

UCSB

Ensemble for
Contemporary Music

presents

***A moment alone with
millions of people***

Dr. Sarah Gibson, Director

Thursday, June 10, 2021 | 6 pm PDT
Virtual Event

*Presented by the University of California, Santa Barbara Division of Humanities and Fine Arts in
the College of Letters and Science and the UC Santa Barbara Department of Music*

UC SANTA BARBARA

Note from the Conductor

"We come into the world making sound, and we continue to do so until someone tells us not to."

- Pauline Oliveros

Making sound together, in real time and with true in-the-moment conversation between one another, is something we've all yearned for this year. It has been one of the biggest challenges as an ensemble to discover new ways to make sound collectively as a group. But it's also been one of the biggest rewards.

One of the exciting creative results of this year has been composers writing pieces which allow for remote music-making together in real time. We are excited to share one such work with you tonight, the fifth movement from Aidan Gold's *For Whom Do We Perform?* In this movement, the music weaves in and out of melancholy gestures colored by percussion and varying flourishes. In addition to this ensemble work, I was thrilled to feature one of our graduating masters students, Jordana Schaeffer, performing Nicole Chamberlain's piece for solo flute, *Crosswalk*.

The seminal work on our program is Pauline Oliveros' *Thirteen Changes*. This particular work is a text score providing thirteen lines of text as a prompt for the performer(s) to respond musically in their own language. For this performance, I assigned various instrumentations for each line of text and had students either record a musical response to it and send it to their partner to build upon, or had the students create a response on top of what they had been sent by a classmate.

I am thrilled to have met UCSB Art Teaching Professor Iman Djouini this year and to have ECM collaborate with the students from her class, "In Translation." One day this quarter, these fantastic artists joined our rehearsals and started drawing and creating gifs while listening to the musical responses. The resulting collaborations are what you will hear and see tonight.

I want to close by celebrating how inspiring it has been to run the UCSB Ensemble for Contemporary Music this year. To say this year has challenged our music students is an understatement, and when looking at the material our group has produced, I am incredibly proud of what they accomplished: 19 premieres of student works, new music for a silent film, and virtual performances of seven ensemble works. It is proof that no matter what is thrown our way, we will always continue to make sound.

-Dr. Sarah Gibson

Program

Crosswalk (2016)

Nicole Chamberlain (b. 1977)

Jordana Schaeffer, flute

For Whom Do We Perform? (2020)

Aidan Gold (b. 1997)

V. Elegy

Ensemble for Contemporary Music

Thirteen Changes: for Malcom Goldstein (1986)

Pauline Oliveros (1932-2016)

Ensemble for Contemporary Music

1. Standing naked in the moonlight—Music washing the body.
Ensemble for Contemporary Music
2. Atomic imagery—Rotating molecules—Instantaneous particles dancing—Vanishing.
Graham Keeton, Kailee Lencioni, Jaze Matteo Wharton, & Jordana Schaeffer
Zoe DiNardo, artist
3. Solar winds scorching the returning comet's tail.
Jordana Schaeffer & Stewart Engart
Iman Djouini, artist
4. Elephants mating in a secret grove.
Stewart Engart & Jaze Matteo Wharton
Jessica Ko, artist
5. Airborne carriers of transparent seedlings.
Jaze Matteo Wharton & Graham Keeton
Reannah Viray, artist
6. Songs of ancient mothers among awesome rocks.
Graham Keeton & Rafael Vázquez Guevara
Keilani Snyder, artist
7. A single egg motionless in the desert.
Rafael Vázquez Guevara & Kailee Lencioni
Annalua Corwin, artist

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8. Rollicking monkeys landing on Mars.
Kailee Lencioni & Jeremy Holst
Sydney Pace, artist
9. A singing bowl of steaming soup.
Jeremy Holst & Maria Calderon
Allison Hale, artist
10. Tiny mites circling one hair in the coat of a polar bear.
Ensemble for Contemporary Music
11. Solitary worm in an empty coffin.
Maria Calderon & XuDong Yuan
Isabella Millet, artist
12. A sip of midnight well water.
Maria Calderon, XuDong Yuan, Stewart Engart & Rafael Vázquez Guevara
Finley Mullen, artist
13. Directionless motion—Unquiet stillness—A moment alone with millions of people—
Calming the waters—The aura of a black bird.
Ensemble for Contemporary Music

Ensemble for Contemporary Music:

Jordana Schaeffer, flute
Jeremy Holst, baritone saxophone & percussion
Graham Keeton & Kailee Lencioni, electric guitar
Stewart Engart, accordion
Maria Calderon & XuDong Yuan, keyboards
Jaze Matteo Wharton, synthesizer & electric guitar
Rafael Vázquez Guevara, violin

Composer Bios

Nicole Chamberlain (b. 1977)

Composer and flutist Nicole Chamberlain (b. 1977) has a varied career in the arts, acquiring simultaneous bachelor degrees in Music Composition and Digital Media at the University of Georgia. Her original compositions are influenced by storytelling and visual imagery from her former day job as a web animator and designer. Chamberlain's music "heavily utilizes extended techniques [that] play into the theme or story of each piece to sonically enhance its meaning" (*The Flute View*). "Being a virtuoso flutist herself has informed her ability to write for the instrument with thrilling facility and endearing charm." (*Gramophone Magazine*). As a Powell Flutes Artist, Nicole has been enabled in this endeavor to perform her music to a wide audience and wouldn't trade in her Powell Conservatory 9K Aurumite Flute and a Powell Handmade Custom Grenadilla Piccolo for the world. Currently, Chamberlain balances her time composing, teaching students, performing, and avoiding graphic design work as much as possible. She lives in Doraville with her husband, guitarist and composer Brian Chamberlain. The Chamberlains have their own independent music publishing company, Spotted Rocket Publishing (www.spottedrocket.com), and two dogs who long to be social media influencers. You can typically catch Chamberlain on any of the many social media platforms where she spends an abhorrent amount of time. For more information visit her website at www.nikkinotes.com.

Pauline Oliveros (1932-2016)

Pauline Oliveros' life as a composer, performer and humanitarian was about opening her own and others' sensibilities to the universe and facets of sounds. Her career spanned fifty years of boundary dissolving music making. In the '50s she was part of a circle of iconoclastic composers, artists, poets gathered together in San Francisco. In the 1960's she influenced American music profoundly through her work with improvisation, meditation, electronic music, myth and ritual.

She was the recipient of four Honorary Doctorates and among her many recent awards were the William Schuman Award for Lifetime Achievement, Columbia University, New York, NY, The Giga-Hertz-Award for Lifetime Achievement in Electronic Music from ZKM, Center for Art and Media, Karlsruhe, Germany and The John Cage award from the Foundation of Contemporary Arts.

Oliveros was Distinguished Research Professor of Music at Rensselaer Polytechnic Institute, Troy, NY, and Darius Milhaud Artist-in-Residence at Mills College. She founded "Deep Listening ®," which came from her childhood fascination with sounds and from her works in concert music with composition, improvisation and electro-acoustics. She described Deep Listening as a way of listening in every possible way to everything possible to hear no matter what you are doing. Such intense listening includes the sounds of daily life, of nature, of one's own thoughts as well as musical sounds.

"Deep Listening is my life practice," Oliveros explained, simply. Oliveros founded Deep Listening Institute, formerly Pauline Oliveros Foundation, now the **Center For Deep Listening at Rensselaer**, Troy, NY. Her creative work is currently disseminated through The Pauline Oliveros Trust and the **Ministry of Maât**, Inc.

Aidan Gold (b. 1997)

Aidan Gold is currently a graduate student at the USC Thornton School of Music pursuing a Master of Music in Composition. He graduated *summa cum laude* from the University of Washington in 2019 with a Bachelor of Music in Composition and a Bachelor of Science in Computer Science. He studied composition with Huck Hodge and Frank Ticheli, and currently studies with Nina Young. Aidan's music explores ideas of narrative, musical 'characters', sonic/textural landscapes, and performer agency. He has written for a wide variety of ensembles including orchestra, wind ensemble, string quartet, percussion ensemble, fixed and interactive electronics, and many others.

His music has been played by the Seattle Symphony, the UW Wind Ensemble, the Turkmen State Symphony Orchestra, the UW Percussion/Modern Ensembles, the Talea Ensemble, the Inverted Space Ensemble, the Mivos Quartet, and others. Aidan plays percussion and has played extensively with various Seattle community orchestras as well as UW ensembles. He also enjoys conducting and is currently Assistant Music Director for the Student Symphony Orchestra of USC. Aidan studies conducting at USC with Larry Livingston, and he has also conducted the UW Percussion Ensemble and Modern Ensemble in concert.

Program Notes

***Crosswalk* (2016) by Nicole Chamberlain**

Atlanta is not the most pedestrian friendly city. But in the hopes to give relief to the epic traffic problems of the city, Atlanta has recently taken many steps in encouraging people to walk to their destinations. Georgia State University, located in the heart of downtown Atlanta, has taken steps to insure the safety of pedestrians by installing crosswalks that beep when it is safe to cross. However, you want to make sure you are out of the street when the beeping stops. Atlanta's hospitality does have its limits.

-note by the composer

***For Whom Do We Perform?, V. Elegy* (2020) by Aidan Gold**

This piece is a conglomeration of many different approaches to composing- it is at times a 'traditional' score, sometimes a graphic score, sometimes an event-based score, and sometimes a text-based framework. Several of the movements in this piece are very open-ended and can serve as a base for many kinds of improvisatory exercises and pieces. They also can be performed asynchronously, for remote collaborations. The ensemble is encouraged to put its own ideas on top of the ideas presented here and modify some of the rules to transform this piece into something unique and personalized to the ensemble. The final movement, Elegy, is a slightly more traditionally notated piece, where each group of musicians plays repeated patterns or figures at their own tempo to create a gradually changing series of textures and harmonies.

-note by the composer

Thirteen Changes: for Malcom Goldstein (1986) by Pauline Oliveros

This piece is a text score for an unspecified number of musicians. It provides thirteen poetic lines of text which invite the performer(s) to explore the act of listening, responding, and musically creating with one another in the moment.

-Sarah Gibson

About the Director

Dr. Sarah Gibson is a Los Angeles-based composer and pianist. Previously the Los Angeles Chamber Orchestra's Sound Investment Composer, she has received commissions and performances from Los Angeles Chamber Orchestra, American Composers Orchestra, Tanglewood Music Center, Left Coast Chamber Ensemble, the Aspen Contemporary Ensemble, and Chamber Music America, among others. Dr. Gibson is co-founder of the new music piano duo, HOCKET, which has been lauded as "brilliant" by the *LA Times'* Mark Swed. HOCKET has held residences at Avaloch Farm Music Institute and received grants from the Earle Brown Music Foundation and the Presser Foundation. HOCKET has performed at such festivals as the MATA Festival, the L.A. Philharmonic's Noon to Midnight, Other Minds Festival, and with the Eighth Blackbird Creative Lab.

Dr. Gibson holds degrees in Piano and Composition from Indiana University and the University of Southern California. She is Associate Artistic Director of the HEAR NOW Music Festival of Los Angeles Composers and Lead-Teaching Artist for the esteemed Nancy and Barry Sanders Los Angeles Philharmonic Composer Fellowship Program alongside Artistic Director, Andrew Norman. Dr. Gibson had recent premieres with Departure Duo, Los Angeles Chamber Orchestra's In Focus chamber series, Tuesdays @ MONKSpace, and more. Dr. Gibson joined the faculty of the University of California, Santa Barbara as a Lecturer in Composition at the College of Creative Studies and in the Music Department in Fall 2019.

