

COMPUTER MUSIC CONCERT

SCRAPS FROM *RURATAE*
DREW ALLEN

KIDS LIKE SNACKS
BRENDAN GAFFNEY

TREEBAL
ISSAC GARCIA-MUÑOZ

UNTITLED
JOE MARIGLIO

FOURTH OF JULY 2012 SAN DIEGO
CHRIS WARREN

SCRIPPS SPECTRAL WAVE ENERGY 2012-2013
COOPER BAKER

06.06.2013 • 8:00PM • UCSD CPMC ROOM 122

Nicolee Kuester, horn and speaker
DMA Recital no. 1
June 5, 2013 7 p.m.
UCSD Conrad Prebys Music Center Concert Hall

Program

Overtures (a melody)

Carolyn Chen

bird

Nicolee Kuester

Digestive

Bobo/Okok

Leah Asher, violin
Samuel Dunscombe, clarinet
Greg Surges, electric guitar

-intermission-

Trio for Violin, Horn, and Piano

György Ligeti

- I. Andante con tenerezza
- II. Vivacissimo molto ritmico
- III. Alla marcia
- IV. Lamento. Adagio

Leah Asher, violin
Todd Moellenberg, piano

Overtures (a melody) (2008)

Carolyn Chen

Intervals contain small dramas and their quieting. Slowly, things take on a life of their own. With a singing quality. Without real endings. With what time is needed to illuminate the intervals.

Composer's notes:

The palace of the Greek god of sleep was a sunless cave, through which flowed the river of forgetfulness. At the entrance were poppies and other plants.

The golden poppy, state flower of California, requires little water and grows well in disturbed areas, often recolonizing after fires. It is actually orange.

The yellow in the Yellow River comes from loess suspended in the water. Loess is silt derived from glaciers grinding rocks into flour. It can develop into rich soil.

Most of California's water supply originates in the north. Most of the demand occurs in the south. Deliveries from the Colorado River began in 1941. San Diego connected in 1947.

Plants and animals usually set their internal clocks by the rising and setting of the sun, which is a star.

Stars twinkle from turbulence in the atmosphere.

Jet lag can refer to disorientation, broken sleep, and dehydration from rapid travel across time zones. Standard recovery time is one day per time zone.

Due to its latitude, Antarctica goes through long periods of constant sunlight.

The activity of reindeer in winter and summer seems driven more by their digestive system than by sunlight.

From the ground on a cloudy night, blinking airplanes can look like confused stars.

Emperor penguins have yellow ear patches. They are the tallest penguins.

bird (2012)

Nicolee Kuester

trapped bird notes
caught in loops
cycles, ~~of~~ thought, reiteration
non/sense/sound.
changes over time.

getting ~~trapped~~ trapped in loops, cycles,
reiterations

non/sense/sound

I try to shift my way out.

I get ~~trapped~~ caught, I try to get out.

Digestive

Bobo/Okok

I told them it should be like sorbet.

Trio for Violin, Horn, and Piano (1982)

György Ligeti

Even without the subtitle "Hommage à Johannes Brahms," there could be little doubt that while composing his Trio Ligeti had Brahms's 1865 work of the same unusual instrumentation in mind. The two works certainly share some very basic characteristics: both are four-movement pieces that make ample use of ternary forms, both include a scherzo-trio movement as well as an emotionally stricken adagio movement, and both harken back to (in Ligeti's case, rather twisted) versions of horn calls from the instrument's early uses in hunting. But Ligeti's Trio stops short of imitating or updating the Romantic composer; while acknowledging that the latter's Trio remains "unequaled of its time in the musical heavens," Ligeti asserts that in his own work "there are neither quotations nor direct influences of the music of Brahms: my trio is--in construction and expression--music for our time."

And it is. While structurally Ligeti's Trio may be looking to the past, in content and in color the piece is undeniably a product of the late 20th century. At times he has the three instruments playing in different tunings, most obviously at the end of the *Alla marcia*, with the horn's untempered natural harmonics in stark contrast to the equal tempered notes of the piano, the violin squeezing uneasily somewhere in the middle. The rhythmic 123-123-12 ostinato in the *Vivacissimo molto ritmico* speaks to Ligeti's interests both in a variety of non-Western musics, including Sub-saharan, Brazilian, and Balkan traditions, as well as in Conlon Nancarrow's work with polyrhythmic player piano rolls from earlier in the century. And the angst of the *Lento. Adagio* surpasses even the extremity of Brahms's lament for his dead mother in the early trio's slow movement, here instead ending in the outer reaches of the violin and horn in a final moment of no return. Is this the grief of a man whose father and brother died in Auschwitz and who himself lived under the Stalinist regime for many years before escaping Hungary? Or is this a wildly proportioned portrait of grief, an ironic wink back at the heights of expressionism?