

# Grace Talaski

May 2, 2024 – 7 p.m.  
Conrad Prebys Concert Hall

Invisible Chisel for clarinet in A and fixed media (2024)  
*World Premiere*

Marguerite Brown

What Confronts Us for solo B-flat clarinet (2024)  
*World Premiere*

Janet Sit

Hullabaloo! a game for improvisers (2023)  
*World Premiere*

Mitchell Carlstrom  
Grace Talaski

*improvisations on percussion and winds by*

Mitchell Carlstrom  
Anita Chandavarkar  
Grace Talaski  
Camilo Zamudio

Partial Truths for solo B-flat bass clarinet (1999)

Evan Ziporyn



Invisible Chisel for clarinet in A and fixed media (2024) program note by Marguerite Brown

A disembodied chorus revived and reworked conceals the characteristically shaped edges of invisibility within this composition for low sonic footprint. Layering, shifting, automating, and coexisting transform one into many, while heterophonic interlacing provokes a sense of mergence. As the chisel nears the point of reveal, the last breath transforms many into one. This is my third time working with Grace Talaski and I am grateful for her generous collaboration.

What Confronts Us for solo B-flat clarinet (2024) program note by Janet Sit

The title of this piece comes from a book, *Metazoa* by Peter Godfrey-Smith, that I was reading while workshopping ideas with Grace. The author writes, “in the case of the human visual experience, the philosopher’s favorite, all this comes together into a tracking of what confronts us, where things are, our sense of the self-and-world, bodily ownership, and more.” (p.119 of *Metazoa*). Seemingly small or distant (visual and otherwise) events might be catalysts for intense physical or psychological “confrontations” and the “what” that confronts “us” can be, ultimately, aspects of “ourselves”. This work examines the boundaries between the confronting and the responding and asks questions about temporary and permeable relationships between the bodies of the performer, instrument, and listener.

Hullabaloo! a game for improvisers (2023) program note by Grace Talaski

Hullabaloo is an improvisation-based board game designed for two to four musicians. The instrumentation was selected to be easily playable by anyone and involves several accessory percussion instruments and a few simple wind instruments. The timpani, perhaps the only constant feature of the game, is used as a resonating chamber to blend the eclectic sonorites throughout. This game challenges the players to find methods of cooperation while presenting them with specific musical tasks and sources of conflict. While there is no winner or loser of the game, the success of the performance hinges on the players’ ability to navigate the inherent discrepancies of their own musical predilections combined with the activities of the game.

Partial Truths for solo B-flat bass clarinet (1999) program note by Evan Ziporyn

Partial Truths (1999) is my longest work for solo bass clarinet to date, part of my ongoing efforts to reflect on my own relationship to my instrument, and thus to music making in general. The title is deliberately ambiguous, but refers at least in part to acoustical ‘partials’ (overtones), in that the musical substance resides in the entire overtone spectrum rather than simply in the fundamentals. Melodies and harmonies rise out of the physical reality of the instrument, imply and insinuate, then merge back into the ether. It is dedicated to Arnold Dreyblatt.

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## GRACE TALASKI

Grace Talaski is a clarinetist and composer originally from Caro, Michigan. Grace specializes in twentieth and twenty-first century clarinet repertoire, especially pieces involving electronics and extended techniques. She enjoys free improvisation and creating clarinet-based sound worlds with electronics. Grace also composes music for solo clarinet that focuses on exploring the vast sonic possibilities that the clarinet has to offer, especially through experimentation with multiphonics. Grace received a Bachelor of Arts degree in Music Performance and Chemistry from Albion College in Albion, Michigan in 2017. Grace received a Master of Music in Performance from Southern Illinois University, Carbondale in 2021. She is currently pursuing a D.M.A. in Contemporary Performance at UC San Diego.

## MARGUERITE BROWN

Marguerite Brown (b. 1990) is an American composer and multi-instrumentalist who explores new mediums, forms, and performance practices with an emphasis on unorthodox approaches to tuning and temperament. In her compositions, algorithms often provide a framework for indeterminate parameters to unfold, where freedom of performer interpretation can contribute to a shared sense of vision. Her work has been performed at Underscore Festival (Atlanta), Espacios Sonoros Electroacoustic Festival (Argentina), ClarinetFest (Denver), La Chapelle Theater (Canada), Center for New Music (San Francisco), REDCAT Theater (Los Angeles), Indexical (Santa Cruz), Wayward Music Series (Seattle), among others.

## MITCHELL CARLSTROM

Mitchell Carlstrom is a percussionist dedicated to creating thought-provoking experiences. Through interpretation of compositions, he strives to challenge the meaning of sound in space, creating unique soundscapes for audiences to enjoy. Carlstrom's performance experience ranges from solo repertoire to large ensembles, with his best musicianship found working in chamber groups creating intimate music with friends. As a member of red fish blue fish, a founding member of the MinusOne Percussion Quartet, and a former member of Left Edge Percussion, he has toured throughout the United States and Mexico. Currently Mitchell is a DMA student at UC San Diego studying under Steven Schick.



## ANITA CHANDAVARKAR

Flutist (improviser, interpreter and composer) Anita Chandavarkar has collaborated with Ensemble Dal Niente, members of Yarn/Wire, ALEA III, Callithumpian Consort, and Brooklyn Raga Massive, and has worked alongside soprano Tony Arnold, and composers Raven Chacon, John Adams, and Jason Eckardt. She also plays bansuri bamboo flute in the Hindustani classical tradition, and studies with Lyon Leifer, disciple of Pandit Devendra Murdeshwar. Anita earned an MM in flute performance from the New England Conservatory of Music, studying with Fenwick Smith and Paula Robison. She also holds a BM in Flute Performance, having studied with Walfrid Kujala, and a BA in Spanish Literature from Northwestern University. Anita is currently a DMA student at UC San Diego, studying flute with Wilfrido Terrazas.

## JANET SIT

Janet Sit is a current Ph.D. composition candidate at the University of California San Diego. Her compositions have been performed in cities in Canada, America, Germany, and China. Recent highlights include writing a celebration prelude for the Toronto Symphony Orchestra, participating in the 2023-24 Canadian League of Composers PIVOT mentorship program, and being on the sound design team for Gravebirth, a multi-disciplinary project for the UC San Diego IDEAS series. Her research interests include combining her zoology and music backgrounds in areas of acoustics, field recordings, installations, and composition to engage with social-environmental topics. When not at her desk, she can be found scuba diving and snorkeling along the California coastline as a newly PADI-certified open water diver.

## CAMILO ZAMUDIO

Camilo Zamudio is a percussionist from Colombia. He is currently studying percussion performance at UC San Diego with Steven Schick. I speculate that his favorite instrument is the maraca, but I might be wrong. He can often be seen wearing a poncho and whistling while strolling through the hallways of the Conrad Prebys Music Center.

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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.

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