



UCSD

CONNECTION

Conrad Prebys Music Center, Experimental Theater
UC San Diego, La Jolla, CA, USA
February 6th 2017 @ 7pm

Ine Vanoeveren's UCSD Connection

Through (2015) by **Fernanda Navarro**

- I. *Watching*
- II. *About beauty*

Echoes of Cassandra (2015) by **Brian Griffeath-Loeb**

Ina (1988) by **Chaya Czernowin**

Ap 16'17 (2015) by **Marcelo Flores Lazcano**

*I AM YOUR VOICE** (2016) by **Kevin Zhang**

*No I am not roaming aimlessly*** (2017) by **Anahita Abbasi**

*American premiere

** World premiere

Flutes: **Ine Vanoeveren**

Sound engineer: **Johannes Regnier**

Light design and production manager: **Jessica Flores**

A recital in honor of the UC San Diego Music Department family, with compositions by former and current UC San Diego composers.

None of the people involved in this recital come from the same country or share a similar background, yet we are all part of the same unique family. As composers, performers, musicians and artists, we travel the world to share our art and passion. No law, no leader, no Executive Order should ever disable our possibilities. In times where physical bans are in order, the spiritual connection of one family transcends those barriers.

Program notes:

When Ine Vanoveren asked me to write a companion piece, **Through**, to most of Ferneyhough's flute music and gave me some sort of prompt (to "reflect" or "interpret" his music in some way), my first reaction was to ignore the prompt. I felt both honored and intimidated, excited and paralyzed, and felt the need to rebel in order to not compromise and to not be stuck. I decided that my prompt would be to reflect Ine's relationship with the flute, which opened an entire world of possibilities to deal with virtuosity, corporeality, femininity, vanity, insecurity, bravery, guts...

I. Watching (for flute)

Fragments of memory and surveillance:

- During the dictatorship in Brazil, the newspapers would publish a cake recipe in the front page, as a replacement of a headline or image that was disapproved and vetoed by the military government.
- Many artists in Brazil encrypted their voices, singing about a lost love using a romantic cheesy song as a metaphor for the freedom they had lost. They sang upbeat samba about the physical exhaustion of a dancer during Carnival as a metaphor for the physical violence against those who were persecuted by the government.
- In the year I was born, the best-selling single in the US was a pop song about stalking. And perhaps love. The Police, Every Breath You Take.
- In 1938, Sammy Fain and Irving Kahal composed I'll be seeing you, a jazz standard that became an anthem for Americans serving overseas during World War II.
- There is such a thing as a socialist anthem. Is there a capitalist anthem?

II. About Beauty (for bass flute)

The fact that music is not and could never be a language,
combined with the

(perhaps naive) desire of "communicating" and creating meaning through music,
and with the

(perhaps futile) necessity of creating semi-reliable, seductive, solitary and semi-rational structures of abstractions,

led me to the attempt of composing a piece that could be
a reconstructed version of a language that was never spoken, never read, never
written, but only felt (do we "feel" language?)

I resent language for being a perverse, flawed and insufficient tool to produce
meaning;

I resent music for being so incomplete and yet so self-sufficient.

I wanted to rub them against each other, I wanted to crash them against each
other, to break them in an almost infinite amount of pieces, then to recombine
them in one single piece

and see if they can find a way to be beauty (not beautiful)

Echoes of Cassandra begins with a series of short quotations from Brian Ferneyhough's iconic flute solo, *Cassandra's Dream Song*. One in particular—in the flute's uppermost register, marked *pianissimo* and *leggero possibile*—captured my attention. A wisp of shimmering translucence at the edge of audibility. Its role in the source work was slight, yet I wanted to *live* in it. And so as quotation gives way to original material in *Echoes*, so too we leave behind the frenetic pacing of what was. Time distends. Again and again. The seed of a fleeting gesture becomes a world in which to abide.

Ina for bass flute and six prerecorded bass flutes and piccolos was written in 1988. This (virtual) ensemble would normally create a timbrally homogeneous whole. Yet in *Ina*, the main instrument – the flute – is subdivided into several voices.

The stratification of the main voice assumes different shapes and follows into uncontrolled, independent beings. This music is a clear reflection of a personality collapse, and that relationship increases in the course of the work. In the voice of the live instrument, we can hear a growing anxiety, triggered by the multitude of surrounding sounds.

The bass flute seems the ideal solo instrument here: its timbral possibilities range from a richness of hisses and whooshes to terrifying explosions, and the breathing effect has something terrifying to it. The tape part has been recorded by John Fonville at UC San Diego under the supervision of recording engineer Josef Kucera.

Ap 16'17' was composed from a non-musical perspective. That is, rather than focusing on musical motifs to guide me through the composition process, I was relying instead in the ways I perceive *sound* based on my emotional and physical responses to it. As of this moment, I am referring to this process as *music of the senses*, perhaps as a reminder to myself that music's effect on the listener -and on the composer/performer as well- is something that affect us not only in aural sense and it can be quite visceral.

As a composer, especially when working with highly abstract material, I am fascinated by the experience audiences members get out of my work. While there is a subtext to the piece, I will not discuss it with you at this point. I prefer instead to invite you to listen to this piece from your own perspective: do you experience a physical reaction while listening to this piece? Does it remind you of events in your life? Does this piece convey something for you, if anything at all?

I AM YOUR VOICE

Created in close collaboration with Ine Vanoveren over a period of three days at the Darmstadt Summer Course 2016, *I AM YOUR VOICE* is an erasure text composed in response to the burnout from an extended season of experiencing abnormally assaultive verbiage in the American political zeitgeist. The flutist performs a 'script' filtered through the metallic vessel of the bass flute — a performance of contradictions, of language that is simultaneously amplified yet distorted.

No I am not roaming aimlessly

'No I am not roaming aimlessly' is based on two ideologies – 'Dialogical Self Theory' and 'Sufism'.

Dialogical Self Theory weaves two concepts, 'self' and 'dialogue', together in such a way that a more profound understanding of the interconnection of self and society is achieved. Usually, the concept of 'self' refers to something 'internal', something that takes place within the mind of the individual person, while 'dialogue' is typically associated with something 'external'.

The composite concept 'dialogical self' goes beyond the self-other dichotomy by infusing the external to the internal and, in reverse, to introduce the internal into the external. As functioning as a 'society of mind', the 'self' is populated by multiplicity of 'self-positions' that have the possibility to entertain dialogical relationships with each other.

The form and the context of this Dialogue is inspired and shaped based on a poem by Rumi and the sincere definition of Sufism - the search for the center, for the inner state of mystical love; a deeper identity or essential self and the Unity of Being. Sufism is the selfless experience and actualization of the Truth, which involves an enlightened inner being, not intellectual proof; revelation and witnessing, not logic.

The practice of Sufism is the intention to go towards the Truth, by means of love and devotion. The truth of Sufism requires reformulation and fresh expression in every age. The Sufi is one who is a lover of Truth, who is eager and persistent, and by means of love and devotion moves towards the Truth, Clarity and the perfection which we are all seeking.

*No I am not roaming aimlessly
around the streets and bazaar
I am a lover searching for his beloved
God have mercy on me
I am walking around troubled
I have done wrong and sinned
and am walking around wounded
I have drunk the wine of desire
and am strolling around beloved
Though I may seem drunk
I am quite sober*

By Rumi

