

UC San Diego | School of Arts and Humanities | Music

# dislocated shapes

**Juliana Gaona, English horn and oboe**

Wednesday, May 25th, 2022 – 7:00 p.m.  
Conrad Prebys Music Center- Experimental Theater

## Program

different forms of phosphorus (2003/2019-2020) \*      Karola Obermüller (b. 1977)  
*for cor anglais and extreme reverb*  
*\*World performance premiere*

Música Invisible for English horn (2004)      Cecilia Arditto Delsoglio (b. 1966)

unrelentingly restless (2022) \*\*      Melissa Vargas (b. 1980)  
*for English horn and objects*  
*\*\*World premiere*

Arrangements of Latinamerican *canciones* with Mariana Flores Buccio, *voice*

Macorina (1961) *habanera*      Chavela Vargas (1919-2012)

Tata Dios (1958) *huapango*      Valeriano Trejo (1915-2006)  
*Arr. Jaime Andres Salazar*

Desdeñosa *bolero*      Benigno Lara (1908-1965)

Adoro (1968) *bolero*      Armando Manzanero (1935-2020)

[lo que queda]      Mariana Flores and Juliana Gaona

Obermüller's *different forms of phosphorus (2003-2019-20)* explores the different forms of energy, or "different expressions of an energy", says Obermüller. The English horn's flexibility and its variables in timbre interact with the extreme reverb incarnating the vastness of the universe that echoes in a cavern. The idea of the reverberation, in Obermüller words, "became a kind of scaffolding upon which to build the piece and a kind of scape within which the energy [of a phosphorus] could metamorphose, forming and reforming the life within." The English horn then becomes a transformative and rebirthing voice surrounded by loneliness and lostness.

*Música Invisible (2004)* is part of a two-piece series for oboe and English horn. In this work, Ardito re-imagines the English horn sound production possibilities by proposing a particular performativity where the double reed is no longer necessary and by transforming the perception of music into "extended listening techniques." **Música Invisible** is based on texts by Lewis Carroll about time. It creates a dichotomy between the logics that involve mathematics and the individual perception of time. The text is spoken through the *bocal* of the English Horn which filters the sound and overlaps textures and timbres. The English horn develops into a percussive and polyrhythmic mechanism in which the filtered spoken word shifts between being intelligible and unintelligible.

**"I think you might do something better with me... time!"**

**"...which is better: a clock that is right only once a year, or a clock that is right twice every day?"**

**"...but I know I have to beat time when I learn music"**

Movement, displacement and quest are the central elements of Vargas' **unrelentingly restless**. Sonically, it proposes a constant interchange between the English horn and objects on the floor (rocks on plastic, rocks on cardboard, and rocks on metal) that are mediated by improvisation "interludes." Sound decays, slips and, suddenly continues, and it is shaken by the feet, it reappears. While seeking arrival into different "stations," texts by Gloria Anzaldúa and Audre Lorde trigger in the manner of a whispering or inner voice the improvisation. **unrelentingly restless** was commissioned by me to Melissa in 2021 while finding ways to keep ongoing and long-standing conversations and questions regarding movement, improvisation, and performativity.

Identified as *canciones populares*, *rancheras*, *boleros* and *huapangos* stem from a poetic genealogy in which lyrics give testimony of a social reality. It is due to this sonic mirroring of reality that the text diffuses rediscovering and crystalizing different ways of expression and creativity. The reorganization of the sonorous language of the *canciones*, along with our creative process, becomes a point of departure to build a meaningful and vulnerable discourse. Mariana and myself put in dialogue and experiment with a plurality of experiences and affective relations we hold with the sound and poetics of these *canciones*. This has developed into a particular and ongoing acustemological exploration. In a respectful and perhaps risky approach to these poetical genealogies, we seek to dislocate its limits and experiment with them by querying the soundscapes of Latinamerican *canciones* of the mid-twentieth century. How are

these four canciones able to generate an aesthetic and emotional experience that unsettle the idea of tradition? While the question remains open, we draw upon an exploration that involves flexibility within established sonic worlds in which the plurality of the two instruments (voice and English horn-oboe) evoke and reflect upon listening experiences permeated by histories, memories, and affects.

Artist bios:

**Karola Obermuller**

Karola Obermueller's composing, described by the New York Times as "hyperkinetic music", is constantly in search of the unknown. After obtaining composition degrees in Nuremberg, Saarbrücken, and the University Mozarteum Salzburg, her sense of rhythm and form was forever changed by studying Carnatic and Hindustani classical music in Chennai and Delhi, India.

Winner of the Heidelberger Künstlerinnenpreis, she has received commissions from the National Endowment for the Arts, Fromm Music Foundation, Ensemble Modern, International Contemporary Ensemble, Theater Bielefeld, Theater Bonn, Theater und Orchester Heidelberg, Staatstheater Nürnberg, Nouvel Ensemble Moderne, Bayerischer Rundfunk, Saarländischer Rundfunk, and the Ernst von Siemens Music Foundation. She has been a visiting artist at ZKM, Deutsche Akademie Rom, Centro Tedesco di studi Veneziani, Akademie Schloss Solitude, and IRCAM.

Since receiving a doctorate from Harvard University, Obermüller has co-directed the composition area at the University of New Mexico.

**Cecilia Arditto**

She studied music at the Julián Aguirre Conservatory, Banfield; Center for Advanced Studies in Contemporary Music (CEAMC), Buenos Aires and at the Amsterdam Conservatory (diploma with distinction). She studied composition with Silvia Goldberg, Gabriel Valverde, Mariano Etkin, Luis Arias, and Wim Henderickz. Analysis with Margarita Fernandez.

She obtained various scholarships: Fondo Nacional de las Artes scholarship, Antorchas scholarship, first prize CEAMC composition competition Scholarship. She has received commissions from the NFPK in Holland, Orgelpark, Amsterdam, KNM Berlin, Borealis Festival Norway, Festival Rümlingen, in Switzerland, Music at the Anthology Festival, NYC and "Innovations in concert" in Quebec, among others. She carried out artist residencies in Boswil Switzerland, in the Camargo foundation in Cassis, in ACA Foundation in Palma de Mallorca, Ensemble Aleph forum in Paris and recently in KonventZero, in Berga, Barcelona.

Her music has been performed in Europe, Latin America, the U.S.A, Canada, Australia, and China.

**Melissa Vargas Franco (Colombia, 1980)**

*/ composer / improviser / professor of music*

Melissa Vargas studied Musical Arts [composition] at the ASAB School of Arts of the District University – Bogotá and is completing her Masters in Artistic Studies at the same institution. She has taken classes, workshops and seminars with Graciela Paraskevaídis, Coriún Aharonián, Rodolfo Acosta R., Violeta Cruz, Cergio Prudencio and Gustavo Lara, among others. Her compositions have been performed in the Americas and Europe, by ensembles and soloists from different parts of the world. She has performed as part of EMCA (ASAB Contemporary Music Ensemble) and Kling Ensemble, has participated in concerts with B.O.I (Bogotá Improviser's Orchestra), convulsionesdúo and several free improvisation projects.

Vargas researches women composers in Latin America and Colombia. She is curator/producer/founder of the contemporary and experimental concert cycle <libres en el sonido>, carried out at the cultural venue \*matik-matik\*, and is co-founder of the Festival Mujeres en la Música Nueva. Melissa is a member of CCMC (Círculo Colombiano de Música Contemporánea) and, for this Society, has been in charge of Inmerso, a radio program dedicated to contemporary music from Colombia and Latin America, broadcast by the Radio de la Universidad Nacional de Colombia since 2012. She is a member of mygla / Músicas y Género - Grupo de Estudios Latinoamericanos. Melissa has written musical critique for the BLAA Concert Hall and has been published by different local press media.

**Mariana Flores Buccio**

Mexican singer and actress specialized in Contemporary Music and Mexican Vernacular Music.

She has studied and collaborated with artists like Wilfrido Terrazas, Carmina Escobar and artistic groups like the Orquesta of Baja California, Teatro en el Incendio, 9Spiral Project, and the Italo-American Institute of International Cooperation. She has performed leading roles in classical and contemporary operas, premiered several new musical works, and performed on important stages as a vernacular Mexican music singer. She obtained her Bachelor's degree in Music at the Autonomous University of Baja California and her MFA degree in Music Performance at UC San Diego under the tutelage of the prestigious Soprano, Susan Narucki. She is co-director of the vocal ensemble "Radical Ensemble" at Tijuana, B.C. Mex., and she is currently pursuing a DMA in Performance at UC San Diego.

