

UC San Diego | Division of Arts and Humanities | Music  
Presents



**CROSS-WIRED**

February 26th through March 1st, 2019

## Cross-Wired

The birth of a new piece is always a complex process. It requires a sustained period of work between a composer and performer and, if possible, an attractive occasion for a first performance, preferably one in which the audience is invited to make contextual observations between the newness of the work to be premiered and the rootedness of the more traditional repertoire that might surround it.

And, there is another step that is often overlooked: a plan for disseminating the work to a second generation of performers who, through their differing and personal perspectives, will create richness in the interpretative palette and bring the new work to a broader public. The success of this final step requires sustained advocacy from the performers involved, and will determine whether a new piece becomes part of a broader conversation or remains an isolated instance. It is also the step least favored by the current economic climate of music presentation, in which a premiere is often capitalized, but a second performance rarely is.

Normally, such a process requires several years to unfold. But, the goal of this week's "Cross-Wired" gathering is to undertake all of it at once. So, this week in our inaugural presentation of Cross-Wired, we celebrate the first performance of *Here and There*, a major new work for percussion solo, with a text by Samuel Beckett, by the Pulitzer-Prize winner and University Professor, Roger Reynolds.

In a week-long set of concerts and master classes, seven young percussionists from North America and Europe are now in residence at UC San Diego to study the new Reynolds work with a distinguished faculty that includes host Steven Schick, Roger Reynolds, Theatre and Dance faculty member, Eva Barnes, and two distinguished percussion alumni of UC San Diego: Aiyun Huang (University of Toronto) and Ivan Manzanilla (University of Guanajuato). Our attention will largely be on *Here and There* with forays into new percussion techniques and the combination of speaking and playing. But we'll also have parallel performances by the Cross-Wired Fellows as well as by Aiyun and Ivan.

Cross-Wired is a uniquely "anti-exclusivity" commission. Normally a new work has a period of exclusive performance for the commissioner, during which no one else may play it. But with Cross-Wired, the opposite is true. The cohort of emerging professional percussionists in attendance has pledged to perform the piece several times over the next 18 months. Preference in admission to the master class was given to those percussionists who will play the piece for audiences in underserved communities. At the time of this writing, we have not begun our work. So, we cannot offer any judgement on the success of the project. But with daily conversations about art and life, meetings to explore the nooks and crannies of *Here and There*; with performances by some of the very best young percussionists anywhere to be found, including, of course, the resident percussion group of UC San Diego, red fish blue fish, and mutually supportive music-making and community-building, the promise for success is high.

And with this in mind, there are many people to thank: as always we thank Ann and Joel Reed whose generous endowment of my faculty chair has helped support the travel of the Cross-Wired Fellows. We also thank the Music Department and its superb staff for making the intricacies of a percussion gathering seem easy. We are grateful to Rebecca Lloyd-Jones and her red fish blue fish colleagues for hosting, and give special thanks to Chris and Sue Fan who are housing the entire group of visiting percussionists. We also thank to the fine faculty for this course—Aiyun Huang, Ivan Manzanilla and Eva Barnes. But most of all, I am grateful to Roger Reynolds—for his energy, his artistry and his indefatigable commitment to the new and unknown. When I feel as though I have "seen it all," I know it's time to work with Roger again. He is bound to open new avenues and fresh perspectives. Working with Roger, even distant horizons seem reachable.

Steven Schick

WEDNESDAYS@7 Presents

**Steven Schick, solo percussion**

Wednesday, February 27, 2019 – 7:00 p.m.  
Conrad Prebys Concert Hall

— • • • — — • • — — • • — — • • (2018)

Celeste Oram

Trans (2014)

Lei Liang

Zyklus (1959)

Karlheinz Stockhausen

*intermission*

Here and There (2019) *\*world premiere*

Roger Reynolds

Concert & Conversation

**CROSS-WIRED ROUND-UP**

including

Roger Reynolds' *Here and There*

performed by Steven Schick

Friday, March 1, 2019 – 4:00 p.m.

Conrad Prebys Music Center Experimental Theater

**featuring Cross-Wired faculty**

Eva Barnes | Aiyun Huang | Ivan Manzanilla | Roger Reynolds | Steven Schick

**Cross-Wired Fellows**

Jordan Curcuruto | Abigail Fisher | Nicole Joshi | Katelyn King

Carmen Maldonado | Daniel Matei | Louis Pino

**red fish blue fish**

James Beauton | Christopher Clarino | Fiona Digney

Sean Dowgray | Michael Jones | Rebecca Lloyd-Jones | Steven Schick

## **Xenakis' Persephassa**

Friday, March 1, 2019 – 7:00 p.m.  
Conrad Prebys Concert Hall

### **red fish blue fish** **featuring: Aiyun Huang & Ivan Manzanilla**

Dreaming about Tinguely's Mechanical Structures (2015) Sergio Luque  
Ivan Manzanilla

Hitchcock Etudes (2017) Nicole Lizee  
Aiyun Huang

Pop Wuj I (2011) Salvador Torre  
Ivan Manzanilla

Windward (2018) David Bithell  
Aiyun Huang

*intermission*

Persephassa (1969) Iannis Xenakis

### **red fish blue fish**

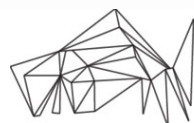
James Beauton | Christopher Clarino | Fiona Digney  
Michael Jones | Rebecca Lloyd-Jones | Steven Schick

*Proyecto apoyado por el Fondo Nacional para la Cultura*

**CULTURA**  
SECRETARÍA DE CULTURA



**FONCA**



**UC San Diego**  
ARTS AND HUMANITIES  
Music

*Cross-Wired* is unique: in a week-long set of concerts and master classes, seven young percussionists from North America and Europe will be in residence at UC San Diego to study a new work for percussion solo by Pulitzer-Prize winning composer and University Professor, **Roger Reynolds**. The new work, for percussion with text by **Samuel Beckett**, will be coached by Cross-Wired host **Steven Schick**, along with Reynolds, Theatre and Dance faculty member **Eva Barnes** and two distinguished alumni of UC San Diego: **Aiyun Huang** (University of Toronto) and **Ivan Manzanilla** (University of Guanajuato).

Open to the public are afternoon masterclasses, a daily informal concert at 5:00 and two concerts in the Conrad Prebys Concert Hall.

On Wednesday, February 27, Distinguished Professor Steven Schick will present a solo concert, including the first performance of Reynolds' new piece, *Here and There*. On Friday, March 1, guest faculty Ivan Manzanilla and Aiyun Huang will present new solo works in a concert that will conclude a red fish blue fish performance of Iannis Xenakis' *Persephassa* for six antiphonal percussionists.

This year marks the 30th anniversary of Xenakis' work *Persephassa*. The seating configuration of the Conrad Prebys Concert Hall was specifically designed to accommodate and feature this master work. The Friday, March 1st concert will be the first time *Persephassa* will be performed in the Conrad Prebys Concert Hall.



## About the Faculty

**Eva Barnes** teaches Speech, Voice and Dialects. She has taught at Circle in the Square Theatre School, The New Actors Workshop, City College of New York, The Julliard School, and the University of Missouri, Kansas City. Ms. Barnes has professional coaching credits in film, on Broadway, at the Mark Taper Forum, the Ahmanson Theater, the Shakespeare Theatre in Washington, D.C., the La Jolla Playhouse, the San Diego Repertory Theatre, The McCarter Theatre, The Acting Company, and the Los Angeles Shakespeare Festival. She has performed as an actor with the Mark Taper Forum, The South Coast Repertory Theatre, and the Missouri and Milwaukee Repertory Theatres. She was trained and certified in voice by Kristin Linklater.

The ever-evolving **Aiyun Huang** enjoys a musical life as soloist, chamber musician, researcher, teacher and producer. She was the First Prize and the Audience Award winner at the Geneva International Music Competition in 2002. Recent highlights include engagements with L'Orchestre de la Suisse Romande, Taipei Symphony Orchestra, St. Lawrence String Quartet, and Aventa Ensemble. Ongoing projects include collaborations with Nicole Lizée, Vivian Fung, Philippe Leroux, Roland Auzet and David Bithell. An expert in Percussion Theater, her work on the subject has been published in *Cambridge Companion to Percussion* (2016) and *Save Percussion Theater* (Mode 242). She holds a DMA from the University of California, San Diego. Between 2004 and 2006, she was a Faculty Fellow at UCSD. Between 2006 and 2017, she led the percussion program at McGill University in Montreal, Canada. She currently holds the position of Associate Professor and is the Head of Percussion Program at the University of Toronto.

Mexican percussionist, **Ivan Manzanilla** is a specialist in contemporary percussion music. He holds a bachelor's degree from Mexico's Autonomous National University and a Master and Doctoral degree from the University of California, San Diego. Ivan Manzanilla's work centers on the exploration and dissemination of newly created music and art. His teaching practice and commissions for new works that explore sound, language and gesture reflect his commitment to new generations of percussionists, musicians and contemporary forms of art. His work has been recognized by different institutions like the Rockefeller Foundation, the National University of Mexico, Mexico's National Fine Arts Institute, the National Fund for Culture and Arts and the Darmstadt Summer Course. Ivan Manzanilla is founder of Duplum together with Mexican clarinetist Fernando Dominguez and part of the SRM trio with woodwind player Peter Schmidt and guitarist Jerry Rojas. He is also a regular guest at Tambuco Percussion Ensemble, Ensemble Onix, and Liminar Ensemble. He is the head of the Percussion Department at the University of Guanajuato, Mexico and he is a recipient of the National Fund for the Arts' Established Artists Grant.

**Roger Reynolds** is known for his integration of diverse ideas and resources, and for seamlessly blending traditional musical sounds and those now enabled by technology. His work responds to texts both poetic (Beckett, Borges, Ashbery) and mythological (Aeschylus, Euripides). He is noted for "wizardry in sending music flying through space: whether vocal, instrumental, or computerized". In 1969, Reynolds accepted an appointment to the UC San Diego, and he has helped establish its Music Department as a destination program. Reynolds won early recognition with Fulbright, Guggenheim, NEA, and National Institute of Arts and Letters Awards, as well as several grants from the Rockefeller Foundation, and a Fellowship from the Institute for Current World Affairs. In 1989, he won a Pulitzer Prize for the string orchestra composition, *Whispers Out of Time*. His over 100 compositions to date are published by Edition Peters Group, New York; several dozen CDs of his music have been released. He is author of four books and numerous articles, some of them the result of collaborations with American, Canadian, and French scientists. In 2009 he was appointed University Professor, the first Artist to be so honored in the UC system. In 1998, the Library of Congress established a Special Collection of his work and it is also included in the Paul Sacher Collection, Basel. He has held guest appointments at Harvard, Yale, Amherst, and CUNY. Reynolds lives in Del Mar, California with his wife, Karen (a professional flutist, teacher, and graphic designer). His daughter Erika is a practicing psychiatrist, and granddaughter, Lynnlee is a sophomore at Scripps College majoring in pre-med and French.

<http://lcweb2.loc.gov/diglib/ihis/html/rreynolds/rreynolds-home.html>

Percussionist, conductor, and author **Steven Schick** was born in Iowa and raised in a farming family. Hailed by Alex Ross in the *New Yorker* as, "one of our supreme living virtuosos, not just of percussion but of any instrument," he has championed contemporary percussion music by commissioning or premiering more than one hundred-fifty new works. The most important of these have become core repertory for solo percussion. Schick was inducted into the Percussive Arts Society Hall of Fame in 2014.

Steven Schick is artistic director of the La Jolla Symphony and Chorus and the San Francisco Contemporary Music Players. As a conductor, he has appeared with the BBC Scottish Symphony Orchestra, the Saint Paul Chamber Orchestra, the Milwaukee Symphony, Ensemble Modern, the International Contemporary Ensemble, and the Asko/Schönberg Ensemble.

Schick's publications include a book, "The Percussionist's Art: Same Bed, Different Dreams," and many articles. He has released numerous recordings including the 2010 "Percussion Works of Iannis Xenakis," and its companion, "The Complete Early Percussion Works of Karlheinz Stockhausen" in 2014 (both on Mode). He received the "Diapason d'Or" as conductor (Xenakis Ensemble Music with ICE) and the *Deutscheschallplattenkritikpreis*, as percussionist (Stockhausen), each for the best new music release of 2015.

Steven Schick is Distinguished Professor of Music and holds the Reed Family Presidential Chair at the University of California San Diego. He was music director of the 2015 Ojai Festival, and starting in 2017, will be co-artistic director, with Claire Chase, of the Summer Music Program at the Banff Centre.

## About the Composers

**Celeste Oram** is a composer who grew up in Aotearoa New Zealand, and is now based in Southern California. Encompassing instrumental writing, song & speech, electronics, visual media, theatre, and improvisation, her work prompts performers and audiences into scenarios which confront sonic and social histories, utopias, and quotidian.

Past work has been made with musicians & ensembles including the New Zealand Symphony Orchestra, Auckland Philharmonia Orchestra (NZ), NZSO National Youth Orchestra, Birmingham Contemporary Music Group (UK), NZTrio, Fonema Consort (NY), Arcus Collective (NY), Longleash (NY), wasteLAnd (LA), Autoduplicity (LA), Steven Schick (CA), Stephen de Pledge (NZ), Callithumpian Consort (Boston), Song Company (Sydney), Sydney Piano Trio, Karlheinz Company (Auckland), Intrepid Music Project (Auckland); and presented at festivals including the Darmstadt Summer Courses for New Music, the New Zealand International Arts Festival, SICPP at the New England Conservatory, soundSCAPE festival (Maccagno, Italy), and the Melbourne Fringe Festival.

An ongoing project, Tautitoto, works with cherished collaborators (including Keir GoGwilt, Alex Taylor, Rob Thorne, Madison Greenstone) on renovating histories of New Zealand music and cultures of listening. A live, long-form performance of Tautitoto was commissioned for the 2018 Darmstadt Summer Courses for New Music, and described 'a highlight', whose 'full ambition, challenge, and delight of this alternative genealogy was brilliantly realized'.

In a similar vein, another ongoing activity revolves around Vera Wyse Munro (1897-1966), a pioneering amateur radio operator and experimental violinist, including the reconstruction of her early-20thC radio equipment and the re-enactment of her telematic musical broadcasts.

As a conductor and lifelong choral musician, she serves as Assistant Director of the San Diego Women's Chorus, and has worked as musical director for several community & student performances of opera and musical theatre. She is currently pursuing a PhD in music composition at the University of California San Diego.

Chinese-born American composer **Lei Liang** (b.1972) is the winner of the Rome Prize, the recipient of a Guggenheim Fellowship, a Koussevitzky Foundation Commission and a Creative Capital Award. His concerto for saxophone and orchestra "Xiaoxiang" was named a finalist for the Pulitzer Prize in Music in 2015.

Lei Liang was commissioned by the New York Philharmonic and Alan Gilbert for the inaugural concert of the *CONTACT!* new music series. Other commissions and performances come from the National Endowment for the Arts, the Fromm Music Foundation, Meet the Composer, Chamber Music America, MAP Fund, the Boston Modern Orchestra Project, the Taipei Chinese Orchestra, the Scharoun Ensemble of the Berlin Philharmonic, the Arditti Quartet, the Shanghai Quartet, the San Francisco Contemporary Music Players, the New York New Music Ensemble, and pipa virtuoso Wu Man. Lei Liang's seven portrait discs are released on Naxos, New World, Mode, BMOP/sound, Encounter, and Bridge Records. As a scholar and conservationist of cultural traditions, he edited and co-edited four books and editions, and published more than twenty articles.

From 2013-2016, Lei Liang served as Composer-in-Residence at the California Institute for Telecommunications and Information Technology where his multimedia works preserve and reimagine cultural heritage through combining scientific research and advanced technology. He returned to the Institute as its first Research Artist-in-Residence in 2018.

Lei Liang studied composition with Sir Harrison Birtwistle, Robert Cogan, Chaya Czernowin and Mario Davidovsky, and received degrees from the New England Conservatory of Music (B.M. and M.M.) and Harvard University (Ph.D.). A Young Global Leader of the World Economic Forum, he held fellowships from the Harvard Society of Fellows and the Paul & Daisy Soros Fellowships. Lei Liang is Professor of Music at the University of California, San Diego where he served as chair of the composition area and as Acting Chair of the Music Department. His catalogue of more than seventy works is published exclusively by Schott Music Corporation (New York). [www.lei-liang.com](http://www.lei-liang.com)

## About the Fellows

**Jordan Curcuruto** is a percussionist specializing in contemporary solo and chamber percussion music, speaking percussion, world music, and popular music. She enjoys collaborating with composers on new pieces and within the last few years has participated in several premieres, including Bryan Jeff's Contactual Constellations at the 2014 Percussive Arts Society International Convention, the west coast premieres of John Luther Adams' Inuksuit (Ojai Music Festival) and Elliot Cole's AMEN (Northwest Percussion Festival), and most recently Michael Gordon's Natural History at Crater Lake in celebration of the Nation Park Service Centennial with the Britt Festival Orchestra. Jordan has also performed with the Los Angeles Percussion Quartet, Left Edge Percussion, and as a guest percussionist with the Orange County Youth Symphony at the Walt Disney Concert Hall.

In 2015 Jordan was selected to perform a solo concert at the inaugural Transplanted Roots International Percussion Symposium in Montreal. She is a three-time alumnus of the nief-norf summer festival and is presenting a new, self-composed solo work at the 2017 New Music Gathering. Jordan can be heard on the Southern Oregon University Percussion Ensembles' CD, Electric Rebel Poetry, and on the Innova label release, 30, by Stanford University composer Mark Applebaum. Jordan earned her Bachelor of Music at Chapman University with Nick Terry and Justin DeHart, and her Masters of Music Performance at the Oregon Center for the Arts at Southern Oregon University with Terry Longshore. Currently, Jordan teaches at Fullerton College and freelances across Los Angeles, California.



**Abby Fisher** is a percussionist focused on performing and supporting continued growth of new music, and has expertise in contemporary, classical, and African (Ewe) percussion. Her performances have been heard nationally and internationally including: Stony Brook University's TEDx Talks (Stony Brook, NY), Transplanted Roots Percussion Symposium (Brisbane, Australia), New Music Gathering (Baltimore and Boston), Festival Internacional de Músicas y Artes Sonoras Contemporáneas (Cuenca, Ecuador), Big Ears Festival (Knoxville, TN), Percussive Arts Society International Conventions, and One World Trade Center (NYC).

Abby was the Visiting Lecturer in Percussion at the University of Tennessee- Knoxville for Fall 2017, and she is the Managing Director for Nief-Norf. Abby teaches at Pellissippi State Community College, and maintains a studio of piano and percussion students at the Yamaha Music School (Knoxville, TN). She holds degrees from Stony Brook University (D.M.A), New York University (M.M), and Lawrence University (B.M). Please visit [www.abbyfisherpercussion.com](http://www.abbyfisherpercussion.com)

**Nikki Joshi** is a U.S. percussionist currently based in Toronto, Ontario as a Rebanks Fellow at the Glenn Gould School. She holds a Master's Degree from McGill University, where she studied with Aiyun Huang. During her time at McGill she received the 2017 Mobility Award, through which she travelled to the Bern University of the Arts in Switzerland to conduct research at the school's renowned Department of Music Theatre. She holds a Bachelor's Degree, Performer's Certificate, Arts Leadership Certificate, and 2015 John Beck Percussion Scholarship from the Eastman School of Music, where she studied with Michael Burritt. Other teachers of influence include Pedram Khavarzamani, Charles Settle, Bill Cahn, Chip Ross, and Jacob Nissly.

A passionate advocate for contemporary music, she has performed with a wide variety of organizations and artists, premiering works throughout Toronto, Montreal, New York, and Washington D.C. Nikki has worked closely with composers including Vinko Globokar, Oliver Schneller, Steve Reich, Phillipe Leroux, John Luther Adams, Jennifer Higdon, and Jo Kondo. She was recently a featured performer in the 21C Festival at the Royal Conservatory of Music, where she performed with the Toronto Symphony Orchestra, and was a featured soloist at the Cinq à Sept event. This past fall she performed in Against the Grain Theatre's acclaimed *Bound V 2*, and presented a solo recital at the Canadian Opera Company's Noon Concert Series at the Four Seasons Center for the Performing Arts. In September, 2018 she was invited as a guest lecturer at the University of Toronto Multidisciplinary Creative Conference, where she presented her cumulative research titled "Your Eyes: Feminist Expression Through Theatre Music." This past summer she debuted as a soloist on Olivier Messiaen's *Des canyons aux étoiles...* conducted by Steve Schick at the 2018 Ensemble Evolution Festival in Banff, Alberta.

Nikki has held internship positions with the Grammy Award-winning eighth blackbird ensemble in Chicago, IL, the Memorial Art Gallery in Rochester, NY, and contemporary chamber music platform Sound ExChange Project.

A native of Atlanta, Georgia, **Katelyn Rose King** is a performer and conceptual artist working in the fields of theater, music, and everywhere in-between. Although Katelyn is classically trained in percussion performance and theatrical music interpretation, she often creates her own works with other collaborators and has embodied many differing roles in various artistic projects: directing, composing, compiling, performing, writing, and researching.

While Katelyn still loves performing as a classical contemporary percussionist, her own artistic creations delve into reflections on authorship, performance presence, vocal expressions, composed improvisation, explorations on sound atmospheres, and creation through curation.

Katelyn is the co-founder of two active collectives— Ensemble Aabat (Bern), a new music theater production team, and speak/strike (USA), a commission initiative to the creation of new works for percussion and voice. Her recent collaborations include work with Stadttheater's Bern and Basel, Städtische Bühnen Frankfurt, and the Zuckerman Museum of Art, and with creation artists such as: Christopher Adler, Ulrich Rasche, Till Wyler von Ballmoos, Carolyn Chen, Jonas Kocher, and many more. At the moment Katelyn is primarily based in Europe and Atlanta, USA and is working toward a PhD proposal on the topic of co-creative new music theater at the Universität Hildesheim in Germany.

**Carmen Maldonado** is an active chamber, solo, and orchestral percussionist in Mexico. In her short career she has performed recitals as a contemporary solo and chamber percussion music. Maldonado often performs with the Orquesta Sinfónica Nacional, and has appeared as performer on Sensemayá Percussion Ensemble, Academia Cervantina Contemporary Ensemble, Fussion Duet, OllinYoliztli Percussion Ensemble. Also, she has played in halls as Palacio de Bellas Artes, Sala Nezahualcoyotl, Sala Silvestre Revueltas, Museo de Arte Contemporáneo Universidad Nacional Autónoma de México, among others.

Since 2010, she has been benefited twice from PECDA (Programa de Estímulo a la Creación y al Desarrollo Artístico de Yucatán) of Performers category recognized for her expressive interpretations and dedication to the arts.

She holds a bachelors degree from Escuela de Música Vida y Movimiento del Centro Cultural Ollin Yoliztli in Mexico City with Gabriela Jiménez, principal timpanist from Orquesta Filarmónica de la Ciudad de México.

**Daniel Matei** is a graduating senior, pursuing a Bachelor of Music and a Bachelor of Arts in Italian Studies at Bard College Conservatory of Music. He is from Budapest, Hungary, where he studied with Károly Bojtos and Aurél Holló, members of Amadinda Percussion Group and Szabolcs József, the principal timpanist of the Hungarian National Philharmonic Orchestra. He won second prize in the 2012 Hungarian National Percussion Competition. In 2013 he attended the Juilliard Summer Percussion Seminar. Daniel has been a student of Sō Percussion since Fall 2014, and was a participant at the Sō Percussion Summer Institute for the past two years. As part of his BA he completed his thesis focusing on Luigi Russolo and his manifesto; *The Art of Noises*.

**Louis Pino** is from Dix Hills, NY and is a recent graduate of Oberlin Conservatory, having studied percussion with Michael Rosen and computer music with Aurie Hsu and Joo Won Park, and is currently pursuing a master's degree in percussion performance at the University of Toronto with Aiyun Huang. Pino began his musical career playing drum set and hand drums with several local ensembles, and moved on to study at the Juilliard Pre-College, where he received the Commencement Award upon graduation. When arriving at Oberlin, Pino had the opportunity to collaborate with many students at the conservatory and has come to premiere over 50 new chamber and solo works written by himself and his peers. In addition to performing, Pino teaches a small studio of students and is an active composer of electroacoustic music. He often writes music for instruments and interactive electronics, and collaborates in creating interdisciplinary works with dancers and film artists. Outside of music, Pino likes to spend time cooking, hammocking outdoors, and competing in food challenges.

## About red fish blue fish

*The New York Times* calls **red fish blue fish** a “dynamic percussion ensemble from the University of California.” Founded 20 years ago by Steven Schick, the San Diego-based ensemble performs, records, and premieres works from the last 85 years of western percussion's rich history. The group works regularly with living composers from every continent. Recent projects include the world premiere of Roger Reynolds' *Sanctuary* and the American premiere of James Dillon's epic *Nine Rivers* cycle with the International Contemporary Ensemble (ICE). In the Summer of 2011 red fish blue fish collaborated with George Crumb, Dawn Upshaw and Peter Sellars to premiere the staged version of *The Winds of Destiny*. Eighth Blackbird invited red fish blue fish to join them in performances of works by American icons John Cage and Steve Reich at the Park Avenue Armory in New York City. *The New York Times* called their “riveting” John Cage performance the “highlight” of the program. Recordings of the percussion chamber music of Iannis Xenakis and Roger Reynolds on Mode Records have been praised by critics around the world. Recordings released in the 2012-13 season included the works of Karlheinz Stockhausen, Giacinto Scelsi and rare works of Iannis Xenakis.

In 2012 red fish blue fish presented four concerts of percussion music alongside Percussion Group Cincinnati at the John Cage Centennial Festival in Washington, D.C., where they performed highlights from Cage's collection of percussion works.

RFBF has had a huge impact on new music percussion performances, recordings and education. Successful RFBF/UC San Diego Department of Music alums include Ross Karre, now with ICE; Aiyun Huang, who heads the percussion department at McGill University; Morris Palter, an assistant professor at University of Alaska Fairbanks, where he is also the artistic director of the 64.8 percussion group; and Justin DeHart, who is a member of the Chapman University faculty and of the Los Angeles Percussion Quartet.

**James Beauton** is a Southern California based percussionist and conductor who specializes in the experimental music of the last century. Beauton performs regularly as a soloist in Los Angeles for the Music@MiMoDa and Brilliant Strings concerts series, performing works of composers Iannis Xenakis, John Cage, Philippe Manoury, Karlheinz Stockhausen, Franco Donatoni, and Brian Ferneyhough. He has also performed as a part of Monday Evening Concerts and the Los Angeles Philharmonic's Noon To Midnight Festival.

Presently, James is a member of the contemporary percussion ensemble, red fish blue fish, and conductor of the UC San Diego Wind Ensemble. He is concurrently working toward his DMA in Contemporary Music Performance at UC San Diego. He has earned degrees from SUNY Stony Brook (Master of Music) and Michigan State University (Bachelor of Music). James is a Yamaha Performing Artist.

**Christopher Clarino**, originally from Wallkill, NY, is a freelance percussionist, organist and educator on Long Island. Chris is an avid performer, commissioner, and pioneer of performance art. He holds a deep interest in the role of hand gesture and American Sign Language in newly commissioned works for performer/percussionist.

He received his Master's of Music in Percussion from Stony Brook University, Bachelor's of Music in Percussion Performance and Music Education from the Eastman School of Music and received a minor in American Sign Language from the University of Rochester. At Eastman, Chris performed regularly with the Eastman Wind Ensemble, Eastman Percussion Ensemble, and OSSIA, Eastman's student-run contemporary music ensemble. Chris has performed as soloist with the USMA Concert Band at West Point and the Greater Newburgh Symphony Orchestra. Chris also co-founded Volta Trio and Proactive Percussion, a 501(c)(3) non-profit organization committed to cultivate, promote, foster, sponsor and develop an understanding, appreciation and love of percussion music to the general public. The corporation provides and sponsors clinics and performances that expose the general public to all types of music, encourages an appreciation of percussion music and maximizes public participation in music.

Chris has studied with John Beck, Michael Burrirt, Bill Cahn, Tom Cunane, Eduardo Leandro, Charles Ross and Rich Thompson.

**Sean Dowgray** is a graduate of the Interlochen Arts Academy, the Oberlin Conservatory, and the University of Alaska Fairbanks. He is currently pursuing a Doctorate of Musical Arts at the University of California San Diego. He performs regularly with UC San Diego's resident ensembles red fish blue fish and Palimpsest. He has also performed with Monday Evening Concerts, the San Francisco Contemporary Music Players, San Diego New Music, RENGGA, Art of Élan, the La Jolla Symphony and Chorus, and has been featured as a soloist at the WasteLAnd new music series and the Percussive Arts Society International Convention. He has collaborated closely with composers including Josh Levine, Lewis Nielson, Daniel Tacke, Christopher Adler, Justin Murphy-Mancini, and others.

**Fiona Digney** is an Australian-born multi-faceted percussionist who holds both education and performance degrees and is currently based in California while she undertakes doctoral studies under the guidance of Prof. Steven Schick. She has enjoyed a wide-ranging freelance career over the last decade, performing in solo, ensemble, and theatrical settings in Australia, China, Canada, The Netherlands, Sweden, England, Mexico, and the United States. As an avid proponent of new music, she has commissioned and premiered various percussion works from composers across the globe and has been involved in many new music ensembles; most recently as on-stage percussionist in the European premiere of Anne Washburn's highly acclaimed post-electric play, *Mr. Burns* at the Almeida theatre, London. Fiona has performed with West Australian Symphony Orchestra, Tetrafide percussion quartet (AUS), Ensemble 64.8 (USA), Het Zuiderlijk Toneel, and Diamantfabriek theatre companies (NL), as well as a soloist at Club Zoo and the launch of the Totally Huge New Music Festival (AUS). Fiona is a current member of red fish blue fish and is active in both the music and theatre departments at the University of California San Diego.

**Michael Jones** is a percussionist, improviser, and researcher based in San Diego, California. His work specializes in experimental and avant garde music, with a particular interest in the concepts of beauty, natural listening, and community. He has performed in North America and Europe, completing residencies at the Banff Centre for New Music (Canada), The Darmstadt Courses for New Music (Germany), and the Summer Institute for Contemporary Performance Practice (Boston) among others. As a researcher he has had his work presented at the Nief Norf Research Summit (Tennessee). He regularly performs with the percussion ensemble red fish blue fish, Palimpsest Ensemble, and Renga SD, and serves as principal timpanist with the La Jolla Symphony. He has also performed with The William Winant Percussion Group, Empyrean Ensemble, Bang on a Can, and the Callithumpian Consort. Upcoming projects include a recording of composer Kevin Good's 70-minute glockenspiel solo *Slow, Silent, Singing* and the commissioning of a new vibraphone solo by composer Peter Garland. He holds Bachelors of Music from The Hartt School in Hartford, Connecticut and is currently pursuing graduate studies at the University of California San Diego.

Australian born percussionist **Rebecca Lloyd-Jones** is a diverse musician who is passionate about percussion performance, research and education. She has worked extensively with the Queensland, Melbourne, Sydney and Darwin Symphony Orchestra, The Australian National Academy of Music (ANAM) and has served for two years in The Defence Force as a Member of the Royal Australian Navy Band.

Based in San Diego, Rebecca is a doctoral candidate at UC San Diego under the guidance of Professor Steve Schick. In Australia, Rebecca graduated from the Victorian College of the Arts completing her Honours Degree, under the tutelage of percussionist Peter Neville and is also an alumni of the Higher Degree Research Department at Queensland Conservatorium completing her Masters of Music Research Degree with Dr. Vanessa Tomlinson.

Rebecca has performed at several focus days for the Percussive Arts Society International Convention and has attended the Roots and Rhizomes program at the Banff Centre for Arts and Creativity, Canada. In 2017, Rebecca was an artistic producer for the Transplanted Roots percussion symposium held in Brisbane where she performed in several key concerts and presented her research paper *Amid the Noise: A Percussionists Exploration of Creative Practice*.

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**University of California San Diego**  
**Division of Arts and Humanities**  
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**Department of Music**  
Anthony Burr, Acting Chair  
Barbara L. Jackson, MSO  
Linda Higgins, Fiscal Manager  
Elizabeth Cuevas, Fiscal Assistant  
Jessica C. Flores, Production Manager

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Jeremy Olson, Experimental Theater  
Andrew Munsey, Recording Engineer  
Micheal Butler, Recording Engineer  
Recording Assistants: Martin Chapman, Xochilt Khoury, Forest Reid, Christopher Robinson and Salvador Zamora  
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Audience members are reminded to please silence all phones and noise-generating devices before the performance, and to remain seated during the performance. As a matter of courtesy and copyright law, no unauthorized recording or photography is allowed in the hall. UC San Diego is a non-smoking campus.

Caroline Louise Miller, composer - chimes

## MASTER CLASSES & “MINI” CONCERTS

free and open to the public

### Monday, February 25th

Conrad Prebys Music Center, Experimental Theater

1:00 p.m. Topic: Music for Voice & Percussion  
Eva Barnes | Steven Schick | Roger Reynolds

2:00 p.m. Master Class: *Here and There*  
Abigail Fisher | Louis Pino

5:00 p.m. Concert & Conversation  
Georges Aperghis *Le Corps à Corps*  
Nicole Joshi  
David Lang *String of Pearls*  
James Beauton

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### Tuesday, February 26th

Conrad Prebys Music Center, Experimental Theater

1:00 p.m. Extending Techniques  
Aiyun Huang | Ivan Manzanilla | Roger Reynolds |  
Steven Schick

2:00 p.m. Master Class: *Here and There*  
Jordan Curcuruto | Daniel Matei

5:00 p.m. Concert & Conversation  
Philippe Manoury *Le Livre de Clavier (Vibraphone)*  
Daniel Matei  
Liza Lim *Ming qi (Bright Vessel)*  
Rebecca Lloyd-Jones, percussion  
and Juliana Gaona Villamizar, oboe  
Larry Polansky *Veditz*  
Christopher Clarino

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### Wednesday, February 27th

Conrad Prebys Music Center, Experimental Theater

2:00 p.m. Master Class: *Here and There*  
Nicole Joshi | Katelyn King

7:00 p.m. Steven Schick Solo Concert  
Conrad Prebys Concert Hall

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### Thursday, February 28th

Conrad Prebys Music Center, Experimental Theater

1:00 p.m. Master Class: *Here and There*

2:00 p.m. Topic: Delivering on Text  
Eva Barnes | Steven Schick | Roger Reynolds

4:00 p.m. Master Class: *Here and There*

5:00 p.m. Concert & Conversation  
Christopher Adler *Zaum Box* (Excerpts)  
Jordan Curcuruto  
James Rolfe *The Connection*  
Abigail Fisher  
Dieter Schnebel *Der Springer*  
Katelyn King

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### Friday, March 1st

Conrad Prebys Music Center, Experimental Theater

1:00 p.m. Master Class: *Here and There*

4:00 p.m. Cross-Wired Round-up