

**D.M.A RECITAL II**  
**ILANA WANIUK, VIOLIN**

THURSDAY, FEBRUARY 17TH, 2022 - 7:00 P.M.  
CONRAD PREBYS CONCERT HALL  
UNIVERSITY OF CALIFORNIA SAN DIEGO



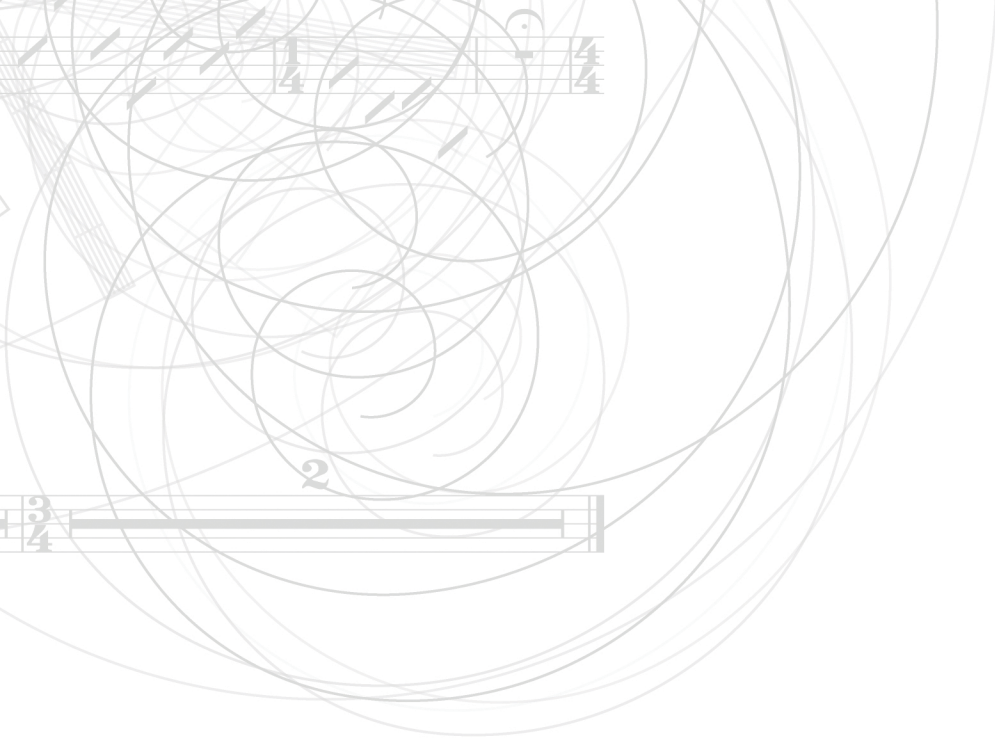
**UC San Diego**  
ARTS AND HUMANITIES  
Music

1'20"

1'40"

2'

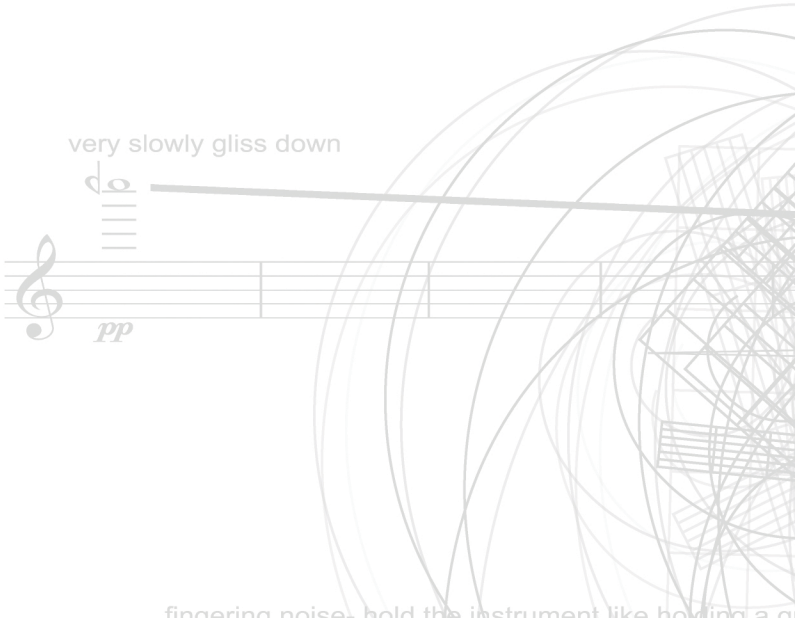
V.S.

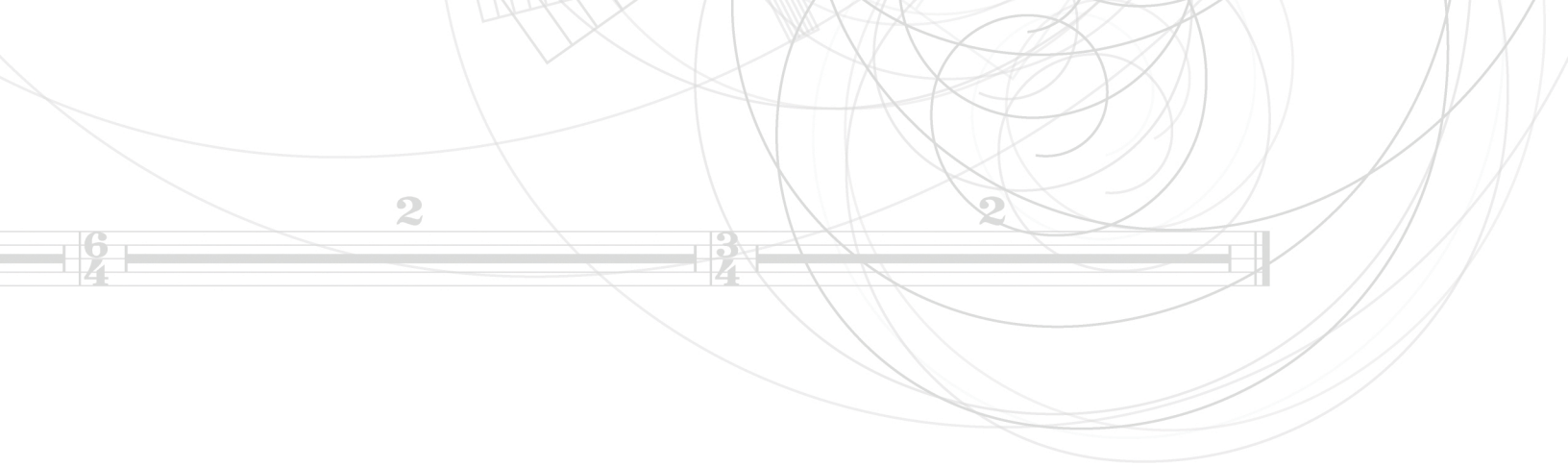


The UC San Diego community holds great respect for the land and the original people of the area where our campus is located.

The university was built on the unceded territory of the Kumeyaay Nation. Today, the Kumeyaay people continue to maintain their political sovereignty and cultural traditions as vital members of the San Diego Community.

We acknowledge their tremendous contributions to our region and thank them for their stewardship.





Ember (2021/2022)

Ilana Waniuk

The Masked Whole/Hole (2019)

Jessie Cox

Joseph Bourdeau - Cyborg Drumset

Dancer on a Tightrope (1992)

Sofia Gubaidulina

Mari Kawamura - Piano

-intermission-

a window on absurd scenes (2022)\*

Anqi Liu

\*world premiere



**Joseph Bourdeau** is a composer, performer, and educator currently living in San Diego, California. Influenced by diverse artistic interests, his work blends music, theater, and humor, while often manipulating familiar sounds and situations in the pursuit of surreal new experiences. Particularly interested in theater, Joseph provided music for a 2018 production of *Mother Courage and All Her Children* at the Mandell Weiss Forum in La Jolla, and in 2019 presented his own monodrama *Songs from Patmos: Music for the End of the World*.

Joseph Holds bachelor's degrees in music education and composition from the University of South Florida, and a master's degree in composition from UC San Diego, where he is currently pursuing his Ph.D.

**Jessie Cox** is a composer, drummer, and scholar, currently in pursuit of his Doctorate Degree at Columbia University. Growing up in Switzerland, and having roots in Trinidad and Tobago, he is currently residing in NYC. He has written over 100 works for various musical ensembles including electroacoustic works, solo works, chamber- and orchestral works, works for jazz ensembles and choirs; including commissions and performances by LA Phil, Ensemble Modern, Heidi Duckler Dance, JACK Quartet, International Contemporary Ensemble, and more.

As a performer, he has played in Europe, Africa, the Caribbean and the USA with musicians from all over the world. Jessie Cox has participated at esteemed festivals all over the world and his music can be heard on Aztec Music's Declic Jazz Label, Gold Bolus Recordings and Infrequent Seams, as well as others.

His scholarly writing has been published in the journal *Sound American*, and on *Castle Of Our Skins'* blog, another publication is forthcoming in *Critical Studies in Improvisation*, and he has presented his work at numerous conferences and festivals.

Jessie Cox graduated summa cum laude from the Berkley College of Music on scholarship in 2017, with a degree in composition.

**Sofia Asgatovna Gubaidulina** was born 24th October 1931 in Tschistopol, a small town on the Volga in the Tartar Republic of the USSR. Her father was Tartar, but her mother was Russian and Russian is her native language. When she was small, the family moved to Kazan. She graduated from the Kazan Conservatory in 1954, before transferring to the Moscow Conservatory, where she finished in 1961 as a post-graduate student of Vissarion Shebalin.

In the Soviet period she earned her living writing film-scores, while reserving part of every year for her own music. She was early attracted to the modernist enthusiasms of her contemporaries Schnittke and Denisov but emerged with a striking voice of her own with the chamber-orchestral *Concordanza* (1970). During this period she built up a close circle of

performing friends with whom she would share long periods of improvisation and acoustic experimentation.

From the late 1970s onwards Gubaidulina's essentially religious temperament became more and more obvious in her work. Already in Soviet times, when the public expression of religious themes was severely repressed, she was writing pieces like the piano concerto, *Introitus* (1978), the violin concerto for Gidon Kremer, *Offertorium* (1980, rev.1986), and *Seven Words* for cello, accordion and string orchestra (1982, published in the USSR under the non-religious title 'Partita'). Since the arrival of greater freedom under Gorbachev, religious themes have become her overwhelming preoccupation.

Much of Gubaidulina's more recent work also reflects her fascination with ancient principles of proportion such as the Golden Section.

Since the collapse of the Soviet Union, Gubaidulina has lived in a small village outside Hamburg, Germany, where she delights in the peace and quiet she needs to fulfill the huge number of commissions she has received from all round the world.

Reprinted by kind permission of Gerard McBurney/Boosey & Hawkes

Composer, sound artist, and improviser **Anqi Liu** experiments with diverse possibilities to expand space and the dimensions of sound. She also experiments with many media of creating arts. She is a skier and sometimes hides herself in the mountains and fields.

**Mari Kawamura** is a concert pianist whose curiosity and wide-ranging interests have taken her in a variety of directions. Kawamura is drawn to music which utilizes the entirety of the piano as an expressive device, enjoying equally music which showcases its tremendous agility, and its ability to produce spacious resonances.

**Ilana Waniuk** is a versatile violinist with interests ranging from improvisation to visual arts. Along with pianist Cheryl Duvall, Ilana is a founding member and co-artistic director of Tkarón:to (Toronto) - based contemporary music ensemble Thin Edge New Music Collective, and Balancing on the Edge (multidisciplinary production company merging contemporary music and circus arts). She is also the curator/performer behind 'Filaments', an evolving concert program dedicated to collaboratively creating and commissioning works for violin, electronics and multimedia, made possible with generous support from the SOCAN Foundation, Canada Council for the Arts, and the Canadian Music Centre. Ilana divides her time between Tkarónto and sunny La Jolla where she is a doctoral candidate in contemporary performance at the University of California San Diego.

## Acknowledgments

Thank you, Joseph Bourdeau and Mari Kawamura, for your friendship and incredible artistry.

To Anqi Liu for creating a breathtaking new work/world to explore and for the many hours of inspiring artistic collaboration.

Thanks to Jessie Cox for the opportunity to perform and share *The Masked Whole/hole* at UC San Diego.

To Erik Carlson for your kindness and wisdom.

A heartfelt thank you to the Department of Music Production Team for their expertise, patience and generosity: David Espiritu, Jessica Flores, Andrew Munsey, Pranav Kurup, Kaelynn Choi, Karim Moussa and Sherry An

Thank you Teresa Díaz de Cossio and David Aguila for lending your ears, eyes, friendship and a steady supply of snacks.

Thanks to my dear parents Edgar and Silvana Waniuk for your love, and unwavering support.

---

### For information on upcoming concerts:

Music Box Office: (858) 534-3448 | [music.ucsd.edu/concerts](https://music.ucsd.edu/concerts)

Watch upcoming livestreams: [music.ucsd.edu/live](https://music.ucsd.edu/live)

Reserve tickets: [music.ucsd.edu/tickets](https://music.ucsd.edu/tickets)

This performance will be live streamed, with audio and video documentation for archival purposes, only. 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. UC San Diego is a non-smoking campus.

### Department of Music, Production:

**David Espiritu**, Production Coordinator

**Andrew Munsey**, Recording Engineer

**Pranav Kurup**, Recording Assistant

**Kaelynn Choi**, Video Operator

**Karim Moussa**, Video Operator

**Sherry An**, Marketing & Promotions Coordinator

**Jessica Flores**, Production Manager

Score images appearing within the program are excerpted from 'a window on absurd scenes' (2022) by Anqi Liu.