

UC SAN DIEGO  
DIVISION OF ARTS & HUMANITIES  
DEPARTMENT OF MUSIC

# FALL COMPOSITION JURY CONCERT

**BEAN  
HSIEH  
NAVARRO  
ROSEN  
ROSSI  
TALLON**

**featuring  
TALEA ENSEMBLE**

**conducted by  
James Baker**

CONRAD PREBYS MUSIC CENTER  
CONCERT HALL  
OCTOBER 24, 2014 - 7:00 P.M.

PROGRAM

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**TINA TALLON**

*πνεῦμα μηχανῆς (pneuma mekhanes)*

**FERNANDA AOKI NAVARRO**

Otherness

*Pause*

**BRADLEY SCOTT ROSEN**

Antigone

*Intermission*

**ANNIE HUI-HSIN HSIEH**

Quietude

**JAMES BEAN**

Field test 1: *dry;run.*

**FELIPE ROSSI**

Two attempts for chamber ensemble

I. An attempt at exhausting a cymbal stroke

II. An attempt at instantiating a collective throb

# TINA TALLON

## πνεῦμα μηχανῆς (*pneuma mekhanes*)

Yuki Numata Resnick, violin  
Beth Weisser, viola  
Chris Gross, cello  
Matthew Kline, bass  
Barry Crawford, flute  
Stuart Breczinski, oboe  
Rane Moore, clarinets  
Alex Lipowski, percussion  
Matthew Gold, percussion  
Steve Beck, harpsichord  
Isaac Schankler, accordion  
  
James Baker, conductor

Ever since moving to California, I've had trouble reconciling my sense of self with the landscape. Having grown up on the East Coast, the parched desert surroundings and lack of deciduous trees has provided an interesting and rather challenging change of scenery. While traveling here the state earlier this spring, I was particularly taken by the skeletal remains of desiccated orchards in the San Joaquin Valley. California's agricultural system depends primarily on irrigation, an artificial and incredibly taxing means by which to sustain a food supply (and economy). We are currently experiencing one of the worst droughts in its recent history, which has led many farmers to completely abandon their orchards and fields in search of more stable employment. This has left stands of unwatered trees and fallow fields speckling the landscape, providing an eerie, ghost-like reminder of the fragility (and artifice) of our existence here.

πνεῦμα μηχανῆς (*pneuma mekhanes*), which roughly translates to “mechanized breath,” addresses the disembodied nature of the accordion's sound production modality: air is forced through panels of reeds via a manual bellows. The Greek word “πνεῦμα” (*pneuma*) further represents a duality; it marries the concepts of air flow and spirit, acknowledging the life-sustaining necessity of breath. However, unlike wind instruments through which air is expelled from the lungs of the performer through an aperture, no breath from the performer directly enters the accordion. It is this tension between body and machine, and the resulting decoupled external control of air flow that I found to be interesting. Furthermore, the accordion's timbre is often described as “dry,” and when extremes of register and dynamics are explored, it can be incredibly fragile.

# FERNANDA AOKI NAVARRO

## Otherness

Barry Crawford, flutes  
Rane Moore, bass clarinet  
Steven Beck, piano  
Alex Lipowski, percussion  
Matthew Gold, percussion  
Yuki Numata Resnick, violin  
Beth Weisser, viola  
Chris Gross, violoncello

James Baker, conductor

Moving to a foreign country forced me to deal with the idea that I am “the other”: I am a non-citizen, an alien, “the international student”, “the Brazilian girl”, “the female composer from Brazil”. Being a woman frequently obliges me to cope with the sense of otherness and “exception”, and unfortunately Beauvoir’s words (“Man is defined as a human being and a woman as a female; whenever she behaves as a human being she is said to imitate the male”) are still valid. It was strange and unnerving to see my whole identity become so intensely bound to my gender and the country in which I was born.

Some thoughts about being uprooted, culturally inadequate, socially disempowered and artistically overlooked set the tone of “Otherness”. In this piece I worked with materials that were radically different and I tried to manipulate them to find points of similarities, either via physical gesture, timbre, melodic shape and/or rhythmic patterns. The idea of being in someone else’s shoes, as a way of understanding different perspectives and later on being able to deny, incorporate and/or transform these perspectives, colored the way I treated the instruments in this piece, as well as some decisions about form. No conclusive sentence occurred to me to finish this program note...

# BRADLEY SCOTT ROSEN

## Antigone

### Volume I

Alice Teyssier, soprano  
Barry Crawford, piccolo  
Stuart Breczinski, oboe  
Rane Moore, bass clarinet  
Yuki Numata Resnick, violin  
Beth Weisser, viola  
Chris Gross, violoncello  
Alex Lipowski, percussion  
Matthew Gold, percussion

James Baker, conductor

In the summer of 2013, I was arrested and spent a night in jail; this brief, yet all-too-real brush with power and disciplinary structures proved to be the first solidification of a theme. This experience colored my reading around that time, which consisted of theories surrounding the symbolic and biological death, power and marginalization. The recurring and unforgettable character of Antigone, introduced to me by Hegel, led me not only to the Greek tragedies but also to the Brecht play devoted entirely to her (*The Antigone of Sophocles*), which seemed to connect these lofty thoughts to my disconcerting imprisonment; I devoured the book in a single afternoon and Antigone became my muse for this project.

If there's anything to be learned about power from Antigone - and from our daily dose of reality in the news and in our communities - it is that power is stealthy. Public opinion is formed by institutional ideologies and control mechanisms but in turn maintains them. Our main form of self-preservation comes by way of actively engaging with our experiences, connecting them to our intellectual pursuits and possibly sharing them in an active, personalized way: in my case, through a mixed medium of music, gesture and thought. This project has been an experiment in contemplating a political point of view in the least prescriptive of ways. Rather than set the play to music, or attempt to translate the play into a musical form, I have decided to create a type of sonic object that - much like modern daily life - invites us to allow a smorgasbord of ideas, manifestations, images and signifiers to wash over us. We engage our individual experience, our intellect, our creativity.





# ANNIE HUI-HSIN HSIEH

## Quietude

Alex Lipowski, percussion  
Matthew Gold, percussion

*Quietude* was written for Talea and this concert. Annie Hui-Hsin Hsieh's jury submission, *Into the Outer*, to be discussed tomorrow, premiered on July 26, 2014 by Arcko Symphonic Ensemble in Melbourne, Australia.

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## JAMES BEAN

### Field test 1: *dry;run.*

Beth Weisser, viola  
Barry Crawford, flute  
Rane Moore, clarinet

James Baker, conductor

Field Test 1: *dry;run.* is the second in a series of real-world tests (the first of which being my first Jury piece) of a new notational software environment. This software, which will ultimately be run on tablets, will give players the ability to present themselves with a range of musical information (for example: what another player's part looks like at any given moment, tools for contextualizing more complex rhythmical environments, or fingering diagrams for wind instruments). For now, the players are reading from paper while testing certain graphical features of the software. The musical materials used here are predominately present for testing purposes: to verify the working (or not working) state of a variety of basic functionalities of the system. Out of necessity, the music materials are very basic (pitches, rhythms, dynamics — articulations didn't exist yet in a testable condition at the time of printing). This piece was premiered by Talea during the Harvard Summer Composition Institute in August, where a great deal was learned in the rehearsal process in spite (and because) of the desired failings of the system. Since the time of committing this piece of music to paper, the system has been rewritten to operate on iOS tablet devices, to further the project toward its initial goals.

The Talea Ensemble, conducted by Eduardo Leandro, premiered **Field test 1: *dry;run.*** on August 23, 2014 in Cambridge, Massachusetts, at the Harvard Music Department's Summer Music Institute.



# FELIPE ROSSI

## Two attempts

Barry Crawford, flutes  
Rane Moore, clarinets  
Stuart Breczinski, oboe & English horn  
Stephanie Richards, trumpet in C and flugelhorn  
Robert Nance, electric guitar  
Tasha Smith Godinez, harp  
Alex Lipowski, percussion  
Matthew Gold, percussion  
Steven Beck, piano and Fender Rhodes  
Yuki Numata Resnick, violin  
Chris Gross, violoncello

James Baker, conductor

**To attempt:** to try to *achieve* something. From the Latin *attemptare*, to tempt, to try to complete a difficult task or action. An act of trying to accomplish something, typically one that is not certain to succeed [see *unsuccessful*]. To bring about an intended result. On the way in which difficulty is expressed ontologically see *effort*.  
**To exhaust:** to *dry out* something. From the Latin *ex-* + *haurire*, to empty, to drain out. An act of trying to wear something out, to consume it completely, to deprive it of its resources [see *blow out*]. To deplete totally. On the way in which exhaustion is expressed metaphysically see *void*.  
**To stroke:** to hit or strike someone or something. From the Old English *stræcian*, to caress lightly, to strike or be struck. An act of moving something out of its position and back into it [see *fatigue, impact*].  
**To instantiate:** to create an instant. From the Latin *in-stare*, to stand on, to hold close, *instant* it's one of the possible designations of the atom of time. The commonly accepted translation of the Aristotelian *to nun*, literally *the now* on which physical time is made up [see *Aiôn*]. It is also, this time paying attention to the insistence -which one can hear in *instant-* of which is presently going to happen, a way of naming the pressure of the present at the heart of subjective duration [see *Moment*, for a discussion of the Greek *kairos*, the German *Augenblick* and Kierkegaard's Danish *øjeblik* (to be complimented by *Pludselighed* -suddenness- which emphasizes the discontinuity of irruption). *Jetztzeit*, which in Benjamin's vocabulary refers to the messianic effectiveness of an "at present" in history [see, more generally, *present* and *time*]. On the way in which an instant can bring together or condense time see *eternity, intuition, anschaulichkeit*. On the way in which instantaneity is expressed verbally see *aspect*.  
**To Throb:** to create a beat or sound with a strong, regular rhythm, to pulsate steadily. From the Middle English *\*throbben*, to palpitate, to oscillate. An act of creating a regular, even, and continuous in development, frequency, or intensity event [see *regularity, impact*]. To expand and contract in a regular basis.

## MUSICIANS

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“Championing works like these, and playing them with a compelling lucidity, is precisely what Talea Ensemble does best.”

-New York Times

**The Talea Ensemble** has been labeled “...a crucial part of the New York cultural ecosphere” by the New York Times. Recipient of the 2013 CMA/ASCAP Award for Adventurous Programming, the ensemble has given many important world and US premieres of new works by composers including Pierre Boulez, Tristan Murail, Olga Neuwirth, John Zorn, Unsuk Chin, Rand Steiger, Beat Furrer, and Fausto Romitelli. Talea has performed at Lincoln Center Festival, Internationales Musikinstitut Darmstadt, Wien Modern, Contempuls, Newport Jazz Festival, La Ciudad de las Ideas (Mexico), Art Summit Indonesia (Jakarta), and the International Contemporary Music Festival (Peru). Radiobroadcasts of performances have been heard on ORF (Austria), HRF (Germany), and WQXR's Q2. As an active collaborator of new music Talea has joined forces with the Austrian Cultural Forum, Consulate General of Denmark, Korean Cultural Service NY, Italian Cultural Institute, and the Ukrainian Institute. Assuming an ongoing role in supporting and collaborating with student composers, Talea has served as ensemble in residence at Harvard University, Columbia University, Stanford University, Ithaca College, Cornell University and New York University. Talea has recorded works on the Living Artists Label, Gravina Musica, Tzadik, Innova, and New World Records. Recently commissioned composers include Anthony Cheung, Oscar Bettison, and Georges Aperghis. For more information, please visit [www.taleaensemble.org](http://www.taleaensemble.org)

**James Baker** is Principal Percussionist of the New York City Ballet Orchestra, Music Director and conductor of the Composers Conference at Wellesley College, and Director of the Percussion Ensemble at the Mannes College of Music. He is Guest Conductor of the Slee Sinfonietta at the Institute for 21st Century Music in Buffalo and the principal conductor of the Talea Ensemble. He has led concerts across North America, Europe, and Asia at festivals including the Beijing Modern Festival, Monday Evening Concerts, US Library of Congress, Darmstadt, Wien Moderne, and the Transit Festival. He has collaborated with composers on hundreds of world and American premieres including John Cage, Pierre Boulez, Earl Brown, Charles Wourinen, Mario Davidovsky, Hans Werner Henze, Roger Reynolds, Hans Abrahamsen, Milton Babbitt, Donald Martino, Elliott Carter, Stefano Gervasoni, David Felder, George Crumb, Beat Furrer, Olga Neuwirth, and Georges Aperghis. An active composer of electro-acoustic music, Mr. Baker has won a Bessie award for composition for dance. He has written extensively for the theater and for various ensembles with electronics and has written a number of pieces for long time collaborator, choreographer Tere O'Connor. Recent commissions include the Opera Ballet de Lyon, BAM Next Wave, The Dublin Dance Festival, and the Abbey Theater in Dublin.

FALL COMPOSITION JURIES, 2014  
Saturday, October 26, 2014 - 10:00 a.m.  
Conrad Prebys Music Center  
Room 231

DISCUSSION SESSION - ORDER

10:00 a.m. to 10:40 a.m.	FELIPE ROSSI Two Attempts
10:45 a.m. to 11:25 a.m.	JAMES BEAN field test 1: <i>dry;run.</i>
11:30 a.m. to 12:10 p.m.	ANNIE HUI-HSIN HSIEH Into the Outer
12:10 p.m. to 12:45 p.m.	break
12:45 p.m. to 1:25 p.m.	BRADLEY SCOTT ROSEN Antigone
1:30 p.m. to 2:10 p.m.	FERNANDA AOKI NAVARRO Otherness
2:15 p.m. to 2:55 p.m.	TINA TALLON πνεῦμα μηχανῆς ( <i>pneuma mekhanes</i> )

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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. UC San Diego is a non-smoking campus.

## FEATURED EVENTS

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### **red fish blue fish**

Featuring Steve Reich's *Drumming*  
and the US premiere of Gabriela Ortiz *Liquid Borders*  
Tuesday, October 28, 2014 - 8:00 p.m.

### **PALIMPSEST**

**Concertos! for Clarinets, Harp, and Piano**  
Featuring Donald Martino's *Triple Concerto*, Lei Liang's *Harp Concerto*  
and Yiheng Yvonne Wu's *Dreams of a Young Piano*  
curated by Aleck Karis  
WEDS@7, November 19, 2014

### **ICE**

**International Contemporary Ensemble**  
performs Rand Steiger's *Coalescence Cycle*  
Thursday, December 11, 2014 - 7:00 p.m.

### **1ST YEAR GRAD WINTER JURY CONCERT**

Featuring premieres created in collaboration between first year  
composition and performance area graduate students.  
Friday, January 16, 2015 - 7:00 p.m.

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Event Manager: Antonio Estrada  
Stage Crew: Peter Ko, Nhuxuan Ho, Tiffany Lee,  
Kimberly Vazquez, Chenyu Wang, Brian Covarrubias, Arthur Nguyen

Chief Recording Engineer: Josef Kucera  
Recording Assistant: Ulysses Nieto

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### CONTACT US

For information on upcoming concerts:  
Music Box Office: (858) 534-3448  
<http://music.ucsd.edu/concerts>