

University of California San Diego
Division of Arts and Humanities
Department of Music

PASSAGE 9

Roger Reynolds

Wednesday @ 7

March 13, 2013 • CPMC Concert Hall

PASSAGE 9

Roger Reynolds
reader

Steven Schick
percussion

Rachel Beetz
flute

Paul Hembree
computer musician

PASSAGE 9:**On Collaborative Alliances, John Cage, John Ashbery, Barnett Newman and the Sublime, Toru Takemitsu, the Source of Aesthetic Impact, Intermedia, and Obligation**

PASSAGE 9 is a performed event: a non-linear aggregation of original stories, visual images, video clips, live performances, and sound spatialization. The composer, as reader, is joined by computer musician Paul Hembree, percussionist Steven Schick, and flutist Rachel Beetz. Also included is a section from the recently completed multimedia documentation by Ross Karre of the collaborative work done by contrabassist Mark Dresser with composer Reynolds and computer musician Paul Hembree: *MARKed MUSIC*.

Several years ago, I began a series of presentations offering what I hope is an intriguing way of sharing observations, images, sounds, and their unpredictable resonances. *PASSAGE 9* is not a lecture ‘about something.’ There isn’t a particular message that everyone is supposed to receive. I’m rather hoping that each individual will make her or his own connections between the elements. My intent is associative and inferential, not illustrative or explanatory. My texts, some read live and some pre-recorded, are spatialized in real time by a computer algorithm so as to allow one to experience a metaphoric choreography of ideas, where lines of thought intersect and challenge one another in unexpected ways.

The texts are on a wide variety of subjects. Most of them have a story-line and also a “take away.” I had no (conscious) models in mind in devising the *PASSAGE* concept, but I certainly remember with pleasure the one-minute stories that John Cage used to read in performances of his Indeterminacy.

I realized a few years ago that I was not so comfortable any longer with giving “a lecture about some thing.” It felt more interesting to make a presentation of what was on my mind in a more non-linear way, a way that invites each person in the audience to make her or his own response. It is true that, because I am a musician, my life privileges music. But, hopefully, this is not so narrow a subject as one might think.

The *PASSAGE* experience aims to be suggestive to the imagination. All artists, all human beings, have an imaginative inner life. Through most of human history, those inner imaginings were not directly shareable. They were confined within us. Now, with the aid of digital media, the province of the individual imagination can be move toward that of shared experience. If I want my voice to seem to meander choreographically around the hall, it can be done.

The Oxford English Dictionary’s definition of “passage” informed my thinking while working on this piece:

The action of going or moving onward, across, or past; movement from one place or point to another ... Migratory flight of a bird. ... Transition from one state or condition to another ... a road, a path, a route, a channel ... A thing that passes or takes place; an occurrence; an event; a proceeding ... an exchange of words, actions, etc. ...

Roger Reynolds

ROGER REYNOLDS

Roger Reynolds' compositions incorporate elements of theater, digital signal processing, dance, video, and real-time computer processing, in signature multidimensionality. The central thread through his career entwines language with musical space, and first emerged in his notorious music theater work, *The Emperor of Ice Cream* (1961-62). These concerns persisted in such works as the *VOICESPACE* series of quadraphonic tape compositions, *Odyssey* (commissioned by IRCAM and premiered by the Ensemble Intercontemporain, David Robertson, conductor), and *JUSTICE* (based upon a text from Aeschylus, and commissioned by the Library of Congress). Reynolds often works at the interface between high technology and art in such pieces as *ILLUSION*, commissioned by the Los Angeles Philharmonic in cooperation with the Rockefeller and Koussevitzky foundations; *22*, a collaboration with dancer Bill T. Jones, and the Arts Media and Engineering program at ASU, and *Submerged Memories* for Paul Drescher's Electroacoustic Band with tenor John Dykers.

In addition to his composing, Reynolds' writing, lecturing, organization of musical events, and teaching have prompted numerous residencies at international festivals: Darmstadt, Music Today, the Helsinki Biennale, the Agora, Proms, and Edinburgh festivals among them. Reynolds' published scores – he is exclusively represented by C.F. Peters Corporation – number nearly 100, and are supplemented by dozens of CD recordings, from Mode Records, the New World, Lovely, Wergo, Pogus, and Neuma labels. Reynolds has held visiting appointments at Yale, Harvard, the University of Illinois, the Sibelius Academy, Brooklyn College of CCNY, and Amherst College. He is University Professor, based at UCSD, and has recently inaugurated an Arts activism program at the University of California's Washington Center. Commissioners have included the Library of Congress (which established a Special Collection of his work in 1998), the Philadelphia, the National Symphony, and the Los Angeles Philharmonic orchestras, the British Arts Council, the BBC Proms Festival, Suntory Hall, Radio France, the Guggenheim Museum, the NEA, the French Ministry of Culture, and the Fromm Foundation. *Whispers Out of Time* for string orchestra earned him the Pulitzer Prize in 1988. Reynolds's writing – including the books *Mind Models* (1975, revised 2004), and *Form and Method: Composing Music* (2002) – has appeared widely in international journals such as *Perspectives of New Music*, *The Musical Quarterly*, *Polyphone* (Japan), *MusikTexte* (Germany), the *Contemporary Music Review* (London), *Nature*, and *Music Perception*.

Current projects include two *Books of Etudes* for piano (commissioned by the Fromm Foundation), *SEASONS* (in collaboration with Alarm Will Sound, Alan Pierson, and Susan Narucki), and *george WASHINGTON*, a multimedia work for 3 narrators and the National Symphony Orchestra in collaboration with Ross Karre, Jaime Oliver, and Josef Kucera. The Los Angeles Times' Mark Swed has labeled Reynolds an "all-around sonic visionary." For further information visit www.rogerreynolds.com or the Library of Congress.

STEVEN SCHICK

Percussionist, conductor, and author Steven Schick was born in Iowa and raised in a farming family. For thirty-five years he has championed contemporary music by commissioning and premiering more than one hundred-fifty new works. He was the founding percussionist of the Bang on a Can All-Stars (1992-2002) and served as Artistic Director of the Centre International de Percussion de Genève (2000-2005). Schick is founder and Artistic Director of the percussion group, red fish blue fish. Currently he is Music Director of the La Jolla Symphony and Chorus and Artistic Director of the San Francisco Contemporary Music Players. In 2012 he became the first Artist-in-Residence with the International Contemporary Ensemble (ICE). He also maintains a lively schedule of guest conducting including appearances with the BBC Scottish Symphony Orchestra and the Saint Paul Chamber Orchestra. Schick founded and is currently Artistic Director of Roots and Rhizomes, a summer course on contemporary percussion music held at the Banff Centre for the Arts. Among his acclaimed publications are a book, *The Percussionist's Art: Same Bed, Different Dreams*, and numerous recordings of contemporary percussion music including a 3 CD set of the complete percussion music of Iannis Xenakis (Mode). Steven Schick is Distinguished Professor of Music at the University of California, San Diego.

PAUL HEMBREE

Paul Hembree currently pursues a Ph.D. with advisor Roger Reynolds, for whom he works as a computer music performer and research assistant. He recently performed Reynolds' *Toward Another World* with Alarm Will Sound clarinetist Bill Kalinkos, and premiered *Posittings* with Southwest Chamber Music on the LA International New Music Festival. He has also performed the intermedia lecture *Passage 8* at Harvard University with Reynolds. As a composer, Hembree's acoustic and computer music compositions synthesize the expressive power of polyphonic music in the Western classical tradition with experimental and electro-acoustic techniques to create a visceral and communicative sound. Recent projects include two chamber orchestra works, *Light: Frozen and Refracted* (2012), performed by Ensemble Intercontemporain at ManiFeste 2012, hosted by the Acanthes Academy and IRCAM, and *Nimbus* (2011), performed by UCSD's Palimpsest ensemble. His electronic compositions include a long running series of works exploring cellular automata and multi-dimensional models of equal-tempered pitch space, most recently culminating in an improvisation environment called *Chemical Oscillator* (2011). Hembree holds a M.Mus. in composition from the University of Colorado and a B.Mus. in composition, magna cum laude, from the University of Oregon.

RACHEL BEETZ

Flutist Rachel Beetz is an active performer of contemporary music. She has been featured in the SoundSCAPE Music Festival in Maccagno, Italy, the Ojai Music Festival, Los Angeles' Monday Evening Concert Series, and a guest artist at Santa Clara University. She is also an affiliated artist of San Diego New Music. Miss Beetz has worked closely with composers Rick Burkhardt, Chaya Czernowin, Beat Furrer, Roger Reynolds, and Stuart Saunders Smith. She has given definitive performances of Morton Feldman's multi-hour works *For Philip Guston* and *For Christian Wolff*, in addition to unperformed performances of Boulez's *Dérive*, Grisey's *Talea*, and Schoenberg's *Pierrot Lunaire*. She graduated with a B.M. from Indiana University in 2009, in the studio of Kathryn Lukas and from UMBC with Dr. Lisa Cella with a Performer's Certificate in Contemporary American Music. Rachel now holds an M.A. in Contemporary Music Performance from UC-San Diego, where she is continuing in the DMA program with John Fonville.

PASSAGE 9

Wednesday, March 13, 2013 - 7:00 p.m.

CPMC Concert Hall

UPCOMING WEDS@7 CONCERTS

Kartik Seshadri

Wednesday, April 10th, 2013

7:00 pm

CPMC Concert Hall

Cuatro Corridos

Wednesday, May 8th, 2013

7:00 pm

CPMC Theatre

Palimpsest

Wednesday, May 22nd, 2013

7:00 pm

CPMC Concert Hall

CONTACT US FOR INFORMATION ABOUT UPCOMING CONCERTS

Music Box Office: (858) 534-3448 • <http://music.ucsd.edu/concerts>

Audience members are reminded to please silence all phones and noise generating devices before the performance.

As a matter of courtesy and copyright law, no unauthorized recording or photographing is allowed in the hall.

The CPMC Concert Hall is a nonsmoking facility.

A black and white photograph of a city skyline at night, with numerous skyscrapers illuminated and their lights reflecting on the water in the foreground. The sky is dark, and the overall mood is serene and urban.

KPBS™ evening | edition

Weekdays at 6:30 p.m. on KPBS-TV

KPBS™

KPBS is a public service of San Diego State University.



Cuatro Corridos

A CHAMBER OPERA

MAY 8, 10, 11 2013 @ 7PM

CONRADY PREBYS MUSIC CENTER – EXPERIMENTAL THEATER

Librettist

Jorge Volpi

Music by:

Lei Liang, Arlene Sierra
Hilda Paredes, & Hebert Vázquez

Performers:

Susan Narucki, soprano
Aleck Karis piano
Steven Schick, percussion
Pablo Gomez, guitar

Mark De Chiazza, video artist
Karen Guancione, installation artist

Cuatro Corridos addresses one of the most critical issues of our time: human trafficking. Based on true events in the San Diego region, it unfolds through the eyes of four women whose lives are intertwined and changed forever. *Cuatro Corridos* is led by soprano Susan Narucki and novelist Jorge Volpi and has received the generous support of the MAP Fund (Doris Duke Charitable Foundation), UC MEXUS, the Yellow Barn Chamber Music Festival and UCSD Department of Music

www.cuatrocorridos.com

Box Office: 858-534-3448

General: \$15.50

UCSD Faculty, Staff, FOM, Alumni: \$10.50

Student Rush: Free, one-hour before concert, with ID