



WEDNESDAYS@7
PALIMPSEST

THE MUSIC OF BRIAN FERNEYHOUGH

MARCH 4, 2015 @ 4PM & 7PM
CONRAD PREBYS MUSIC CENTER
CONCERT HALL



UC SAN DIEGO
DEPARTMENT OF MUSIC

UC San Diego
Division of Arts & Humanities

BRIAN FERNEYHOUGH

The Department of Music is very happy to welcome back our friend and former colleague, the highly distinguished composer, and William H. Bonsall Professor at Stanford University, Brian Ferneyhough. From 1987 through 1999 Professor Ferneyhough enriched the life of our department with his remarkable music, his brilliant lectures, and his dedicated mentoring of dozens of composition students who have gone on to leadership positions throughout the world. Ever since, his music and ideas have continued to resonate and inspire in these halls, and we are thrilled to have him back this week.

— *Rand Steiger, UCSD Music Department Chair*

BRIAN FERNEYHOUGH | CONCERT I

March 4, 2015 - 4:00 p.m.
Conrad Prebys Music Center, Concert Hall

PROGRAM

Superscriptio | **Brian Ferneyhough**

Rachel Beetz, piccolo

while twigs make minor adjustments | **Kevin Zhang**

Kirsten Wiest, soprano
Michael Matsuno, flute
Curt Miller, clarinet
Batyá Macadam-Somer, violin
Tyler Borden, cello
Todd Moellenberg, piano
Steven Schick, conductor

— Intermission —

Sisyphus Redux | **Brian Ferneyhough**

Ine Vanoeveren, alto flute

Etudes Transcendentales | **Brian Ferneyhough**

(In 9 Movements)

wasteLAnd

Stephanie Aston, soprano
Rachel Beetz, flutes
Paul Sherman, oboe/english horn
Ashley Walters, violoncello
Richard Valitutto, harpsichord
Nicholas Deyoe, conductor

BRIAN FERNEYHOUGH | CONCERT II

March 4, 2015 - 7:00 p.m.
Conrad Prebys Music Center, Concert Hall

PROGRAM

Time and Motion Study II | **Brian Ferneyhough**

Tyler Borden, cello
Paul Hembree, electronics
James Bean, audio technician

La Chute d'Icare | **Brian Ferneyhough**

Anthony Burr, clarinet soloist

Batya Macadam-Somer, violin	Michael Matsuno, flutes	Kyle Blair, piano
Judith Hamann, cello	Paul Sherman, oboe	Jonathan Hepfer, percussion
Matthew Kline, double bass		Steven Schick, conductor

La Chute d'Icare | **Hunjoo Jung**

Sam Dunscombe, clarinet	Matthew Kline, double bass	Kyle Blair, piano
Batya Macadam-Somer, violin	Michael Matsuno, flute	Jonathan Hepfer, percussion
Judith Hamann, cello	Paul Sherman, oboe	Steven Schick, conductor

— Intermission —

Fanfare for Klaus Huber | **Brian Ferneyhough**

Ryan Nestor and Dustin Donahue, percussion

Terrain | **Brian Ferneyhough**

wasteLAnd
Mark Menzies, violin soloist

Rachel Beetz, flutes	Jonathan Stehney, bassoon	Matthew Barbier, trombone
Brian Walsh, clarinets	Allen Fogle, french horn	Scott Worthington, double bass
Paul Sherman, oboe/english horn	Jonah Levy, trumpet	Nicholas Deyoe, conductor

while twigs make minor adjustments

while twigs make minor adjustments for soprano and chamber ensemble piggybacks off of not only the obvious musical traditions of the Pierrot lineage, but also the ways in which Brian Ferneyhough confronts our relationships to language in compositions such as *On Stellar Magnitudes* (from which I borrowed the instrumental doublings) and the seminal *Etudes Transcendantales*. Responding to that very confrontation led me through a process of compiling the words that eventually made up my “libretto” (with apologies to Armantrout, Auster, Bernstein, Inman, Mac Low, and Nadjarian), resulting in not so much a vault of found texts for “setting” as a resource guiding all the layers of compositional decisions.

— Kevin Zhang (2015)

La Chute d'lcare

Jung's *La Chute d'lcare* is completely inspired by Brian Ferneyhough's *La Chute d'lcare*. Ferneyhough borrows the title from Pieter Bruegel's painting of the same name. Jung attempts to interpret the same painting that Ferneyhough did. Also, Jung uses the same instrumentation, title, and adopts two aspects which are reflected in Ferneyhough's *La Chute d'lcare*: (1) The music of the opening explodes into being already fully-formed, its generational processes behind it, fictive autobiography. (2) A gradual erosion of this clearly delineated, repetitive substance leads to a series of tableaux, which are only revealed through the gaps in the increasingly tattered initial material. (Ferneyhough's *La Chute d'lcare* program notes).

In terms of structure and form, Jung uses “cut-and-paste compositional techniques”. He set a list of cells (noise, non-pitched, vocalization & pitch materials) and maps out the structure and strategies. Principal cells open fully-formed with its generational processes behind it. These processes organically & constantly grow/decay and/or present/distort/ procedures in a delineated/ massive way. Jung cuts each fragment of the sections/phrases to rearrange the piece.

— Hunjoo Jung (2015)

NOTES

Text to *while twigs make minor adjustments*:

Anchor

As a word is mostly connotation...

Bolster. Concentrate. Dwell.

[We've reauthorized silence]...matter is mostly aura? A bridge between two notes — so that we're always "about to" or "have just."

Ellipse

Whistling up and down its forecast of a scale,
while twigs make minor adjustments.

Far. Gauche. Hide. (If you can read this, you're too close.)
could the calmed in loads

Interstice

cup for cup a keeps

Jagged. (jaw lower than its walk to the jukebox) Kinetic. (extra body to tier) Linear. Mercurial.
Normative.
Earned by driving mile over mile of eroded insistence.

Over

Just a few months earlier, it would have been impossible

Peace. Quarantine. Rag.

for him to imagine leaving (America poses in whose mirror?) Swell. (the department) Terse. (but that was before his life had turned into a soap opera.) Did I not pluck thee by the nose for thy speeches?

Unite

Veil. (The fear that all this will end. The fear that it won't.) Whisper. [It's London] Zoo and ten minutes to closing time.

They get dirty again in no time.
(Xenial. Yon. Zonal.)
What happens when they get dirty again?

BIOGRAPHIES

RACHEL BEETZ

Flutist Rachel Beetz performs music of the last century across Europe and North America. Rachel has been featured in the XI Festival Internacional de Música Nueva in Monterrey, Mexico, the Ojai Festival in California, Los Angeles' Monday Evening Concerts, the SoundSCAPE Festival in Maccagno, Italy, and a guest lecturer at Santa Clara University. Based in southern California, she frequently performs on the wasteLAnd concerts in Los Angeles as well as a part of San Diego New Music. Currently, Rachel is half of Plus/Minus, a duo with percussionist Dustin Donahue. She is also a co-founder of the performance art project Autoduplicity with cellist Jennifer Bewerse. She holds a Master of Arts from the University of California San Diego with John Fonville and a Bachelor in Music from Indiana University with Kathryn Lukas. She is currently pursuing a doctorate at UC San Diego. You can find more information about her at www.rachelbeetzflute.com.

TYLER BORDEN

Tyler J. Borden grew up in Rochester, NY and has studied at Ithaca College and SUNY Buffalo. Primarily a dedicated purveyor of modern music, Tyler has performed with contemporary luminaries such as the JACK Quartet, Tony Conrad, and Paul D. Miller aka DJ Spooky, performed at the Soundways New Music Festival in St. Petersburg and June in Buffalo, been a participant at the Lucerne Festival Academy, and is currently a member of the SWITCH- ensemble, a group that is based out of the Eastman School of Music and is dedicated to the performance of new works for chamber ensemble and electronics. Tyler is particularly interested in the music of his generation has worked extensively with young composers such as Jason Thorpe Buchanon, Nathan Heidelberger, Ben Isaacs, Zane Merritt, Lena Nietfeld, and Rob Phillips. As a creative force, Tyler has been commissioned to write and perform by a variety of entities, including the Cleveland Institute of Art, the Hochstein Alumni Orchestra, and hammered dulcimer virtuoso Mitzie Collins, and he is an active improviser, having performed in that capacity throughout the US and Canada and having his improvisations included in Guggenheim Fellow Kasumi's film *Shockwaves*. His primary cello teachers have been Elizabeth Simkin and Jonathan Golove. He is currently working towards his DMA at UC San Diego with Charles Curtis.

ANTHONY BURR

Anthony Burr has enjoyed a distinguished career as an exponent of contemporary music. He has performed in this repertoire with many leading groups, including Elision, Klangforum Wien, Ensemble Sospeso, and the Chamber Music Society of Lincoln Center, often as soloist; and has worked with many leading composers in presenting their music including Alvin Lucier, Helmut Lachenmann, John Zorn and Chaya Czernowin. He has also worked extensively outside of classical music with major figures including Jim O'Rourke and Laurie Anderson. Ongoing projects include a duo with Icelandic bassist/composer Skúli Sverrisson, The Clarinets (a trio with Chris Speed and Oscar Noriega), a series of recordings with cellist Charles Curtis and a series of live film/music performances with experimental filmmaker Jennifer Reeves. He is Associate Professor of contemporary music performance at UCSD.

DUSTIN DONAHUE

Dustin Donahue is a percussionist residing in San Diego, California where he performs regularly with the percussion group red fish blue fish and the chamber group ensemble et cetera. With red fish blue fish, he has performed alongside Dawn Upshaw, Eighth Blackbird, the Bang on a Can All-Stars, and the International Contemporary Ensemble. As a soloist, Dustin has been featured at the Carlsbad Music Festival, the Los Angeles Museum of Contemporary Art, and the John Cage Centennial Festival in Washington, D.C. He appears on several releases for Mode Records and Populist Records. Dustin received his BM in percussion performance from the University of Wisconsin – Madison, where he studied with Anthony Di Sanza. Dustin received his MA from the University of California – San Diego, where he is currently a doctoral candidate under the guidance of Steven Schick.

BIOGRAPHIES

HUNJOO JUNG

Hunjoo Jung is a San Diego-area improviser, composer, and sound designer. In recent years, besides focusing on acoustic music, Jung has also been exploring multi-complex structural ways in which interactive visual, live video, lighting & laser and sculptural forms of objects can be used in a wide range of combinations with electro acoustic and electronic music in spatialization. These days, he mainly dedicates his time to finding new possibilities of “noisiness” in both acoustic and electronic music. Now, he is inventing a mechanic lighting wave machine for his lighting & laser piece.

MARK MENZIES

Mark Menzies has been described in a *Los Angeles Times* review, as an ‘extraordinary musician’ and a ‘riveting violinist.’ His career as a viola and violin virtuoso, chamber musician and conductor and advocate of contemporary music, has seen performances in Europe, Brazil, Mexico, Australia, Japan, New Zealand and across the United States, including a series of appearances at New York’s Carnegie Hall. In addition to being a member of the Formalist Quartet as violinist and violist there are further chamber music recordings featuring Mark Menzies including *Process and Passion*, a Pogus label release of chamber music by Roger Reynolds, as well as the world premiere recording of *...above earth’s shadow* a chamber-scale violin concerto by Michael Finnissy that was released on vinyl in 2013. Mr. Menzies is viola and violin professor at the California Institute of the Arts.

RYAN NESTOR

Ryan Nestor (1985) is currently a candidate for the Doctorate in Contemporary Music Performance at the University of California, San Diego, where he is a member of the percussion group red fish blue fish. Nestor was the Music Director at The Old Globe Theater Company during its production of *Othello*, and was previously the timpanist of the La Jolla Symphony orchestra. Nestor has performed at the Cervantino Music Festival, The Ojai Music Festival, Monday Evening Concerts, The Wulf, Moore Theater, and Bang on a Can Marathon. Nestor is a teaching assistant at UCSD and was an adjunct lecturer in music at Queensborough Community College. Nestor earned his Master’s degree in Percussion Performance at Stony Brook University and his Bachelor’s degree in Music Education from the University of Kentucky.

STEVEN SCHICK

Percussionist, conductor, and author Steven Schick was born in Iowa and raised in a farming family. For forty years he has championed contemporary music by commissioning or 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). 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. He maintains a lively schedule of guest conducting including appearances in this season with the BBC Scottish Symphony Orchestra, the Saint Paul Chamber Orchestra, the Nova Chamber Ensemble and the Asko/Schönberg Ensemble. Schick will be music director of the 2015 Ojai Festival. 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). Mode released a companion recording on DVD of the early percussion music of Karlheinz Stockhausen in 2014. Steven Schick is Distinguished Professor of Music at the University of California, San Diego.

BIOGRAPHIES

INE VANOEVEREN

Belgian flutist Ine Vanoeveren (b. 1986) is specialized in contemporary music performance. She obtained her Master's degree at the Conservatoire Royal de Musique de Liège, in the class of prof. Toon Fret, and a MAS in Contemporary Music Performance and Interpretation in the class of Mario Caroli, at the Conservatorio della Svizzera Italiana. She performed at several contemporary music festivals and concert series, such as Salon Mativa in Liège, Lanterna Rossa in Lugano, Internationales Musikinstitut Darmstadt, Wednesdays @7 in San Diego, Festival Musica Sacra Maastricht and the prestigious Monday Evening Concerts in Los Angeles. Ine won awards at the Action Classics Competition, Benelux Fluitconcours and was rewarded with a Belgian American Educational Foundation award in 2013, to continue her research on contemporary music performance in the US. Since 2013, Ine is a doctoral student at the University of California, San Diego in the class of prof. John Fonville, where she focuses on the development of new extended techniques on flute and researches all the solo flute pieces by Brian Ferneyhough. She performed with several ensembles, including (h)elektron, Palimpsest Ensemble and Ensemble Echoi and collaborates with numerous composers such as Roger Reynolds, Nadir Vassena, Javier Torres Maldonado, Lei Liang, Bradley Rosen, Wojtek Blecharz, James Bean, Doina Rotaru, Fernanda Aoki Navarro, and Cesare Saldicco. With a specific interest in multimedia projects, Ine wrote *Carnaval des Animaux* – revisited in 2010 and created *North by Northwest 2.0* and *Das Cabinet des Dr. Caligari* in 2012 with the (h)elektron ensemble and *Lacunae: These Visions Will Destroy you* in 2014, a video-installation with composer Bradley Rosen. Ine is a research assistant at the University of California, San Diego and is often asked to teach contemporary music projects at the Conservatoire Royal de Musique de Liège. She is a B.A.E.F. fellow of the year 2013. She is a B.A.E.F. fellow of the year 2013.

WASTELAND

wasteLAnd is a Los Angeles-based concert series featuring avant-garde and experimental music, focusing on local performers and living composers. With an emphasis on recent and under-performed compositions, wasteLAnd is committed to expanding cultural offerings of the LA community and strives to build long-term relationships with contemporary music enthusiasts and newcomers alike. wasteLAnd concerts are an experience of unique curation, dedication, and quality—a welcoming, relaxed atmosphere in which listeners encounter engaging programs and tenacious performances.

KEVIN ZHANG

Kevin Zhang is a 3rd year PhD student in composition at UCSD, studying primarily with Roger Reynolds. His output of concert music, stage works, and sound installations has been recorded on Perishable Records and heard at the Electroacoustic Barn Dance, Make Music New York, Puerto Rican Sound Art Fair, Redshift Society; and at the NACUSA National, Oregon Bach, Studio 300, UC Davis Arts' Music and Words, UCSB's Primavera, UCSD's Spring, and Westfield New Music festivals. Performers of his music have included the American Creators, CMU New Music, Contemporary Consort, Generous, Negative Zed, Now Hear, Ossian, Palimpsest, Red Note, and soundSCAPE ensembles; the NEC Honors, Radnofsky, and SÖ Percussion quartets; and the members of the London Sinfonietta, red fish blue fish, and UCI Opera. He grew up in New York City and lived in Boston and London before moving to the West Coast in 2010 to complete an MFA in the University of California, Irvine's Integrated Composition, Improvisation, and Technology (ICIT) program, studying with Michael Dessen and Chris Dobrian.

ABOUT

WEDNESDAYS@7

The Wednesdays@7 concert series continues the mission of experimentation and innovation set forth in 1967 by music department founders Will Ogdon, Robert Erickson and Thomas Nee.

UPCOMING WEDS@7 CONCERTS

The Threepenny Opera
Wednesday, May 6, 2015 - 7:00 p.m.
Conrad Prebys Music Center, Experimental Theater

Takae Ohnishi and Che-Yen Chen
Wednesday, May 13, 2015 - 7:00 p.m.
Conrad Prebys Music Center, Concert Hall

David Borgo: Acoustic & Electronic
Wednesday, May 20, 2015 - 7:00 p.m.
Conrad Prebys Music Center, Concert Hall

CONTACT US

For information on 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 Conrad Prebys Music Center is a non-smoking facility.

A black and white photograph of a city skyline at night, with numerous skyscrapers illuminated and their lights reflecting on a body of water in the foreground. The sky is dark, and the water shows some ripples and light trails.

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