

1st Year Winter Jury Concert

Friday, January 13, 2023 - 7:00 p.m.
Conrad Prebys Concert Hall

Shadow (2022)

Haihui Zhang

Jonathan Stehney, bassoon

Scope of Senses (2022), for flute and double bass

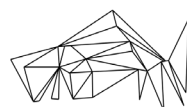
Akari Komura

Anita Chandavarkar, flute
Andrew Crapitto, double bass

Four Scenes from Kusamakura (2022), for soprano and percussion

Andrew Crapitto

Natalia Merlano Gomez, soprano
Camilo Zamudio, percussion



Shadow (2022)

Haihui Zhang, composer
Jonathan Stehney, bassoon

We live in a parallel world, and the two opposing states of light and shadow are an abstract depiction of this world. In this bipolar space is filled with our breath - a state of life that fuses these two poles together, and only by breathing together can we share a common destiny.



HAIHUI ZHANG

Haihui Zhang was born in Wuhan, China. She studied piano and composition with her father at the age of 4. She attended the Music Middle School Affiliated to Shanghai Conservatory of Music in 2013 and studied composition with Professor Ding Ying, she also studied piano with Professor Wang Qing, Zhou Ting and Yu Xiangjun . In 2016, she was accepted by Manhattan School of Music and studied composition with Dr. Reiko Fueting.

Both as a composer and a pianist, Haihui Zhang has received a lot of prizes and scholarships. In 2008, she won the 3rd prize of Arizona State University five pianos competition. In 2014, she won the Top ten of CCTV piano and violin competition in piano youth group. In 2015, she won the 4th place of Music Middle School Affiliated to the Shanghai Conservatory of Music Competition in piano youth group, the 3rd prize of China--ASEAN music week art-song competition, the 2nd prize of the 28th Shanghai Tangjunyuan foundation excellent student award, the winner of Singapore International Youth Piano Competition in Junior A free choice group, and the 2nd place of the advanced music colleges 9th Chinese traditional String Quintet competition. In 2017, she won the 2nd prize of China—ASEAN music week piano solo composition contest; In the same year, she was commissioned by International Percussion Education Association. In 2018, she won the first prize of WALDORF 100 International Composition Contest. In 2019, she was commissioned by Shenzhen Symphony Orchestra. In 2020, “The Hourglass” she composed won the 3rd prize of the

1st Hangzhou Contemporary Music Festival “Art Creation Awards” International Orchestral Composition Competition and was premiered during the Hangzhou Contemporary Music Festival; In the same year, her orchestra work “A Journey to the West” was premiered during the 28th “Autumn in Chengdu” International Music Season. Her works were performed in China, United States and Europe.



JONATHAN STEHNEY

Jonathan Stehneys’ expertise ranges from performing Renaissance music on period instruments to performing the most challenging contemporary and experimental music. He has traveled widely performing new works for bassoon and contrabassoon. Jonathan has worked with such notable composers as Sofia Gubaidulina, Pierre Boulez, Péter Eötvös, Olga Neuwirth, James Tenney, Mark Menzies, Karlheinz Stockhausen, and others. He has studied with Pascal Gallois, Paul Riveaux, and the Ensemble Intercontemporain. Dr. Stehney received his Bachelor of Fine Arts in Bassoon Performance from CalArts, his Master of Music and Performance Certificate from the San Francisco Conservatory of Music and his Doctor of Musical Arts degree from SUNY Stonybrook. He is currently a free-lance musician in the greater Southern California region, performing with numerous orchestras, including the Los Angeles Philharmonic, Long Beach Symphony, Redlands Symphony, San Diego Symphony, assorted chamber ensembles, and in recording studios, as well as doubling in pit orchestras. He is currently on faculty at Calarts, and Cal State San Bernardino.

Scope of Senses (2022)

Akari Komura, composer
Anita Chandavarkar, flute
Andrew Crapitto, double bass

Sounds can store and evoke memories of places. It is the act of listening that extends across the environment composite of sonic phenomena. Our ears subjectively perceive sonic impressions and develop subjective associations. Conversely, our bodies can store and embody sonic memories. In particular, the bodies of musicians assimilate corporeal memories through sonic expression. Multitudes of physiological and psychological phenomena are rendered to fabricate a microcosmic soundscape through the act of soundmaking.

The piece derives from the intersubjectivity in the listening and soundmaking bodies. There is an intuitive subjectivity in our attention to sound and its embodiment. The piece originates from an idea of reflexive attention to sonic events in the immediate soundscape and reflexive response by re-enacting them in a performative context. In other words, the piece explores releasing sounds from their original spatial and temporal associations and freeing them up to many sonic possibilities in a performative microcosm of a soundscape.

The score invites the players to be observant and attentive with their kinetic motions in playing the instruments. It poses a process-oriented approach to soundmaking where the sonic results are a culmination of body intuition, choreographed movements, and intersubjective perception of listening.



AKARI KOMURA

Akari Komura (b.1996) is a Japanese composer-vocalist. From an early age, Akari has been involved in performing arts through playing the piano, singing, and dancing modern ballet. Her interest in the somatic practice and embodied consciousness is central to her creative process. Akari imagines her score as an invitation for the performers to contemplatively engage with listening and soundmaking. She is interested in curating a participatory performance space that invites a community of musicians and listeners for a collective conscious, meditative, and healing experience.

Akari's breadth of work spans multimedia/electronics, vocal music, chamber ensemble, and interdisciplinary collaborations with dancers, visual artists, and architects. Her works have been presented at the Atlantic Music Festival, Composers Conference, International Composition Institute of Thailand, Nief-Norf, Montreal Contemporary Music Lab (Canada), and soundSCAPE (Italy).

She holds a M.M. in Composition from the University of Michigan (recipient of the EXCEL Enterprise Fund and Sonic Scenographies Research Grant) and a B.A. in Vocal Arts from the University of California, Irvine. Her major teachers include Evan Chambers, Stephen Rush, and Roshanne Etezady.



ANITA CHANDAVARKAR

Flutist Anita Chandavarkar is an improviser, interpreter, and composer. She has collaborated with such groups as Ensemble Dal Niente, ALEA III, Callithumpian Consort, and Brooklyn Raga Massive, and has worked with such composers and performers John Adams, Tony Arnold, and Jason Eckardt. Anita also studies bansuri in the Maihar Gharana of the Hindustani North Indian Classical tradition. She received a Bachelor of Music in Flute and a Bachelor of Arts in Spanish Literature from Northwestern University, and received a Master of Music in Flute from the New England Conservatory of Music. Her previous flute teachers include Walfrid Kujala (Chicago Symphony), Paula Robison (CMS Lincoln Center), and Doriot Anthony Dwyer (Boston Symphony). Anita is currently pursuing a DMA in contemporary performance at UC San Diego.

Four Scenes from Kusamakura (2022)

Andrew Crapitto, composer
Natalia Merlano Gomez, soprano
Camilo Zamudio, percussion

Four Scenes from Kusamakura is a collection of four short movements of music inspired by and set to the text of Natsume Sōseki's (trans. Meredith McKinney) novel *Kusamakura* (草枕). Following a young artist on a bucolic retreat in a mountain village, the book centers on the beautiful and enigmatic young daughter of the inn at which he is staying. Rather than simply telling the whole story of Sōseki's novel, this piece aims to convey the palpable mood of a few of the mysterious encounters the artist has with the beguiling subject of his curiosity. Each movement depicts one such scene, rich with beauty and contradiction. Prose is translated into sound and silence, voice and percussion, and both sung and spoken word.

"I. Beneath falling blossoms" is the first encounter: a song in the night that emerges so gentle and transient as to blur the distinction between waking and sleep. "II. Soft threads of rain" is the most spare amongst the movements. The image of a bright, beautiful figure parading ritualistically – ignorant or defiant of encroaching darkness – is explored through the interplay of sound and silence. In "III. Through the steam of the bathhouse," the human form is only modestly intimated. A pale figure gradually coming into view, only to disappear again before its truth is revealed. In imitation of a wan evening light obscured further still by steam, sounds – pitches, rhythms, voice and percussion – blend together in subtle haze. "IV. Red Camellia" is the final encounter, where coquettish banter turns abruptly dark. Falling camellia blossoms are likened to "human souls in death." Elements of each prior scene are hinted at, yet text and music alike are now shaded by uncertainty while fatal implications linger.



ANDREW CRAPITTO

Andrew Crapitto is a double bassist and composer originally from Milwaukee, Wisconsin. He studied at Oberlin College and Conservatory with Derek Zadinsky, where he earned both a Bachelor of Music in Double Bass Performance and a Bachelor of Arts in Computer Science. Passionate about new music, he has performed in numerous U.S. and world premieres, both as a member of the Oberlin Contemporary Music Ensemble and in solo recitals. As a composer and performer, Andrew has always sought to push the technical and musical boundaries of the double bass, writing music that explores creative new ways in which the instrument can be used in both solo and ensemble settings. He is currently pursuing a D.M.A. in Contemporary Performance studying under Mark Dresser at the University of California San Diego.



CAMILO ZAMUDIO

Camilo Zamudio is a passionate seeker of new sounds and an advocate of Colombian and Latin American music. For him, percussion is an intimate way of expression that links the audience to his musical world. As a percussionist, he shows diverse musical styles coming from his constant exploration of Colombian traditional music and contemporary sounds; thus, shaping a unique voice within his performance.

He graduated from the National University of Colombia in 2020, and also studied at The National Autonomous University of Mexico and The Conservatory of Tolima. Camilo has performed with the National Symphony Orchestra of Colombia while promoting Colombian contemporary music through the commission and performance of percussion works by Colombian composers. He is also part of La Filantropika, a salsa orchestra from Bogotá that aims to blend Colombian traditional rhythms within the Cuban clave.

Zamudio obtained 1st place at the I Latin American Percussion Competition RAZAM in 2017 and was also part of the BLAA Young Performers Series by The Central Bank of Colombia in 2018. In 2019, Camilo achieved a scholarship from the XIII Cartagena International Music Festival.



NATALIA MERLANO GOMEZ

Natalia Merlano Gómez is a musician, singer, improviser, creator, and teacher born in Colombia. She has been captivated by folk music worldwide, especially Latin American, Academic Contemporary Music, and Experimental Music. Additionally, she is curious about theater and explorations around video and photography.

She studied an M.A in Contemporary Music - Singing at Staatliche Hochschule für Musik und Darstellende Kunst in Stuttgart, Germany, being part of different multidisciplinary projects combining music, theatre, dance, literature, and visual arts. Yielding good results, she did her bachelor's at the Universidad Distrital Francisco José de Caldas in Bogotá, Colombia, and graduated as a singer with honors.

Since around 2009, she has premiered many works by composers worldwide and asked for new pieces. Most recently, she presented her first album called: Resonancias Entrelazadas. It includes 15 works written by women composers from different countries and improvisations with women performers. As well the project contains 15 videos and a podcast.

As a composer and improviser, she has worked with different ensembles and collectives interested in graphics scores and indeterminate music, all related to Contemporary Music. Her compositions are like songs with texts and voice experiments that sometimes turn into pieces.

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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:

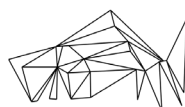
David Espiritu, Production Coordinator

Pranav Kurup, Recording Assistant

Aretha Li, Video Operator

Sherry An, Marketing & Promotions Coordinator

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