



Friday, March 16, 2012, 8 PM  
Conrad Prebys Concert Hall  
UCSD Department of Music

**MUS133/NEW MUSIC PERFORMANCE**  
Directed by János Négyesy

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**Lockerbones/Airbones** (1985)

Elinor Armer (\*1939-)

- II. The Child on the Shore
- IV. Hard Words
- V. For Katya

*John Fonville, flute; Louise Devenish, percussion; Isaac Lu, piano  
Kimberly Davies, violin; Mariya Kaganskaya, mezzo-soprano*

**Living Room Music** (1940)

John Cage (1912-1992)

- I. To Begin
- III. Melody

*Tiffany Luca, Jasmine Yu, Euki Sawada, percussion; Fang Qiu, Angel Yin, percussion and piano*

**do it to me** (2010)

Robert Pierzak (\*1984-)

*Sarah Kim, violin; Vincent Fung, bass-baritone*

**Trio for Violin, Viola, and Piano** (1953)

Robert Erickson (1917-1997)

*Kimberly Davies, violin; Euki Sawada, viola; Dorothy Li, piano*

**Schröder's Death** (1975)

László Vidovszky (\*1944-)

*Dorothy Li, Tiffany Luca, piano  
David Castañeda, Vincent Fung, Sarah Kim,  
Brandon Liu, Samara Rice, Diarmid Flatley, assistants*

**INTERMISSION**

**May Rain** (1941)

Lou Harrison (1917-2003)

**Clapping Music** (1972)

Steve Reich (\*1936-)

*Vincent Fung, bass-baritone, self; Sarah Kim, piano, self; Brandon Liu, tam-tam, self*

**4'33"** (1952)

John Cage (1912-1992)

- I. 33"
- II. 2' 40"
- III. 1' 20"

*Everybody*

## 14 SHORT FLUXUS PLAYS

- \* **Brandon Liu : “Choice 18”** (1966) by Robert Bozzi
  - o Performers use mirrors to show the audience to itself.
- \* **Diarmid Flatley : “Nothing”** (1962) by Ben Vautier
  - o Performers do nothing.
- \* **Dorothy Li : “Two Inches”** (1962) by Robert Watts
  - o A two-inch-wide ribbon is stretched across the stage or street and then cut.
- \* **Euki Sawada : “#403”** (date unknown) by Bob Lens
  - o Draw an alarm clock with pencil in front of audience. Have an alarm clock installed (possible as example for drawing model). When alarm sound plays, erase the drawing.
- \* **Kimberly Davies : “Drip Music”** (1959) by George Brecht
  - o For a single or multiple performance. A source of dripping water and an empty vessel are arranged so that the water falls into the vessel.
- \* **Angel Yin : “Heat Transfer Event”** (1970) by Ken Friedman
  - o Glasses: one filled with ice water, one with boiling tea, one or more empty glasses. Liquids are transferred from glass to glass until the tea is cooled to drinking temperature.
- \* **Mariya Kaganskaya : “Lessons”** (1969) by Davi Det Hompson
  - o Arrange nine crackers on a table. Ask someone to choose the most beautiful cracker of the grouping. Smash the remaining crackers with your fist.
- \* **Jasmine Yu : “Ice Cream Piece”** (1966) by Albert M. Fine
  - o Performer buys an ice cream cone and (a) eats it, or (b) gives it to a stranger, or (c) waits until it melts completely, then eats the cone, or (d) on finishing the piece, buys another ice cream cone.
- \* **Isaac Lu : “Apples”** (1963) by Ben Vautier
  - o Performers eat 4 apples.
- \* **David Castañeda : “Saxophone Solo, Fluxversion 1”** (1962) by George Brecht
  - o The piece is announced. Performer enters stage with an instrument case, places it on a stand, opens it and pulls out a trumpet, realizes the mistake, puts it quickly back in the case and exits.

\* **Vincent Fung** : **“For Christo”** (1989) and **“Homage to Christo”** (1968) by Ken Friedman

- o Something is wrapped in the most humble way.
- o Something is unwrapped.

\* **Tiffany Luca** : **“Magic Trick No. 7”** (date unknown) by Ken Friedman

o Walk on stage with a big sheet of paper and a magician’s hat. Hold the paper up to the audience to show that it has been painted or printed with the word FLUXUS. Tear the paper into pieces and drop them into the hat. Shake them. Reach into the hat and pull out a large cloth that reads, THE END.

\* **Sarah Kim** : **“Word Event, Fluxversion 1”** (1961) by George Brecht

- o The audience is instructed to leave the theater.

\* **Samara Rice** : **“Exit No.8”** (date unknown) by Ay-O

o The audience must pass through a vestibule where the floor has been covered with inflated balloons prepared to burst on contact.