

UCSD Festival of New Music
'Soundisfaction'



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

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

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 Tivolacci, 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.

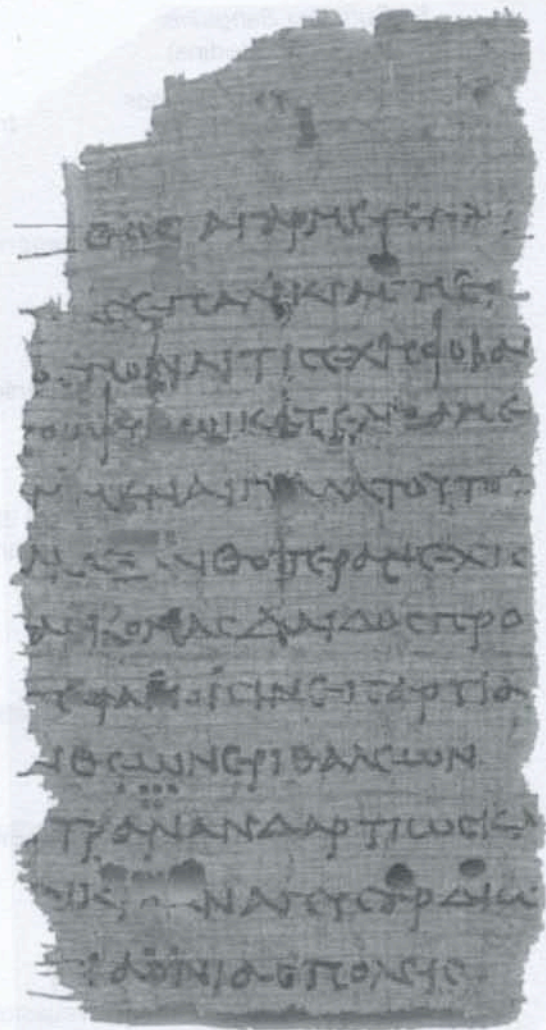
There is a special pleasure that comes with studying historical records of artistic movements that have long passed. In Anne Carson's unique translation of Sappho's poetic fragments, one gets the sense they are looking at the original documents themselves – the tattered parchment scroll, or the broken 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 disdaining 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 19th-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.

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 is divided into three systems, each with a percussion part (ins. pno.) and a piano part (pno.).

- System 1 (Measures 22-23):** The piano part features a melodic line with dynamics ranging from *p* to *f*. The percussion part includes *pizz. f.t.* (pizzicato fortissimo) and *f.t.* (fortissimo) markings.
- System 2 (Measures 23-24):** The piano part continues with glissando markings and a *sim.* (sostenuto) marking. The percussion part has a *z* (zambone) marking.
- System 3 (Measures 24-25):** The piano part includes a *slow - Center* tempo marking and a *Rear* dynamic marking. The percussion part has *f.t.* markings and dynamic changes from *mp* to *sub.p* (sub-piano).

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

2A



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-)

Die drei Felder in Schnee und die scharlachrote Sonne

Klaus Lang (1971-)

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.

2B

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
Stephanie Aston, soprano
Ashley Walters, cello

Bob Zelikman, clarinet
Brian Archinal, percussion
Batya MacAdam-Somer, violin

John Fonville, conductor

- Brief Pause -

*Crumbling Walls and Wandering Rocks **

Benjamin Hackbarth (1982-)

Andrew Tholl, violin
David Medine, viola
Ashley Walters, cello
Joseph Howell, clarinet
Ross Karre, percussion

Bayta MacAdam-Somer, violin
Andrew McIntosh, viola
Derek Stein, cello
Robert Zelikman, clarinet
Brian Archinal, percussion

Steven Schick, conductor

* World Premiere

** US Premiere

Vessel Noise: Some Thoughts

A note on the program and the words "Vessel Noise"...

There are two pieces on this program by Australian composers (Mark Menzies and Chris Dench). Two pieces are string trios and two pieces have titles that are taken from a novel. Dench's title refers to Angela Carter's *Nights at the Circus* and Ben Hackbarth's refers to James Joyce's *Ulysses*. The title for this concert is also from Joyce's novel.

This is what Molly Bloom thinks to herself as she sleepily urinates into a chamber pot in the middle of the night, in her soliloquy at the end of *Ulysses*:

"O, look we are so! Chamber music. Could make a kind of pun on that. It is a kind of music I often thought when she. Acoustics that is. Tinkling. Empty vessels make most noise. Because the acoustics, the reso-nance changes according as the

weight of the water is equal to the law of falling water. Like those rhapsodies of Liszt's, Hungarian, gipsy-eyed. Pearls. Drops. Rain. Diddle iddle addle addle oodle oodle. Hiss.Now. Maybe now. Before."

In *Wandering Rocks*, the tenth episode of Joyce's *Ulysses*, several characters go about their afternoon errands. They move around Dublin independently, mostly unaware of each other's activities and locations. Their movements create unique and richly shaped paths, born of the city's crowded streets and transportation lines. As they navigate their routes, they encounter the same people and places. Occasionally, they cross each other's paths and add to the narrative that which could only come from a chance encounter, the thoughts of a passerby.

Hackbarth's work based on this episode, *Crumbling Walls and Wandering Rocks*, sets simultaneous streams of sound into motion, tracing subtle transformations



James Joyce playing the guitar in Trieste (1915)

of timbre and gesture. In certain sections, these sound streams operate somewhat independently. In other moments they share the same space, creating a sort of collision that brings their materials into sharp relief. These moments allow for a kind of exchange of sonic material; an evolution through awareness; communication through proximity. Out of these collisions, framed as happenstance, "musical" relationships bloom.

A brief word about Giacinto Scelsi and his musical language...

Before Ligeti wrote *Atmospheres* in the early sixties, Scelsi had already developed a style of creating musical structures that are comprised exclusively of sustained micro-tonal clusters. This is a tonal sensibility that in the latter part of the twentieth century has served as a rival and complement to the tradition of dodecaphony. Of all his works in this style, *String Trio* (1958) is one of the plainest and most austere.

Another Italian composer once told this tale about having dined at Scelsi's house in Rome:

"Everything was white. The room was white, the table was white, the chairs were white. Scelsi wore only white clothing. Even the food was white. That night we ate cauliflower and sole on a bed of white rice with plastic utensils. He drank only milk with his meal and refused to offer me any wine."

Finally, some words regarding Dench's *The blinding access of the graces of flesh...*

"When I asked Ma Nelson what this picture [Titian's *Leda and the Swan*] meant, she told me it was a demonstration of the blinding access of the grace of flesh..." (Angela Carter, *Nights at the Circus*)

"Episodic memory recalls direct perception; semantic memory recalls meaning. Nodes are concepts in semantic memory (memes) that ultimately can be associated with neural activity in the brain. The linkage of nodes is the essence of what we refer to as meaning, and is assembled as a hierarchy. The level of the node, whether concept (the simplest recognisable unit), proposition, or schema, determines the complexity of the idea, behaviour, or artifact that it helps to sustain in the culture at large." (adapted from Edward O Wilson, *Consilience: The Unity of Knowledge*)

The blinding access of the grace of flesh
(from e(i)ther)

words by Berni M. Janssen

I. node

the night unends.

II. proposition

you have no more breath you are a
sky empty of stars you have
burdened the night with an
emptiness grown voluminous. it
cloaks me with tears. the tears are
stars from which your warmth
glows. your absence is warmth and
sorrow your presence.

III. schema

sorrow is a strange companion,
silent and demanding.
sleep is respite in the shallow grave
of your absence
the bones quiver in the horizontal
eclipse.
are no more than a reducing line
between earth and sky
my voice is as a thin line,
bonebrittle.
he river flows to the sea and your
sorrow released,
our tears find sympathy in the
company of brine
her hands silently eclipse sorrow.

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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 and Kathleen Gallagher, pianos Ian Power

- 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 Lungâ*: It evokes the spirit of Romanian folk music which, together with Hungarian folk music and that of the Gipsies, 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 lungâ* 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 Gipsy 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



Luminous with sound by Zeynep Bulut

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.

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.



Scapthe 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, piano
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 Tivolacci, flutes

- Intermission -

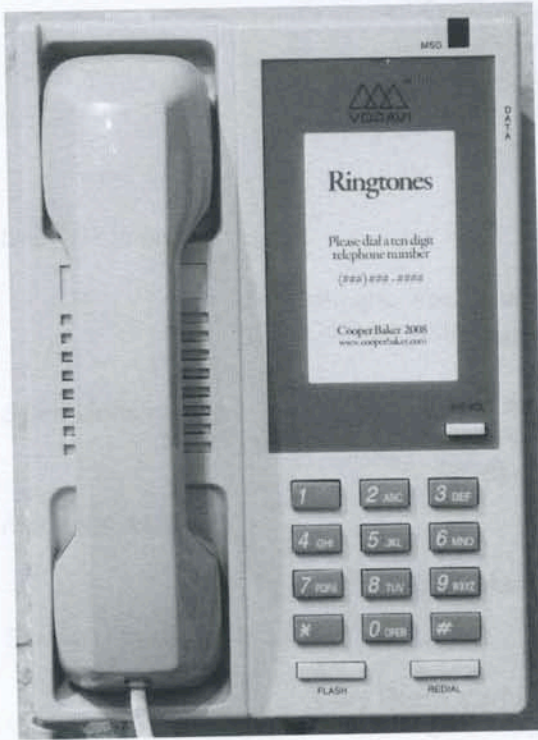
Chris Warren, laptop

Jason Ponce, laptop

Jaime Oliver, laptop

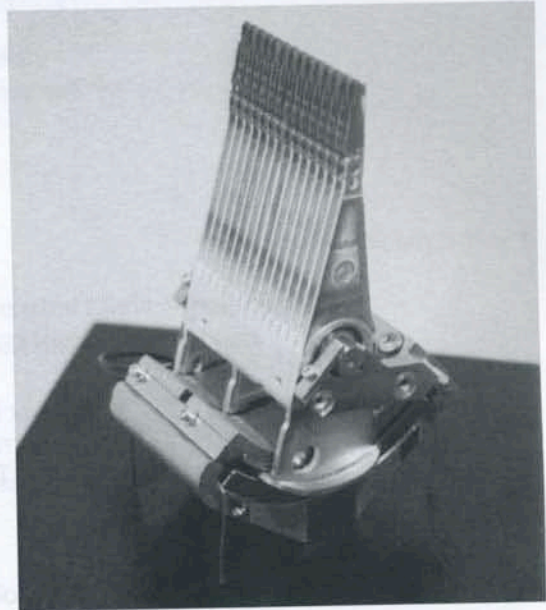
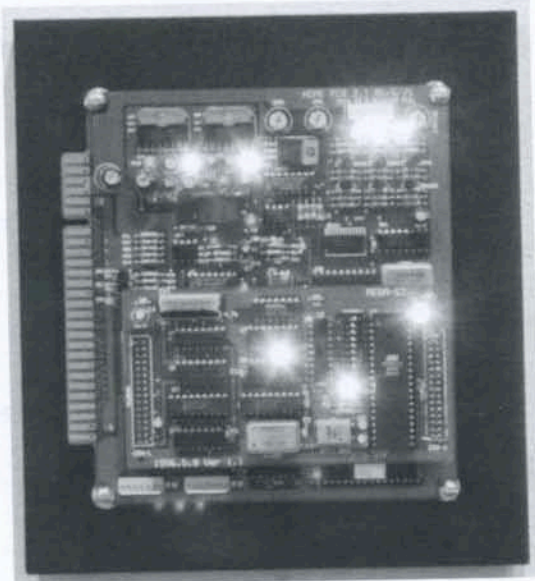
Ignacio Lopez, laptop

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.

Presented by the UCSD Department of Music