

**UCSD Festival of New Music**  
**'Soundisfaction'**



**Conrad Prebys Music Center**  
**May 16-23, 2009**  
**La Jolla, CA**



**UCSD Festival of New Music 'Soundisfaction'**  
**May 16-23, 2009**  
**Conrad Prebys Music Center**  
**FREE Admission**

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The festival staff would like to thank CRCA, the UCSD Graduate Student Association, the VisArts Department, the Literature Department, the Archive for New Poetry, and the New Writers Series for their generous support.

# Fragments and Music Unheard

Saturday, May 16 7:00PM  
Conrad Prebys Music Center  
Concert Hall

## *Suite No. 3 in D Major*

Antoine Forqueray (1671-1745)

- IV. La Angrave
- VII. La morangis ou La Plissay

Takae Ohnishi, harpsichord

## *Music for a While*

- I. *Music for a While* Henry Purcell (1658-1695)
- II. *Cum Vox Sanguinis*  
(arr. David Medine) Hildegard of Bingen (1098-1179)
- III. *Passacaglia in D minor*  
(arr. Nicholas Deyoe) Dietrich Buxtehude (1637-1707)
- IV. *Hear the Voice and Prayer*  
(arr. Stephen Lewis) Thomas Tallis (1505-1585)
- V. *Music for a While*  
(arr. David Wightman) Henry Purcell (1658-1695)

Stephanie Aston, soprano

## *Rain Dreaming*

Toru Takemitsu (1930-1996)

Takae Ohnishi, harpsichord

## *Notes on a page (of Sappho) \**

Aaron Helgeson (1982- )

Alice Teyssier, soprano

## Ensemble

Christine Tavalacci, flute	Batya MacAdam-Somer, violin
Rika Brent, oboe	David Medine, viola
Anthony Burr, clarinet	Ashley Walters, cello
Ross Karre, percussion	Pablo Gómez, guitar
Jonathan Hepfer, percussion	Laura Vaughan, harp
Justin DeHart, percussion	

Nicholas Deyoe, conductor

\* World Premiere

## Fragments and Music Unheard

*someone will remember us  
I say  
even in another time*  
-Sappho (fr. 147)

Can we listen to the past? Perhaps when we have some record. But, when all traces of sound are absent, what can we hear of another time? What, when faced with the ultimate silence of an epoch that has passed, can we look to? We reach into the dark...

And then we find these words. These words that once were sung. But even they have been silenced...by the decay of parchment, of stone, of a language, of memory. Still, in the few that remain we hear a voice. A voice that reaches toward and speaks through us. As we project ourselves into the past through our own remembering and imagining of these words, so do they project themselves into the future. By singing the song of another, the past is made present. The now that was becomes the now that is. We hear now again.

There is a special pleasure that comes with studying historical records of artistic movements that have long passed. In Anne Carson's unique translation of Sappho's poetic fragments, one gets the sense they are looking at the original documents themselves – the tattered parchment scroll, or the broken stone tablet. Things are left incomplete. And in their incompleteness they invite us to fill in the gaps. By doing so, we enter into a dance between our own present and the imagined past of those that came before.

This is oddly similar to the experience of studying facsimiles from the baroque period. If you have ever seen an original harpsichord manuscript, then you surely have noticed the quill strokes that leap onto the page in order to preserve that moment of inspiration, made by fingers that pause just long enough to scribble some barely legible shorthand before returning to their fevered jaunt around the manuals. They too seem incomplete, unfinished. After all, those peculiarities of harpsichord notation that we spend years studying in modern conser-

vatories (figured bass, various ornamental markings) were simply a baroque musician's way of igniting the memory and imagination of the skilled performer.

Perhaps, then, such artifacts can also inspire our contemporary imaginations. Carson, in her notes, reminds us that "while Sappho is stuck in the pain of the now, Aphrodite calmly surveys a larger pattern of agains." It seems that, in this moment, we are stuck in our own "now," one that may seem both singular and eternal. By calling out through ragged papyrus and distant remembrance, perhaps it is Sappho who reassures us that there were such moments before ours, and there will continue to be long after we're gone...

-Aaron Helgeson



The Copenhagen Sappho-fragment (fr. 98)

**Cum Vox Sanguinis**  
**words by Hildegard of Bingen**

*Cum vox sanguinis  
 Ursule et innocentis turbe eius  
 ante thronum Dei sonuit,  
 antiqua propheta venit  
 per radicem Mambre  
 in vera ostensione Trinitatis  
 et dixit:  
 Iste sanguis nos tangit,  
 nunc omnes gaudeamus.*

*Et postea venit congregatio Agni,  
 et dixerunt:  
 O nobilissima turba,  
 virgo ista que in terries Ursula vocatur  
 in summis Columba nominatur,  
 quia innocentem turbam  
 ad se collegit.  
 O ecclesia, tu es laudibilis.*

*Amen.*

The voice of blood,  
 of Ursula and her company  
 resounds before the throne of God.  
 The ancient prophecy came  
 through the tree of Mambre,  
 in a true vision of the Trinity. It said,  
 "This blood touches us.  
 Now let us all rejoice."

Afterwards the congregation came.  
 They said:  
 "O noble companions,  
 That virgin who was called Ursula on earth  
 Is named Columba in heaven  
 Because she gathered  
 A company of innocents around her.  
 O Ecclesia, you have garnered praise!"

Amen.

**Music for a While**  
**(from *Oedipus, A Tragedy*)**  
**words by John Dryden**

Music for a while  
 Shall all your cares beguile:

Wond'ring how your pains were eas'd  
 And disdain'g to be pleas'd

Till Alecto free the dead  
 From their eternal bands.

Till the snakes drop from her head,  
 And the whip from out her hands.

**Hear the Voice and Prayer**  
**(from *The Book of Common Prayer*)**  
**words by Thomas Cranmer**

Hear the voice and prayer of thy servants,  
 that they make before thee this day.

That thine eyes may be open toward this  
 house night and day,  
 ever toward this place, of which thou hast  
 said:

'My Name shall be there.'

And when thou hearest have mercy on  
 them.

**Notes on a page (of Sappho)**  
**words by Sappho (transl. Anne Carson) \*\***

(fr. 67B)

nor  
 these

more  
 around

desire

(fr. 16)\*

toward

(fr. 168)

O for Adonis

(fr. 36)

I long and seek after

(fr. 193)\*

Sappho, why?



*Orestes Pursued by the Furies* (1862) from the 19<sup>th</sup>-century French painter Adolphe-William Bouguereau, depicting the snake-haired Eumenides castigating Orestes for murdering his mother. Alecto, the same Fury that would later forgive King Oedipus for accidentally killing his father (mentioned by Dryden in his verse for *Music for a While*), is shown on the right.



(fr. 83)	right here (now again) for	(fr. 94)	I simply want to have died. Weeping she left me
(fr. 87D)	youth	with many tears and said this: Oh how badly things have turned out for us. Sappho, I swear, against my will I leave you.	
(fr. 67A)	and this ruinous god  I swear did not love but now because  and the reason neither nothing much	And I answered her: Rejoice, go and remember me. For you know how we cherished you.  But if not, I want To remind you and beautiful times we had.  For many crowns of violets and roses at my side you put on	
(fr. 17)*	to be  to arrive	And with sweet oil costly you anointed yourself  and on a soft bed delicate you would let loose your longing	
(fr. 8)	Atthis for you	and neither any nor any holy place nor was there from which we were absent	
(fr. 129A)	but me you have forgotten	no grove no dance no sound	
(fr. 182)	I might go		
(fr. 135)*	O Eirana		

\* Excerpt

\*\* Published under the title *If Not, Winter*. Text reprinted with permission of the translator.

# Breathing Music in the Dark

Saturday, May 16 9:00PM  
Conrad Prebys Music Center  
Theatre

*Air whisper* for saxophone

Anna Þorvaldsdóttir

*Breathing Wind* for flute and saxophone

*Fragment* for flute

*Hidden* for percussionist

- *inwards*
- *our*
- *external*
- *stay*
- *together*
- *rain*
- *breathe*
- *past and present*

*Breathing room I & II* for voices, stethoscopes, and computer

Daniel Shapira  
Anna Þorvaldsdóttir

*Breathing in the dark*

*Breath piece*

*For voice (arrangement for Zeynep Bulut)*

Carolyn Chen

*The character for justice contains the character for ant*

*After eating breakfast, you walk into the sky*

*Wedding*

## Performers

Justin DeHart  
Berglind María Tómasdóttir  
Brendan Nguyen  
Hrafn Asgeirsson  
Stephanie Aston  
Pavlos Antoniadis  
Vincent Raikhel

Anna Þorvaldsdóttir  
Daniel Shapira  
Zeynep Bulut  
Gabrielle Athayde  
Ryan Welsh  
Tania Lanfer Marquez  
Brian Griffeath-Loeb

Note: Pieces are performed continuously, and do not necessarily appear in the order listed.

## Breathing Music in the Dark

### breathing room

“...For the beauty of the alcove is not the work of some clever device. An empty space is marked off with plain wood and plain walls, so that the light drawn into it forms dim shadows within emptiness. There is nothing more. And yet, when we gaze into the darkness that gathers behind the crossbeam, around the flower vase, beneath the shelves, though we know perfectly well it is mere shadow, we are overcome with the feeling that in this small corner of the atmosphere there reigns complete and utter silence; that here in the darkness immutable tranquility holds sway.”

- Jun'ichiro Tanizaki, *In Praise of Shadows*

I am in need of music that would flow  
 Over my fretful, feeling finger-tips,  
 Over my bitter-tainted, trembling lips,  
 With melody, deep, clear, and liquid-  
     slow.  
 Oh, for the healing swaying, old and low,  
 Of some song sung to rest the tired  
     dead,  
 A song to fall like water on my head,  
 And over quivering limbs, dream flushed  
     to glow!  
 ...

- Elizabeth Bishop, *Sonnet* (1928)

Light cannot be absorbed without limit. Most objects that absorb visible light reemit it as infrared light. Objects appearing dark are likely bright at a frequency people cannot see.

The alternation of night and day has caused evolutionary adaptations to darkness. In vertebrates, irises dilate.

Ant societies have division of labor, communication between individuals, and an ability to solve complex problems. Colonies are sometimes described as “super organisms” because members appear to operate as a unified entity, collectively working together to support the colony.

*The character for ant contains the character for justice*

My dad says ants are communist and just. My mother says communists are not always just. The justice in ant may have more to do with sound than anything else. Still, the character is contained (蟻).

Parts: people, containers, things that can be contained (these may overlap).

Play: One by one, containers are placed adjacently to form a line through a space. The line does not have to be straight, but will make its way across the space. On each pass something that can be contained may be placed or exchanged.

- Carolyn Chen (2007)

For voice (arrangement for Zeynep Bulut)

Sing through the following as they pass  
through your throat.

a single rose  
water  
roots (ordered by size)  
balsamic vinegar  
fish (bones somewhat softened by the  
vinegar)  
sea  
a large, apologetic bouquet  
phlegm  
blood (own)  
disintegrated royal body  
a blue glass eye  
tears  
childbirth  
tears  
small children (some cranky, a few  
serene)  
moustaches (large, impressive)  
juice of a little western flower (sometimes  
laid on sleeping eye-lids)  
mouthful of fruit (forbidden)  
anonymous white powders  
years  
a rainy season  
love – so much love

- Carolyn Chen (2005, 2008)

“... [M]an is not lost in his object only when the object becomes for him a human object or objective man. This is possible only when the object becomes for him a *social* object, he himself for himself a social being, just as society becomes a being for him in this object.

... Only through the objectively unfolded richness of man's essential being is the richness of subjective human sensibility (a musical ear, an eye for beauty of form [...]) either cultivated or brought into being. For not only the five senses but also the so-called mental senses – the practical senses (will, love, etc.) – in a word, human sense – the humanness of the senses – comes to be by virtue of its object, by virtue of *humanized* nature. The *forming* of the five senses is a labour of the entire history of the world down to the present.”

- Karl Marx, *Economic and Philosophic Manuscripts of 1844*

...[I]t is as if we were drinking in all haste ... from a cup of peace in common before the battle. It is not so much a performance of songs as an assembly of the people, and an assembly where except for the small piping voice in front there is complete stillness; the hour is much too grave for us to waste it in chatter.

- Franz Kafka, *Josephine the Singer, or the Mousefolk*

Remove the lid from a ceramic bowl, and there lies the soup, every nuance of its substance and color revealed. With lacquerware there is a beauty in that moment between removing the lid and lifting the bowl to the mouth when one gazes at the still, silence liquid in the dark depths of the bowl, its color hardly differing from that of the bowl itself. What lies within the darkness one cannot distinguish, but the palm senses the gentle movements of the liquid, vapor rises from within forming droplets on the rim, and the fragrance carried upon the vapor brings a delicate anticipation...

- Jun'ichiro Tanizaki, *In Praise of Shadows*

breathing on strings  
in the dark

hidden

inwards  
our  
external  
stay  
together

breathe  
past and present

- Anna Porvaldsdóttir

rain

The score for *rain* (part of *Hidden* for percussionist) by Anna Porvaldsdóttir consists of three systems of music for an insular piano (ins. pno.).

- Measure 22:** Features a pizzicato first time (pizz. f.t.) in the bass clef with dynamics *mp* and *p*. The treble clef has first time (f.t.) markings and dynamics *p*, *mp*, and *pp*. A fermata is placed over the final notes.
- Measure 23:** Continues with pizzicato first time (pizz. f.t.) in the bass clef and dynamics *mp* and *p*. The treble clef includes glissando (gliss.) markings and a *sim.* (sustained) marking.
- Measure 24:** Includes a performance instruction "slow - Center" with a rightward arrow and "Rear" with a leftward arrow. The bass clef has dynamics *p* and *mf*. The treble clef has first time (f.t.) markings, dynamics *mf*, *mp*, and *p*, and includes markings for "f.n. fast", "f.n. slow", and "f.n. slow".

The score for *rain* (part of *Hidden* for percussionist) by Anna Porvaldsdóttir

# Echoi

Sunday, May 17 4:00PM  
Conrad Prebys Music Center  
Recital Hall

*Scenderò a patti* Paolo Cavalloni (1975- )

*Glaes* Alexandre Lunsqui (1969- )

*Susurrus* Ashley Fure (1982- )

- Intermission -

*Il Gigante Golia* \*\* George Aperghis (1945- )

*l'écume des jours (int - 1), version II* \* Alexander Sigman (1980- )

*Forced Through* Nicholas Deyoe (1981- )

*"...the crisis of conscience when making war but  
the need is to make love (and vice versa)..."* \* Lewis Nielson (1950- )

## Echoi

Gabrielle Athayde, cello  
Jon Hepfer, percussion  
Curt Miller, clarinet  
Brendan Nguyen, piano  
Alice Teyssier, flute/soprano  
Yuncong Zhang, violin

Eliot Gattegno, saxophone †  
Pablo Gómez, guitar †  
Berglind Maria Tomasdottir, flute †

† Special guests

\* World Premiere

\*\* US Premiere



### **Echoi – Biographical Notes**

Echoi was conceived in 2005 as a laboratory for confronting the challenges posed by the contemporary chamber repertoire. The core members first collaborated in Oberlin's Contemporary Music Ensemble, performing works of Donatoni, Xenakis and Wuorinen with the guidance of mentor Tim Weiss.

Since leaving Oberlin, the group's *raison d'être* has been to act as a voice for unique composers who we feel deserve more attention. The group has commissioned such young composers as Paolo Cavallone, Mario Diaz de Leon, Nicholas Deyoe, Aaron Helgeson and Alex Sigman as well as more established composers like Lewis Nielson.

In 2008, Echoi gave residencies at Oberlin Conservatory and SUNY Buffalo's Center for 21st Century Music. The ensemble has been featured in performances at the Kennedy Center in Washington, D.C., Symphony Space in Manhattan and the Burchfield-Penney Art Center in Buffalo.

Reuniting to rehearse and present concerts, Echoi performs works of various formations, from full sextet to solo repertoire, allowing for diverse and fresh programs. The group's name is an allusion to Lukas Foss' 1963 work of the same title that combines elements of both the European Avant-Garde and American Experimentalist traditions – two institutions that we hope to carry into the 21st century.

# Vessel Noise

Sunday, May 17 7:00PM  
Conrad Prebys Music Center  
Concert Hall

Stephen  
e

Mark Menzies (1968- )

Andrew Tholl, violin                  Andrew McIntosh, viola  
Derek Stein, cello

*String Trio*

Giacinto Scelsi (1905-1982)

Batya MacAdam-Somer, violin   David Medine, viola  
Ashley Walters, cello

*The blinding access of the grace of flesh \*\**

Chris Dench (1953- )

I. Node  
II. Access  
III. Schema

Paul Bowman, guitar                  Bob Zelickman, clarinet  
Stephanie Aston, soprano              Brian Archinal, percussion  
Ashley Walters, cello                  Batya MacAdam-Somer, violin

John Fonville, conductor

- Brief Pause -

*Crumbling Walls and Wandering Rocks \**

Benjamin Hackbarth (1982- )

Andrew Tholl, violin                  Bayta MacAdam-Somer, violin  
David Medine, viola                  Andrew McIntosh, viola  
Ashley Walters, cello                  Derek Stein, cello  
Joseph Howell, clarinet              Robert Zelickman, clarinet  
Ross Karre, percussion              Brian Archinal, percussion

Steven Schick, conductor

\* World Premiere  
\*\* US Premiere



# Boundary Music for Bodies

Sunday, May 17 9:00PM  
Conrad Prebys Music Center  
Theatre

*[Untitled]* Chris Tonelli, voice Chris Tonelli

*Kicking and Screaming* Mark Polesky, piano David Wightman

*Adagio* Gabrielle Athayde, Clint McCallum, Ian Power, Kathleen Gallagher Carolyn Chen

*Sounds Like My Feet* Zeynep Bulut

*The shapes of faces* Ross Karre, tam-tam Ian Power, piano  
Clint McCallum, electric guitar Carolyn Chen

*Ligeti for Two Pianos* David Medine, viola Ian Power  
Ian Power and Kathleen Gallagher, pianos

- Bathroom Length Screensaver -

*Neither Here Nor There* choreography by Alicia Peterson  
music by Nicholas Deyoe  
video by Ross Karre  
lighting by Omar Ramos

Ashley Walters, Katie Lorge, Matthew Armstrong  
Eliot Gattegno, saxophone

*Blood Vessel Music* Zeynep Bulut

*Tragedy* Gabrielle Athayde, Clint McCallum, Evelyn Donnelly,  
Ian Power, Kathleen Gallagher Carolyn Chen

*Heard of Horses* Evelyn Donnelly

*Confusion of Stars* Carolyn Chen

*Back Through the Window-Gaze: Hommage à Chris Burden* Clint McCallum

Clint McCallum

## Boundary Music for Bodies

“1st movement *Hora Lungă*: It evokes the spirit of Romanian folk music which, together with Hungarian folk music and that of the Gypsies, made a strong impression on me during my childhood. However, I do not write folklore or use folkloristic quotations, it is rather allusions which are made. *Hora lungă* literally means ‘slow dance’ but in the Romanian tradition this is not a dance but are sung folk melodies (in the northernmost province of the country, Maramures, in the centre of the Carpathian mountains), nostalgic and melancholy, richly ornamented. There is a striking similarity to the ‘Cante jondo’ in Andalusia and also folk music in Rajasthan. Whether this has something to do with the Gypsy migration or is a common, old Indo-European, diatonic melodic tradition is hard to decide. This movement is played exclusively on the C-string and in it I make use of natural intervals (pure major third, pure minor seventh and also the 11th harmonic).”

- Gyorgy Ligeti, *Sonata for Solo Viola*

Babies are born without knee caps. They don't appear until the child reaches 2-6 years of age.

Horses are herd animals, with a clear hierarchy of rank, led by a dominant animal (usually a mare). They communicate through vocalizations such as nickering or whinnying, mutual grooming, and body language.

When you sneeze, all your bodily functions stop, even your heart.

“The elegant aristocrat of old was immersed in this suspension of ashen particles, soaked in it, but the man of today, long used to the electric light, has forgotten that such a darkness existed. It must have been simple for specters to appear in a ‘visible darkness,’ where always something seemed to be flickering and shimmering, a darkness that on occasion held greater terrors than darkness out-of-doors. This was the darkness in which ghosts and monsters were active, and indeed was not the woman who



Sketch for *Heard of Horses* by Evelyn Donnelly

lived in it, behind thick curtains, behind layer after layer of screens and doors – was she not of a kind with them? The darkness wrapped her round tenfold, twentyfold, it filled the collar, the sleeves of her kimono, the folds of her skirt, wherever a hollow invited. Further yet: might it not have emerged from her mouth and those black teeth, from the black of her hair, like the thread from the great earth spider?”

- Jun'ichiro Tanizaki, *In Praise of Shadows*

The average life of a taste bud is 10 days.

“Tragic Destiny is what man brings, and what the world will demand of him. That is his Fate. What he brings is his potentiality – his mental, moral and physical powers to act and suffer. Tragic action is the realization of all his possibilities, which he unfolds and exhausts in the course of the drama. His human nature is his Fate. Destiny conceived as Fate is, therefore, not capricious, like Fortune, but is pre-determined. Outward events are merely the occasions for its realization.”

- Susanne Langer, *Feeling and Form*

Your stomach needs to produce a new layer of mucus every two weeks or it would digest itself.

“Tragedy is an imitation of an action that is admirable, complete...effecting through pity and fear the purification of such emotions.”

- Aristotle, *Poetics*

There are 10 human body parts that are only 3 letters long (eye, hip, arm, leg, ear, toe, jaw, rib, lip, gum).

Tragedy originates in the Greek for “goat song.” Ritual and theater mingled in early events. Choruses sang songs before goats were sacrificed. Actors who played satyrs in mythological stories wore goat or horse costumes. Goats were also prizes at song contests.

Our eyes are always the same size from birth, but our nose and ears never stop growing.

In Greek theatre, violence happened off stage. A hidden cart was sometimes wheeled out to show the aftermath of an event that had happened out of sight – a brutal murder, for example.

Odontophobia is the fear of teeth.

Horse gaits include the four-beat walk (4 mph), two-beat trot or jog (8-12 mph), three-beat canter or lope (12-15 mph), and gallop (25-30 mph).

After you die, your body starts to dry out, creating the illusion that your hair and nails are still growing after death.

Adagio, from Italian *adagio*, “at ease,” is commonly 66–76 bpm.

“*Sehr feierlich und sehr langsam*”

- Anton Bruckner, *Symphony No. 7, Adagio*

Damage to the Fusiform Face Area of the human brain can prevent the recognition of faces of even intimate family members.

Each square inch (2.5 cm) of human skin consists of 20 feet (6 m) of blood vessels.

“We are now far away from the country of tortures, dotted with wheels, gibbets, gal-

lows, pillories; we are far, too, from that dream of the reformers, less than fifty years before.”

- Michel Foucault, *Discipline and Punish*

A healthy adult can draw in about 200 to 300 cubic inches (3.3 to 4.9 liters) of air at a single breath, but at rest only about 5% of this volume is used.

“Before I was born, Phil Minton was one of a small group of experimentalists occupying a space between theatre and music, and staging unsettling and beautiful unconventional vocal performances. He still is, and I’m 31 now. One of his most important ideas was that staging unsettling and beautiful unconventional vocal performances might be something everyone should feel welcome to do, should they so choose. He acted on this idea by forming what he called “feral choirs” – vocal ensembles open to anyone that wanted to join and aesthetically open to whatever vocal ideas these people wanted to bring to the table.

Vocalizing with a substantial degree of freedom feels nice. Soundsinging (a term I borrow from Paul Dutton to use to refer to vocalization with idiosyncratically developed techniques) puts us in touch with our bodies in new and occasionally profound ways, it can be a path through which we surprise ourselves, and it diverges from most rituals of embodiment that society and people around us demand of us in our everyday lives. After discovering soundsinging, I found that I like watching others do it as much as I like to do it myself. There are all kinds of joy to be found in the practice.

Many soundsingers other than Phil have felt a responsibility to make others feel invited to participate and to show others that there is something valuable to be found in the practice if they are open to trying and, as Phil puts it, that “anyone who can breathe is capable of producing sounds that give a positive aesthetic contribution to the human condition.” In my experience of this music there’s been no power exercised over anyone through this kind of music making, no right and no wrong, no privilege, and the

instrument hasn't cost me a thing. That's why I like this and why I do it."

– Chris Tonelli

You were born with 300 bones. When you get to be an adult, you have 206.

The average resting human heart rate is about 70-75 bpm.

*Music for the Dark:  
The Confusion of Stars*

People orbit one another in a model world, carrying lights that blink in silence at different rates. Each one revolves internally while circling a slower blinker. Moons circle planets, planets circle stars. Stars might wander.

Circling without tools, words, or outside light, but making a way slowly through the dark, which is pierced, periodically, by moving points.

With metronomes or other objects that emit regular pulses of light.

- Carolyn Chen



Composer and pianist Don Music, inspiration for David Wightman's *Kicking and screaming*

Common sites for measuring heart rate include: the thumb side of the wrist, neck, inside of the elbow, under the biceps, groin, middle of dorsum of the foot, behind the knee, over the abdomen, chest, and temple.

"... Electrographic copying is all the more heavenly, originating with tiny stars that appeared mysteriously in 1777 on dusty cakes of resin left carelessly uncovered. The cakes were inductors for an electrical generator in the laboratory of a thirty-five year-old professor at the University of Göttingen, Georg Christoph Lichtenberg, who determined that the dust stars had appeared when light struck the (photo-conductive) resin and electrically charged the surface. Strewing dust more thickly, he found 'whole Milky Ways and greater Suns.' Astronomer, physicist, mathematician, geologist, Lichtenberg was also a critic and satirist who entered lecture halls sideways, like Groucho Marx, face to the audience. He had made his name as a pundit in 1778, ridiculing four volumes on physiognomy by the Swiss Protestant mystic, poet, and doctor's son Johann Kaspar Lavater, who looked to the shapes of faces for proof of dullness and genius, vice and virtue: the more deformed or apelike the visage, the more debased the person."

- Hillel Schwarz, *The Culture of the Copy*

Lichtenberg was hunchbacked.

"My body could have been made better by a bad artist drawing in the dark."

- Georg Lichtenberg

The human heart creates enough pressure to squirt blood 30 feet (9 m).

"Years before Lavater's *Physiognomic Fragments*, Lichtenberg prided himself on discerning qualities of mind in facial expressions, but Lavater supposed that anatomical contours followed an immutable character, and 'he jumps, or rather stumbles, from similar noses to similar mental dispositions and – an unforgivable presumption – from certain deviations of the external form ... to analogous changes in the

soul.' For Lichtenberg, character was 'a very neatly constructed totality' always in motion, its expressions decided by the play of internal affect and external effect. 'The whole man must move together.'"

- Hillel Schwarz, *The Culture of the Copy*

"There is a particular kind of pain, elation, loneliness, and terror involved in this kind of madness. When you're high it's tremendous. Feelings of ease intensity, power, well-being, financial omnipotence, and euphoria pervade one's marrow. But, somewhere, this changes. The fast ideas are far too fast, and there are far too many; overwhelming confusion replaces clarity. You are enmeshed totally in the blackest caves of the mind. It goes on and on, and finally there are only others' recollections of your behavior. Which of my feelings are real? Which of the me's is me?"

- Kay Redfield Jamison, *An Unquiet Mind*

The average human will shed 40 pounds of skin in a lifetime.

"We are bored when we don't know what we are waiting for. That we do know, or think we know, is nearly always the expression of our superficiality or inattention. Boredom is the threshold to great deeds..."

- Walter Benjamin, *The Arcades Project*

The surface of the human skin is 6.5 square feet (2m).

"Through the night softly."

- Chris Burden

"This window, if it gets a bit dark, and if I have reasons for thinking that there is someone behind it, is straightaway a gaze."

- Jacques Lacan

Relative to size, the strongest muscle in the body is the tongue.



*Luminous with sound* by Zeynep Bulut

# Showcase I: Chamber Music

Monday, May 18 8:00PM  
Conrad Prebys Music Center  
Concert Hall

90+

Elliott Carter (1908- )

William Fried, piano

*Estructura Mandala*

Diogenes Rivas (1942- )

Pablo Gómez, guitar

*Failure of Surface*

David Franzson (1978- )

Berglind María Tómasdóttir, flute

*Recueillement* \*

Daniel Tacke (1985- )

Stephanie Aston, soprano      Nicholas Deyoe, guitar

- Intermission -

*NO TIME (at all)*

Brian Ferneyhough (1943- )

Pablo Gómez, guitar      Colin McAllister, guitar

*Ave Maria: Variations on a Theme by Giacinto Scelsi* \*

Ian Power (1984- )

Stephen Lewis, piano

\* World Premiere

# Duoquadragintapus

Tuesday, May 19 8:00PM  
CallT2  
Atkinson Hall

*Duoquadragintapus* \*

Adam Wilson (1975- )  
William Brent (1977- )

\* World premiere

This event is sponsored through a generous grant from CRCA. Special thanks to Todd Margolis, Dustin Raphael, Alex Matthews, Carolyn Staggs, Miller Puckette, and Peter Otto.



### ***Scaipthe IV: The Duoquadragintapus***

The *Duoquadragintapus* is a many-layered entity. As the guitarist plays, a computer keeps track of the pitches, rhythms, dynamics, and phrases of the performer. Pitch, rhythm, and dynamic information are fed to multiple factor oracle analyses. These analyses produce efficient automata representing all possible substrings of the musical data input by the performer in real time. A compositional layer is used to control, among other parameters, the probability over time that the computer's traversal of the factor oracles will yield music similar to the performer's. The computer can thus produce improvisations occupying a spectrum between verbatim repetition and extreme distortion of the performer's input.

A parallel process, programmed to distinguish the performer's phrases, forwards pairs of musical sentences to a rhythmic "flocking" algorithm, the output of which is articulated by the robot percussionists. In this scenario, the robots begin playing the rhythm of a previously heard phrase and slowly modify its rhythm over time until it becomes the rhythm of a second phrase. A large number of these can occur simultaneously.

Finally, a cross-alphabet of the performer's quantized rhythm/absolute-pitch pairs is mapped to just over one hundred sets of unique pre-rendered sound files, each distinguished by a particular combination of timbre, register, duration, and construction. Some of the sounds are produced using recursive re-writing systems (L-systems) while others are built to "flock" from dissonant to consonant harmonies. Initially, the player can navigate the matrix of these mappings, intentionally eliciting certain types of sounds. After a period of time, another factor oracle, which has saved the entirety of the performer's cross-alphabet string of rhythms and pitches, takes control and begins to distort the performer's initial efforts.

A pre-composed structure of robot-performed L-systems, played at speeds that defy human performance, rounds out the network of computer-generated events. The complexity of this sum of processes involved ensures that the human performer, who is also improvising, cannot completely predict the results of his actions, and must respond to the computer network as he would respond to another human musician.

- Adam Wilson



# Christian Bök and Friends

Thursday, May 21 8:00PM  
Conrad Prebys Music Center  
Concert Hall

## *And Sometimes*

### *Vowels*

#### Go Duo

Justin DeHart, percussion	Jude Weirmeir, guitar
Clint McCallum, electric bass	Steve Willard, guitar/voice
Ian Power, flute	Charlie Wilmoth, viola
Chris Tonelli, voice/guitar	

### *Voile*

James Gordon Williams, piano

### *W*

Chris Tonelli, voice

## *Emended Excess*

#### KaiBorg Duo

David Borgo, saxophone  
Jeff Kaiser, trumpet/laptop

#### Spanish Mouth Pear

Corey Beers, percussion  
Ian Carroll, trombone  
Clint McCallum, electric bass/voice

## *The New Four Horsepersons*

Zeynep Bulut, voice  
Chris Tonelli, voice  
Steve Willard, voice

## *Ursonate de Kurt Schwitters*

- Intermission -

## *Selected Prurient Debauches*

Anthony Davis, Piano  
Jeff Denson, Bass  
Steve Willard, Guitar

## *Eunoia*

#### The Contemporaneous Ensemble

Brian Archinal, drums	Clint McCallum, electric bass	Berglind Tomasdottir, flute
Cooper Baker, laptop	Jason Ponce, laptop	Kim Turney, flute
Corey Beers, percussion	Phil Skaller, piano	Ryan Welsh, keyboard
Ian Carroll, trombone	Christine Tavalacci, flute	Steve Willard, guitars/voice
Trevor Grahl, keyboard		

Note: Christian Bök appears in all performances, in addition to the performers listed under each title.

This event and Christian Bök's residency are co-sponsored by the Archive for New Poetry, New Writing Series, and UCSD's Department of Literature. Special thanks to Lynda Claassen, Michael Davidson, and Anna Joy Springer.

# Showcase II: Electronic Music

Friday, May 22 8:00PM  
Conrad Prebys Music Center  
Theatre

*Linea D'Ombra*

Magnus Lindberg (1958- )

Eliot Gattegno, saxophone  
Pablo Gómez, guitar

Berglind María Tómasdóttir, flute  
Jon Hepfer, percussion

*Silent Construction I*

Jaime Oliver (1979- )

Jaime Oliver, performer

*Mobius Ascent*

Vincent Raikhel (1984- )

Batya MacAdam-Somer, violin

*Spanish Mouth Pear*

Cory Beers, performer   Ian Carrol, performer  
Clint McCallum, performer

- Intermission -

*You Spin Me Round*

Joachim Gossmann (1970- )  
David Wightman (1977- )

David Wightman, performer

*Those Remaining Words in Nuance*

Chen-Hui Jen (1981- )

Stephanie Aston, voice   Jacob Sudol, electronics

*Inner Music*

Jacob Sudol (1980- )

William Fried, piano   Chen-Hui Jen, harpsichord  
Luis Tabuenca Fernandez, percussion

*Hout*

Louis Andriessen (1939- )

Eliot Gattegno, saxophone  
Pablo Gómez, guitar

Xi Bei Jai, flute  
Brian Archinal, percussion

# Showcase III: Improvised Experimental Music

Saturday, May 23 8:00PM  
VisArts Facility  
Performance Space

The New Brutalists

Cooper Baker, laptop  
Ian Carroll, trombone  
Christine Tavalacci, flutes

- Intermission -

Chris Warren, laptop

Jason Ponce, laptop

Jaime Oliver, laptop

Ignacio Lopez, laptop

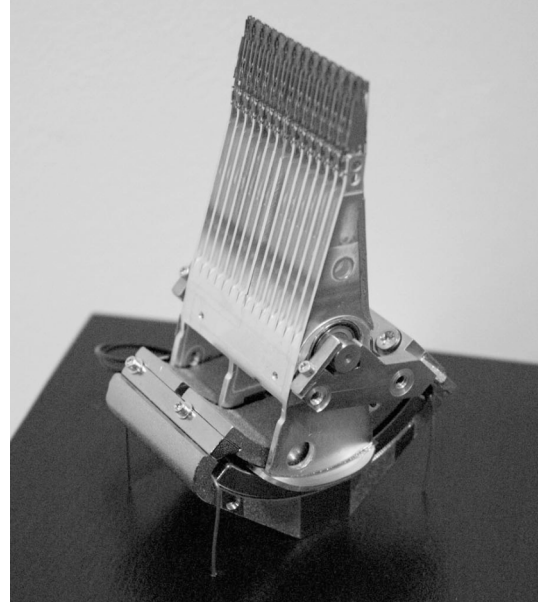
Special thanks to the VisArts Department for hosting this event.

## Notes for Installations by Cooper Baker



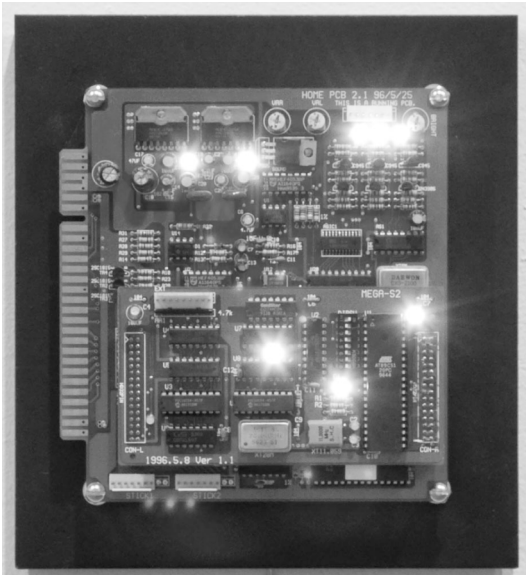
### *Ringtones*

Ringtones is an interactive installation made from a modified office telephone. Participants are invited to dial a ten digit phone number (e.g. (123) 456-7890) then listen to a resulting piece of algorithmic music generated by special circuitry installed inside the telephone.



### *Head Music*

Head Music is an array of eight sound sculptures that use the electro-mechanical head positioning mechanisms from salvaged computer hard-drives to reproduce sound. The sculptures are used as a multi-channel speaker array to spatialize a recording of a chirping bird.



### *Circuit Boards*

Circuit Boards is a series of eight pieces made from printed circuit boards with modified circuitry featuring multi-colored rhythmically pulsing lights. The lights' rhythmic patterns suggest endlessly looping visual music.

Note: These installations are located in the hallway of the Conrad Prebys Music Center.



