

REED FAMILY CONCERT

Wednesday, January 17, 2024 at 7:00 p.m.
Conrad Prebys Concert Hall | Conrad Prebys Music Center

Conducted by: Steven Schick

Little Trio* (2021)

**world premiere performance*

Peter Mueller

sumbisori* (2024)

**world premiere performance, 2024 Chou Wen-chung Commission*

Jiyoung Ko

Ma'mounia (2002)

Kosuke Matsuda, percussion

Heinz Holliger

Intermission

Concerto for Nine Instruments (1934)

- I. Etwas lebhaft
- II. Sehr langsam
- III. Sehr rasch

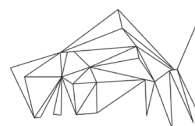
Anton Webern

Flute Concerto (Ensemble Version) (2015)

Alexander "Sasha" Ishov, flutes

Dai Fujikura

We wish to thank the Reed Family for their generous support of the Music Department including funds that underwrote part of the expenses for this concert. Their generosity, along with that of many other donors, is a critical component of our success as a department. - Steven Schick



UC San Diego

SCHOOL OF ARTS AND HUMANITIES
Department of Music

***Little Trio** (2021)**

Peter Mueller

**world premiere performance*

Anthony Burr, clarinet
Mark Dresser, double bass
Steven Schick, percussion

***sumbisori** (2024)**

Jiyoung Ko

**world premiere performance, 2024 Chou Wen-chung Commission*

Anita Chandavarkar, flute
Grace Talaski, clarinets
Myra Hinrichs, violin
Peter Ko, cello
Mitchell Carlstrom, percussion
Kyle Adam Blair, piano

***Ma'mounia* (2002)**

Heinz Holliger

Kosuke Matsuda, percussion soloist
Anita Chandavarkar, flutes
Grace Talaski, clarinets
Darby Hinshaw, horn
Kyle Adam Blair, piano
Peter Ko, cello

Intermission

Concerto for Nine Instruments (1934)

Anton Webern

I. Etwas lebhaft | II. Sehr langsam | III. Sehr rasch

Anita Chandavarkar, flute	Carlos Rosas Coronado, oboe
Grace Talaski, clarinets	Darby Hinshaw, horn
Rachel Allen, trumpet	Berk Schneider, trombone
Amir Hossein Norouz Nasser, violin	Batya MacAdam-Somer, viola
Kyle Adam Blair, piano	

***Flute Concerto (Ensemble Version)* (2015)**

Dai Fujikura

Alexander "Sasha" Ishov, flutes

Carlos Rosas Coronado, oboe	Grace Talaski, clarinet
Robert Zelickman, clarinet	David Savage, bassoon
Darby Hinshaw, horn	Rachel Allen, trumpet
Kyle Adam Blair, piano	Mitchell Carlstrom, percussion
Myra Hinrichs, violin I	Amir Hossein Norouz Nasser, violin II
Batya MacAdam-Somer, viola	Robert Bui, cello
Andrew Crapitto, double bass	

The Palimpsest Ensemble
Conducted by Steven Schick

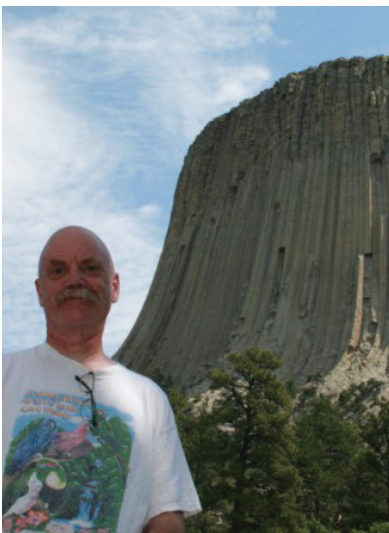
Peter Mueller - *Little Trio*

PROGRAM NOTE:

In 2021, Peter Mueller crafted his *Little Trio*, drawing inspiration from three unexpected origins. The inception of this composition occurred when Mueller watched an episode of *Mister Rogers' Neighborhood*. Fred Rogers, drawing on his Bachelor of Music honors degree in music composition from Rollins College, composed the majority of the music in his iconic series - a musical contribution that played a crucial role in shaping the pedagogical approach to children's education throughout the episodes. The creative spark for the *Little Trio* was ignited by an episode featuring a performance with Othar Turner on fife, Jessie Mae Hemphill on snare drum, and Ed Young on bass drum, adding a unique dimension to this composition.

The double bass part is a tribute to Michael, Mueller's late brother and a skilled bass player.

The development of the clarinet part was influenced by Max Opferkuch, Eb clarinet player and second clarinet for the San Diego Symphony and the son of John Opferkuch, a close and longstanding friend of Mueller. John, a local jazz musician, shares an extensive history with Mueller as they attended NEC, Yale, and UC San Diego together.



ABOUT PETER MUELLER:

Hailing from a musical family, Peter Mueller earned degrees from New England Conservatory of Music, Yale University, and UC San Diego, where he completed his PhD in composition with Brian Ferneyhough serving as his faculty advisor and committee chair. Upon completion of his doctoral studies, Peter took on the role of Music Specialist at the UC San Diego Library, a position he held for 30 years until his retirement in 2022.

Jiyoung Ko - *sumbisor*

PROGRAM NOTE:

This composition reflects the inspiration drawn from the story of the haenyeo (sea women) and their vocalizations called “sumbisor”, the piece’s title. For hundreds of years, women from Jeju Island in Korea, known as haenyeo or sea women, have earned their livelihood by hand-harvesting seafood from the seabed. Instead of using breathing equipment, they wear old-fashioned, headlight-shaped scuba masks. So they dive and hold their breath until they get out of the water. Their typical dive lasts about two minutes, during which they can descend to depths of up to 10 meters. To help them sink more quickly, they carry a 20 kg, basketball-sized tewak strapped to their waists.

To me, the haenyeo reflect and intersect with the images I have of my mother and grandmother. They are portrayed exactly as they are: tired and breathless. However, simultaneously, they embody incredible mental and physical stamina because the work itself is so dangerous. Every day, they cross the fine line between life and death, epitomizing a profound duality—a blend of incredible strength intertwined with human fragility. The haenyeo resurface and sing sumbisor first, signaling their comrades to quickly exit the water. The life of the haenyeo is a community that relies on each other in rough waters.

In this piece, I created musical materials from the images derived from the narrative of the haenyeo. Over the course of the piece, some scenes depict the dark depths of the sea, others convey the urgency to ascend from the water, and some portray moments of serene relief. All these diverse elements stem from sumbisor, the central theme of the piece, creating a unified and lasting imagery.

Many thanks to Maestro Schick for supporting this commission and to Palimpsest and the production team for bringing this work to life.



JIYOUNG KO - *sumbisori*

Born in Korea, Jiyoung Ko is a composer of orchestral, chamber, and vocal music. Her compositions are infused with underlying narratives that play a pivotal role in guiding her artistic choices. Jiyoung writes music primarily about people, landscapes, and experiences, and her affinity for dense and rich textures, resonant hues, and poetic and delicate melodies shines through in all of her creations. Her compositions encompass a wide range of styles - from cutting edge to traditional - which are relatable to both the ordinary and professional listener. One of her pieces was described as a “brilliant study in timbre, tone, and color...a haunting piece.” (AB Newswire)

Her work has been performed in the United States, South Korea, Japan, and Germany by various ensembles, orchestras and musicians, including the Grand Rapids Symphony, Mivos Quartet, Dal Niente, WasteLand, Del Sol String Quartet, New York New Music Ensemble, Contemporary Music Ensemble Korea, NEC Honors Ensemble and KNUA Chamber Ensemble, Min Kwon, Christopher Adler, and Dan Lippel, among others. Her piece *boiling/blooming* will be premiered by the Cepromusic ensemble in January 2024, and *Undulate*, written for Khaen, is scheduled to have its Asia premiere at the National Gugak Center in Korea in May 2024. Additionally, her upcoming projects include composing a new orchestral piece and a duet for accordion and guitar.

In 2019, Ko was a finalist in the League of American Orchestras’ Women Composers Readings and Commissions Program supported by the Virginia B. Toulmin Foundation. Her orchestral work, *Remembrances*, was selected by the American Composers Orchestra’s EarShot New Music Readings for a performance by the Grand Rapids Symphony in 2018, and Ko was the ArtPrize 10 Public Vote winner for the same piece. She was also selected for the 2018 Civic Orchestra of Chicago New Music Workshop with coaching by the International Contemporary Ensemble (ICE) at Chicago’s Symphony Center. Other honors include winning Honors Ensemble at The New England Conservatory and an award for a String Quartet competition featuring Del Sol String Quartet. Ko has been a fellow at the June In Buffalo Music Festival, Pacific Rim Music Festival, and NONG Music Festival.

Ko is currently a Ph.D. student in music composition at UC San Diego. She holds a MM in music composition from the New England Conservatory and a MA and BA in music composition from Korea National University of Arts.



KOSUKE MATSUDA, percussion soloist

Heinz Holliger's *Ma'mounia*

Kosuke Matsuda has been pursuing artistic ambitions as a music performer, artistic director, and producer. Matsuda is originally from Nagasaki, Japan, where he began his music career as a percussionist. The natural soundscape and landscape in Nagasaki, such as wind patterns on a mountain, waterfalls, and cricket sounds from fields, influenced his humanity, culture, and musicality.

Having received several awards from music competitions in the 2010s, Matsuda moved to Tokyo to earn his bachelor's degree in music. Matsuda started his acting and producing career in Tokyo, where he first performed as an actor in Suntory Hall in Tokyo in 2014. Furthermore, Matsuda started his career as a music producer. He founded Casa-Felice, a music performance group, to provide music entertainment in retirement homes, hospices, and hospitals in the Tokyo area.

In 2015, he moved his base to Aichi prefecture in central Japan to earn his first master's degree at Aichi University of the Fine Arts in Music Performance, where he studied with Kunihiko Komori. He graduated from Aichi University as the Valedictorian in the wind/percussion instrument performance area in 2017.

Matsuda moved to the United States in 2018 to study with Svet Stoyanov and Matthew Strauss at the Frost School of Music, University of Miami, where he earned his second master's degree and Artist Diploma in Music Performance.

Matsuda lives in San Diego as a doctoral student at the University of California San Diego. He has collaborated and performed with renowned artists and groups such as Steven Schick, Roger Reynolds, Rand Steiger, Svet Stoyanov, Kunihiko Komori, Aiyun Huang, Lancaster Symphonic Orchestra, and New World Symphony Orchestra. Matsuda is an active Red Fish Blue Fish member and director of LAMP (Lighting Art Music Projection) Production director.



ALEXANDER "SASHA" ISHOV, flute soloist
Dai Fujikura's *Flute Concerto*

Praised by *The San Diego Union-Tribune* for his "well-sounded and lucid" playing and impressive musicianship, Alexander "Sasha" Ishov is an innovative flutist specializing in 20th and 21st century music, devoted to the co-creation of new acoustic and electroacoustic works, as well as showcasing repertoire that challenges perceptions of the historical canon.

Fiercely dedicated to chamber music, Sasha performs with *offscreen*, a duo with percussionist Michael Jones dedicated to the intersections of traditional instruments and technology. As a skilled multi-flutist, his piccolo playing can be heard on *The Torres Cycle* by Wilfrido Terrazas, featured on Bandcamp's "Best Contemporary Classical" list.

Currently holding the Aspen Contemporary Ensemble flute fellowship position, Alexander's playing has been featured at: June in Buffalo; BBC Proms; Ojai Music Festival; soundSCAPE; Neofonía–Festival de Música Nueva de Ensenada; MOXsonic; SPLICE Institute; Transplanted Roots Percussion Festival, collaborating with top contemporary and classical artists including John Adams, Irvine Arditti, John Luther Adams, Miranda Cuckson, Renée Fleming, Karen Gomyo, JACK Quartet, Brad Lubman, Anthony McGill, Ensemble Signal, Steven Schick, Augusta Read Thomas, Wilfrido Terrazas, Pamela Z, among others.

As a committed researcher, Sasha explores the intersection between interface design, pedagogy, and electronics, engaging with issues of design in the practice room, the classroom, and the concert hall. Together with Theocharis Papatrechas, he is the co-creator of *PrismaSonus*, an artistic research initiative exploring how microphone placement transforms the perception of flute technique. Their work has been featured at Calit2's Qualcomm Institute, Harvard University, and the Missouri Experimental Sonic Arts Festival.

Sasha is currently a Doctor of Musical Arts Candidate in Contemporary Music Performance at the University of California San Diego, and holds degrees from UC San Diego, Eastman School of Music, and Interlochen Arts Academy. Alexander is a Miyazawa Emerging Artist, performing on Miyazawa, Powell, Altus, and Di Zhao flutes.

The Palimpsest Ensemble

Anita Chandavarkar (flutes)
Carlos Rosas Coronado (oboe)
Grace Talaski (clarinets)
Robert Zelickman (clarinets)
David Savage (bassoon)
Darby Hinshaw (horn)
Rachel Allen (trumpet)
Berk Schneider (trombone)
Kyle Adam Blair (piano)
Mitchell Carlstrom (percussion)
Myra Hinrichs (violin)
Amir Hossein Norouz Nasserli (violin)
Batya Macadam-Somer (viola)
Robert Bui (cello)
Min Seok “Peter” Ko (cello)
Andrew Crappito (double bass)

Conducted by Steven Schick

Production Credits:

Production Coordinator: David Espiritu
Stage Crew: Reynelle Aricheta, Advaita Dubey, Tara Dukes, Frank Seed,
and Alexandra Woods

Recording Engineer: Christian Cummings
Recording and Video Assistants: Pranav Kurup, James Streett, and Katrina Goshay

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 photography is allowed in the hall. UC San Diego is a non-smoking campus.

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