally from Halifax, Julia currently lives and works in Montréal as a freelance composer and designer at Human Collective and is currently the Chair of the Association of Canadian Women Composers. She studied with Georges Dimitrov earning her BFA from Concordia University and independent post-graduate studies with Linda Catlin Smith, Brian Harman, and Juliet Palmer.

Archive (2023 - present)

'Archive' (2023), an ongoing modular, audiovisual project dedicated to exploring memory, ritual and connection. Archive currently consists of a set of four modules (artifacts) intended to be used as invitations for collaborative audiovisual improvisation and experimentation. Artifacts take the form of video scores, live visuals, graphic or text scores, field recordings and objects.

-Ilana Waniuk

Teresa Díaz de Cossio is a flutist and an active member of in^set, a flexible chamber ensemble dedicated to creation, improvisation, experimentation, and collaboration. She has had the opportunity of performing with Los Tigres del Norte, and has been a fellow at The Banff Center, the Darmstadt Summer Institute, Curating Diversity (Sounds Now, Finland), and the Future of Music Faculty Fellowship (Cleveland Institute of Music, Sphinx Foundation). As a scholar, Teresa has presented her research on the composer Alida Vázquez at *Unsung Stories: Women* at Columbia's Computer Music Center and the International Musicological Society (Greece), and her work has been published in *Radical Sounds of Latin America* and the series *Musicians' Migratory Patterns* by Routledge.

Currently, Teresa is a doctoral candidate at the University of California San Diego, where she is mentored by Wilfrido Terrazas and Amy Cimini. She is also a co-producer at Neofonia, Festival de Música Nueva in Ensenada— a space for exploration and collaboration between communities, and as a teacher at



Universidad Autónoma de Baja California. Teresa looks forward to making meaningful contributions to the community, both through her performances and her scholarly pursuits. Now, she is excited to join the Density Fellows program!

Ilana Waniuk is a versatile violinist and contemporary chamber music addict with interests ranging from classical music and improvisation to visual arts. Along with pianist Cheryl Duvall, she is a founding member and co-artistic director of Tkarón:to (Toronto) -based contemporary music ensemble/presenter Thin Edge New Music Collective (TENMC) now in its twelfth season and Balancing on the Edge (multidisciplinary production melding circus arts with new music). Ilana is also a founding member of in^set, a flexible trio with Teresa Díaz de Cossio (flute) and David Aguila (trumpet) dedicated to creation, improvisation and experimentation. Ilana has performed on concert stages across the U.S., Canada, Italy, Argentina, Poland, Japan, Germany, Greece, Mexico and Iceland.

Ilana has toured Cape Breton and Ontario as part of the Bicycle Opera Project, performed at contemporary music festivals including the California Festival in San Diego, Neofonía: Festival de Música Ensenada in Mexico, Suoni per Il Popolo in Montreal, the University of Calgary's Happening Festival of New Music and Media, Open Ears in Kitchener/Waterloo and the Royal Conservatory's 21C festival in Tkarón:to. Most recently, she is the curator/producer/performer behind 'Filaments', an evolving collaborative concert program dedicated to commissioning/developing new works for violin, electronics and multi-media developed with generous support from the SOCAN Foundation, Canada Council for the Arts, Canadian Music Centre, Ontario Arts Council and Arraymusic. Ilana is passionate about collaboration, creation and community building through the arts and is currently a doctoral candidate in contemporary performance at the University of California San Diego.

Acknowledgments

Thank you to Teresa Díaz de Cossio for being such a wonderful friend and incredible artist. It's been such a nourishing and inspiring collaborative process working together to develop 'Archive' over the past year and I look forward to seeing how it evolves and develops in the future! In addition to being unwavering in his support, encouragement, kindness and generosity over the past few months, I'd like to extend a huge thank you to my partner Joey Bourdeau for running electronics and projector cues behind the scenes for tonight's performance. Thank you to Germaine Liu, Ben Wylie and Julia Mermelstin for writing such varied and fascinating new works for me to explore. I would also like to thank Jessica C. Flores and the entire Department of Music Production Team for their support, and invaluable assistance in making this concert run smoothly. A huge thank you to Jeremy Olson for his incredible expertise, patience, ingenuity and kindness in helping troubleshoot all the various minutia of tonight's audio/visual experiments. As always, thank you Erik Carlson for your guidance, kindness and wisdom over the course of my time here at UCSD and to Amir Nasserri for kindly lending me a practice mute on such short notice. Thanks to Maddie Williams for being such a supportive and thoughtful friend and roommate! Last but certainly not least, I would like to thank my parents Edgar and Silvana Waniuk for their love, and unconditional support of my various personal and artistic meshuggahs.



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Department of Music, Production:

Jessica C. Flores - Production Manager

Jeremy Olson- Theatrical Production Technician

