

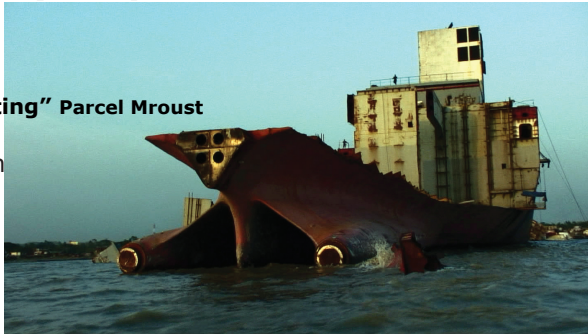
surfaces

an evening with music by felipe rossi

february 24th 2015 at 8 pm
ucsd cpmc 122

“for a long time I went to bed in writing” Parcel Mroust

Human life happens in a shell as thin as an egg's, as thin as the paint on a wall. We have diverse lifestyles on the surfaces of our lives (cultures, clothes, cars, calendars), ways of killing time, answers to the question “what do you do?”. We come home from long days of doing what we do and we tuck ourselves under thin sheets. We read stories printed on even thinner paper. We listen to music via thin air molecules. We live on the surfaces of our planet. Surfaces can be associated with superficiality but, if challenged, they can also reveal depth. While the sounds are merely trying to occur and are checking whether the ground of reality can carry them, this delicate balance can be disturbed and many windows opened. The attentive are briefly faced with an invitation to go deeper. Presented to them is an opportunity to be surprised before the quick dissipation of sounds.



program

1. [Das] Stroszeklied for solo guitar

Pablo Gómez-Cano, guitar

2. Relationships for solo violoncello

I. Meaningful relationships

II. Meaningless relationships

Tyler J. Borden, violoncello

3. There is no there there for clarinet

Robert Zelickman, clarinet

4. Enantiomers for two double basses

Matt Kline, double bass

Kyle Motl, double bass

5. Two Fragments for percussion and live electronics

I. Slowly, time turns everything into time (José Luis Peixoto)

II. With all this darkness around me I feel less alone (Samuel Beckett)

Kjell Nordeson, percussion

Felipe Rossi, live electronics

program notes

[Das] Stroszeklied (The Song of Stroszek) was written just a couple of months after moving to California and is a direct result of the impact left on me by the W. Herzog movie of the same name. Far from trying to translate into music any of the ideas present in the movie, the piece simply aims to recreate the first impression I had thinking about the coincidence between my situation at that time and its main character's circumstances. I first composed several resonating chords mixing normal and harmonic pitches. Colors gradually build and dissolve almost improvisationally, with some fermatas breaking out the continuous gestures and fusing the layers in oniric moments. This process is reaffirmed multiple times in a “quasi stretto” way until the complete form is solidified. My choice of using a solo guitar humbly attempts to be a homage to Nicolas Bouvier, Julien Gracq and Robert Johnson at the same time

Relationships is a bipartite reflection about bonds using “doublethink” strategies or a harpo-marxist musical attempt dedicated to my dear friend Fernanda Aoki Navarro. An effort to know and not to know, to be conscious of complete truthfulness while telling carefully constructed lies, to hold simultaneously two opinions which cancelled out, knowing them to be contradictory and believing in both of them, to use logic against logic, to repudiate morality while laying claim to it. To forget whatever is necessary to forget, then to draw it back to memory again at the moment when it was needed, and then promptly to forget it again, and above all, to apply the same process to the process itself. Consciously to induce unconsciousness, and then, once again, to become unconscious of the act of hypnosis you had just performed. Even to understand the word “doublethink” involves the use of “doublethink”

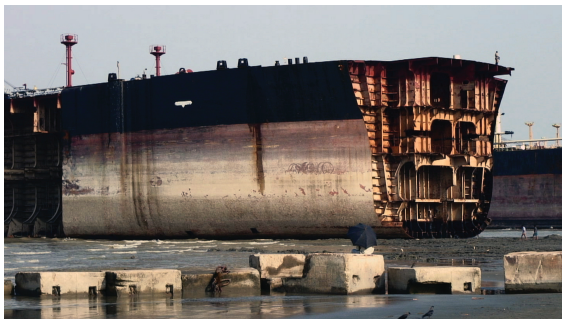
There is no there there: “The history is told of an automaton constructed in such a way that it could play a winning game of chess, answering each move of an opponent with a countermove. A puppet in Turkish attire and with a hookah in its mouth sat before a chessboard placed on a large table. A system of mirrors created the illusion this table was transparent from all sides. Actually, a little hunchback who was an expert chess player sat inside and guided the puppet's hand by means of strings [...]” in Benjamin, Walter: Theses on the Philosophy of History

Enantiomers: Crystalline forms that mirror each other through an axis of symmetry are called enantiomers. For example, a vertical axis makes enantiomers not only of b and d, but also of p and q, just as a horizontal axis makes enantiomers not only of b and p, but also of d and q. Words form enantiomers of each other only when one translates into the other through reflection. Enantiomers can also occur when two crystals undergo the process of interpenetrant twinning; for example, w takes shape at the moment when v twins with its enantiomer through a vertical axis, just as x takes shape at the moment when v twins with its enantiomer through a horizontal axis. Such symmetries underlie the order of all crystalline forms. Mirrors have historically provided a mathematical means for identifying a crystalline structure on the basis of its internal symmetries. A scientist determines the class of symmetry to which a crystal belongs by slicing the crystal along diverse axes with a mirrored blade. The reflections in the blade define the degree to which the crystal is symmetrical with itself. Even a palindrome is a kind of enantiomer; for example, the phrase mirror rim reveals a sequential symmetry, in which the order of the letters in one direction repeats itself when reversed. Each letter is also catoptric in its own structure: the doubled r, doubled, the letters m, i and o, each symmetrical through a vertical axis, the gap between the two words a flaw in the gem

Two Fragments deals with sculpting various simultaneous attacks, repetitive gestures, complex resonances and reverberations, that are always in a dialog with the subtly live processed sounds. This work is inspired by a complex mix of interconnections: Douglas Hofstadter's books, Jim Jarmusch's movies, J. Brahms, the late works of Vilém Flusser, Bhutanese chants, Charlie Mingus piano chops, Buster Keaton, Charlie Kaufman and mostly by Kjell's unique way of playing the drums. The 1st movement is based in the poem "Uma Casa na Escuridão" by J. L. Peixoto: "Slowly, time turns everything into time / Hate becomes time, loves become time, pain becomes time / The issues we thought deep, the most impossible, permanent and unchanging, slowly become time / By itself time is nothing / the age of nothing is nothing / Eternity does not exist [...]". The 2nd movement is loosely inspired by Samuel Beckett's play Krapp's Last Tape.

Acknowledgements

I owe a great debt of gratitude to many people. First and foremost, I would like to thank Katrina Elder. She is really amazing and that says everything. I also thank my family for their constant support and encouragement, since day one.



A sincere / special thanks to the great musicians who are playing tonight: Pablo Gómez-Cano, Tyler J. Borden, Robert Zelickman, Matt Kline, Kyle Motl and Kjell Nordeson. I really appreciate your time, generosity and insight.

To the musicians who have had a meaningful impact on my musicianship and character, which include: Moacyr Laterza, Oiliam Lanna, Ilan Grabe, Sandra Elias, Rafael Nassif, Ed Harkins, Felipe Andra, Nik Bärtsch, H.J Koellreutter, Mark Dresser, Suzanna Makki, Gérard Pesson, Stefano Gervasoni, Berenice Menegale, Neil Rynston, Tali Makell, Brian Blade, Marku Ribas, Fred Herrmann, Emanuel Dimas, Beatriz Balzi, Florent Charpentier, Julie Wright, Marta Garzon, Dante Grela, among many others



Thanks to Jessica Flores, Daniel Ross, Antonio Estrada and all the UCSD staff for all their help making this department run - let's say - "smoothly".

Thank you to everyone in attendance. I hope you enjoy this concert.

Finally, I would like to dedicate this recital to Dr. Ivan Dragomiloff who has always advocated and supported my musical education, offered me jobs and countless opportunities to really think about music, life and beyond.

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