

UC San Diego

UC San Diego Electronic Theses and Dissertations

Title

Machine, division, duets, exploration: A musical journey

Permalink

<https://escholarship.org/uc/item/8kn5n2cr>

Author

Paganos Koukakis, Dimitrios

Publication Date

2022

Peer reviewed|Thesis/dissertation

UNIVERSITY OF CALIFORNIA SAN DIEGO

Machine, division, duets, exploration: A musical journey

A dissertation submitted in partial satisfaction of the
requirements for the degree Doctor of Musical Arts

in

Contemporary Music Performance

by

Dimitrios Paganos Koukakis

Committee in charge:

Professor Aleck Karis, Chair
Professor Erik Carlson
Professor Seth Lerer
Professor Wilfrido Terrazas

2022

The Dissertation of Dimitrios Paganos Koukakis is approved, and it is acceptable in quality and form for publication on microfilm and electronically:

University of California San Diego

2022

DEDICATION

To my parents, Elias and Sofia.

TABLE OF CONTENTS

Dissertation Approval Page.....	iii
Dedication.....	iv
Table of Contents.....	v
List of Figures.....	vi
Vita.....	vii
Abstract of the Dissertation.....	viii
Musica Machina.....	1
διΧΑΣΜΟΣ (phonetically thechasmós, which translates to division).....	5
Two x Two.....	9
Ithaca.....	13
APPENDIX.....	17

LIST OF FIGURES

Figure 1: Program for the concert <i>Musica Machina</i>	4
Figure 2: Program from the concert ΔΙΧΑΣΜΟΣ.....	8
Figure 3: Program from the chamber recital <i>Two x Two</i>	12
Figure 4: First page of the program of the concert <i>Ithaca</i>	16
Figure 5: First year's collaboration between performers and composers.....	17
Figure 6: A Palimpsest concert, where I played the piano for <i>Transfigured Wind III</i>	18
Figure 7: A concert by UC San Diego's Wind Ensemble.....	19
Figure 8: The <i>California Electronic Music Exchange Concert</i>	20
Figure 9: The compositions by the 2 nd year's composers.....	21
Figure 10: 2 nd year composers present their pieces. I played the piano for <i>Casuarina – salvaged Dreaming and Currents</i>	22
Figure 11: Prebys Chair Concert.....	23
Figure 12: Concert <i>Surfaces</i> by composer Fellipe Rossi.....	24
Figure 13: A Palimpsest concert honoring Mario Davidovsky. I played celesta for <i>Composition for 12 Instruments and Subtle Influx</i> and piano for <i>Pennplay</i>	25
Figure 14: 2 nd year composers present their pieces. I played the piano for <i>Double Quartet</i>	26
Figure 15: A palimpsest concert where I played the piano in Pauline Oliveros' <i>Variations for Sextet</i>	27

VITA

- 2014 Bachelor of Music in Music Performance, Ionian University
- 2016 Master of Music in Music Performance, University of Alaska Fairbanks
- 2022 Doctor of Musical Arts in Contemporary Music Performance, University of California San Diego

ABSTRACT OF THE DISSERTATION

Machine, division, duets, exploration: A musical journey

by

Dimitrios Paganos Koukakis

Doctor of Musical Arts

University of California San Diego, 2022

Professor Aleck Karis, Chair

The following essay gives an overview and my personal experience through the four major recitals required towards completion of my degree.

Musica Machina

My musical journey in San Diego started in 2017 when I joined the musical community of UC San Diego and participated in ensemble and jury pieces. However, my first full length concert happened in May 2018, a concert for piano and percussion duo. As an amateur drummer myself, I have always been fascinated by the realization of the piano as a percussive instrument, thus this particular duo has always been interesting to me. I knew Sean Dowgray from Fairbanks, Alaska, where we both got our Master's degree at the same time and we had wanted to put a concert together since those years. When I joined the music program at UC San Diego - Dowgray was already there - we realized that was the right place at the right time to do it. We did not have a particular concept for the program at first, so we started a general research on repertoire for our duo. We came across a large number of pieces, but we could not find the right connection between one another. At the same time, composer Ioannis Mitsialis, who was a colleague of ours at UC San Diego, wanted to write a piece especially for us, therefore our program started having a specific direction. Mitsialis' music at the time was somewhat mechanical, thus the title *Machinemode*, so Dowgray and I decided to go towards that musical path.

The first piece on our program was a short duo for piano and percussion - *Duo for Piano and Percussion* is its title - by Greek composer Giannis Papakrasas. I am not certain whether the choice of the title was intentional, but it was definitely a smart choice. It is the first result that comes up when one searches for duo for piano and percussion on the internet, because that is its title. That was the reason why it caught

our attention and after listening to it, we realized it would also fit to the mechanical atmosphere we had chosen. It has a very rhythmic opening which is followed by a slow middle section, where a melody is introduced by the two instruments. Then, the percussion has a short improvisational moment, followed by the return of a slightly altered opening section. Short and mechanical as it was, it served its purpose on our program quite well.

The second piece was *Sonancias* by Marlos Nobre, which uses a quite big percussion set and is mainly built on the resonances of the sustained notes of the instruments. It was a particularly challenging piece to practice and perform, because of the sounding outcome depending on the room or hall the practice or performance would take place. The interesting fact about the piece is that for the majority of it, the two instruments must not sound together and one needs to react to the other's action.

The first half of the program ended with the world premier of *Machinemode* by Ioannis Mitsialis. We both had a close collaboration with the composer, individually and as a duo, which resulted in its premier. The instrumental combination of piano and percussion was a recurring preference in Mitsialis' work at the time, since he would find that it had a very strong potential in terms of sonic identity, rhythmic clarity and clear projection of the compositional ideas that he used.

Right after a short intermission, we played *Kisses & Crosses* by Hana Kullenty. It is a very straightforward piece, quite easy to put together, but quite stressful at the same time. It felt as we were floating in a spiral, kept going and going without being able to see the end; just like a machine. The score requires us to constantly push the tempo from one section to another until we reach close to the end, where the machine is

almost worn out and ready to break.

Last piece of the program was *Machine Music* by Lejaren Hiller, I dare to say the highlight of the program, this is why we used its name for the title of our concert in its latin version. *Machine Music* was the oldest piece in the program and the only one to require a tape part. One could say it is a trio for piano, percussion and tape and, in my opinion, this is how the composer would like to be considered. It is a very symmetrical piece in many aspects. It consists of eleven short movements, where the one in the middle, the sixth one, is the only duo for piano and percussion. The fifth and seventh movements are solo tape, the fourth and eighth are instrumental solos - piano in no. 4, percussion in no. 8, the third and ninth are instrumental duos with tape - percussion and tape in no. 3, piano and tape in no. 9, the second and tenth are instrumental solos – piano solo in no. 2, percussion solo in no. 10 and finally the first and last are trios. Moreover, the symmetrical movements share similar musical material. Another interesting fact was that the performers are supposed to schedule an alarm clock to ring right at the end of the piece, as the piece has a set performance time due to the tape. The challenging part of this piece, beside its difficulty, was the actual tape part. When we acquired the audio material, we realized it was in a very bad shape. The composer had originally used an analog tape recorder, which was transferred to a CD at a later date, resulting in poor audio quality. What we did was to digitize the CD and clean it up with the help of a professional. This is the reason why we had to change the tracks between movements manually and we could not set an alarm beforehand.

However, the manually set alarm brought a conclusion to a concert with musical choices from the 20th and 21st centuries that are not often performed live.

Musica machina

Tuesday, April 10 – 5:00 p.m.
Conrad Prebys Concert Hall

Dimitris Paganos Koukakis, Piano
Sean Dowgray, Percussion

Duo for Piano and Percussion (2009)	Giannis Papakrasas
Sonancias (1972)	Marlos Nobre
Machinemode for Piano and Percussion (2018) <i>World Premiere</i>	Ioannis Mitsialis
I. Crisscross	
II. Clocks	
III. Tune up	
IV. Decompress	
<i>Intermission</i>	
Kisses & Crosses (2007)	Hanna Kulenty
Machine Music (1967)	Lejaren Hiller



Figure 1: Program for the concert *Musica Machina*

διΧΑΣΜΟΣ

(phonetically thechasmós, which translates to division)

The second stop of my musical journey found me in a very productive period, with several performances, before the pandemic hit upon us. It was in November, 2019 when I performed a thematic recital for solo piano and several types of electronics. From the side of the stage, my good friend and composer Dr. Theocharis Papatrechas assisted me by running all the electronic patches on his computer. The program also featured a piece he composed for me after a close and successful collaboration, which lasted for several months. The concert required a big set up with two pianos, two loudspeakers on stage, eight loudspeakers above the audience, microphones to amplify the piano and also use them for the live electronics, as well as a soundboard, many cables and a computer. I am very glad I had the chance to perform such a concert at UC San Diego, with all the resources it could provide, because it might not be as easy to get such opportunities outside an academic institution. The first time I rehearsed at the theater, I had to get familiar with the new acoustics of the space, which was the most challenging thing about the concert. Especially with live electronics, the interaction between them and the piano might be different every time. Thankfully, I soon got comfortable with the new situation and had a memorable experience.

The recital started with a piece by my colleague, composer Alex Stephenson, *Jeu-Parti*, for piano and electronics, which was revised and completed in 2017. The electronic component consists of prerecorded sound files which are triggered by the performer with a foot pedal or, in my case, an assistant. The performance of the piece requires two loudspeakers placed in a stereo configuration close to the piano, so the

sound from the speakers can blend with the piano sound, creating the effect that everything comes out of the instrument. An amplification system may be used depending on the size of the performance space. In fact, we did amplify the piano by sending its sound to the two loudspeakers behind it and to two of the speakers above the audience, so we could achieve a surrounding feel.

The second piece on the program was *Just Before* by Dutch composer Michel Van der Aa. The electronic component of the piece is a tape part, which comes on CD, while the composer titles it “for piano and soundtrack”. In order for me to feel safer, I synchronized a clicktrack to the audio, so I could be certain the piano and tape would be together. An interesting element of the piece is that Van der Aa has employed a few dramatic values to it, “stop suddenly” for instance or to imitate the clusters from the tape to the low register of the piano with the right hand. This makes *Just Before* much more effective in a live performance than in a recording.

Next in order was *Nostalgic Visions* by Elainie Lillios for piano and live electroacoustics. For this piece, I moved to the second piano on stage, which I had prepared with microphones and tuning wedges inside the piano, as well as a stand with the objects I would use during the performance. The electronic patch had been going under remodeling by the composer while I was practicing the piece, thus the final outcome was slightly different than the one I had been used to. We had to spend some extra time in the performance space until we manage everything to sound right. Thankfully, I had a great communication with the composer and everything went smoothly.

After a few changes on the set up of the piano preparations, the highlight of the

evening would be performed. Theocharis Papatrechas composed *Grit* after a long-term friendship, cohabitation and collaboration it could be quite obvious that the piece reflects my personality as a performer. *Grit* is written for piano, fixed media, live electronics and sound diffusion. It was programmed last in order for two reasons, one was the fact that it was a premier and the highlight of the concert and the second reason was that *Grit* required all the types of electronics the other pieces are scored for, plus the sound diffusion. The latter employs a round formation of the eight loudspeakers above the audience, where the sound moves around in several directions.

That concert will always be in a special place in my heart, because I may not be able to perform it again due to its logistical difficulties. Additionally, I will always be very grateful I got to be in contact and collaboration with three of the composers.

διΧΑΣΜΟΣ

November 14th, 2019 - 7:00 p.m.
Conrad Prebys Music Center, Experimental Theater

Piano: **Dimitris Paganos Koukakis**
Electronics: **Theocharis Papatrechas**

Jeu-Parti (2016-17)
- for piano and electronics

Alex Stephenson

Just Before (2000)
- for piano and soundtrack

Michel van der Aa

Nostalgic Visions (2009)
- for piano and live interactive
electroacoustics

Elainie Lillios

Grit (2019/ world premiere)
- for piano, fixed media,
live electronics
and sound diffusion

Theocharis Papatrechas

Special thanks to Maria Tsingistra who is always there for me, Theocharis Papatrechas for his friendship and collaboration, Aleck Karis for his advice and guidance, Alex Stephenson and Jessica C. Flores, David Espiritu, Brady Baker and Pablo O. Ochoa for all their help and assistance.

Thanks to all of you who are here. Enjoy!!



Figure 2: Program from the concert διΧΑΣΜΟΣ

Two x Two

A few months later and a few days before everything turned remote, in February 2020, my colleague and friend Ashley Shaoai Zhang and I put together a concert for two pianos. The motive behind the concept of that concert was the fact we had both wanted to play Bela Bartok's Sonata for two pianos and two percussion since our first year at UC San Diego. We just had to find the right time and occasion, along with a collection of pieces to our liking to program it with. The other easy choice we had was Maurice Ravel's *La Valse*, which was another piece we had discussed to play together at some point. The other two pieces, Henri Dutilleux's *Figures de Résonances* and Morton Feldman's *Two Pianos*, were the result of research on the question what the right fit would be to the concert. The only drawback of the concert was the long intermission we had to make to set up the stage for Bartok's Sonata for two pianos and two percussion, where our friends and colleagues Rebecca Lloyd-Jones and Michael Jones joined us for the performance.

The concert started with *Figures de Résonances*, which was written for and dedicated to Henri Dutilleux's wife Geneviève Joy and her collaborator Jacqueline Robin. *Figures de Résonances* consists of four short movements, each exploring different aspects of the piano's resonance. Utilizing the two pianos in dialogue, Dutilleux asks one of the performers to play chords and clusters while the other keeps the pedal pressed, allowing the open strings of the other piano to reverberate freely. Between these pianistic resonances, fast virtuosic passages are passed from one piano to the other, giving the idea that one piano generates two voices. Yet while this acoustical

effect of one piano is often emphasized, Dutilleux also allows each pianistic voice to maintain a distinct character through the use of various articulations and instrumental registers.

After a short breath, we jumped right into the next piece, *Two Pianos* by Morton Feldman. We made the choice not to create a big gap between the two pieces, because it felt they deal with similar musical elements and the transition would be smoother without an interruption. The instructions by the composer are very subtle, duration is free, as soft as possible.

That was the time for a longer breath, before we continue with the last piece of the first half, *La Valse* by Maurice Ravel. The material for *La Valse* is based on sketches the composer created in 1906, when he envisioned a grand tribute to Vienna and, in particular, to Johann Strauss Jr. and his famous waltzes. The start of World War I put the project to a hiatus, and yet the idea was so compelling that Ravel returned to it in 1919, creating *La Valse* for Sergei Diaghilev. Upon hearing the composition, Diaghilev refused to choreograph it, thus *La Valse* lived on in three versions – for orchestra, for two pianos, and for piano solo. Ravel provides a note in the score, picturing an Imperial Court ball, circa 1855. He pictures a scene in a cloudy weather, where couples can merely be seen dancing waltz. Soon, the sky becomes clearer and chandeliers light a ballroom full of waltzing couples.

After the aforementioned intermission, it was time for the piece which brought that concert into life, *Sonata for two pianos and two percussion* by Bela Bartok. It received its premiere in 1938 at the International Society for Contemporary Music with Bartók and his wife Ditta Pásztory at the pianos. Throughout the composition, the

ensemble of instruments provide a variety of textures, from dense contrapuntal passages involving all four voices to a single solo snare drum. Utilizing sonata form, the work begins with a slow introduction followed by the two themes that shape the first movement. The second movement emanates a dark tone throughout, highlighting the “night music” style so characteristic of the composer’s later works. The third movement quickly departs the atmosphere of the second movement and offers a scherzo-like character to bring the work to a conclusion.

Two x Two: A Chamber Recital

Saturday, February 29th, 2020 - 5:00 pm
Conrad Prebys Concert Hall
University of California San Diego

<i>Figures de Résonances</i> (1976) I. II. III. IV.	Henri Dutilleux (1916-2013)
<i>Two Pianos</i> (1957)	Morton Feldman (1926-1987)
<i>La Valse</i> (1920)	Maurice Ravel (1875-1937)

Dimitris Paganos-Koukakis, piano
Shaoai Ashley Zhang, piano

Intermission

Sonata for Two Pianos and Percussion (1937) I. Assai lento- Allegro molto II. Lento, ma non troppo III. Allegro non troppo	Béla Bartók (1881-1945)
---	-------------------------

Dimitris Paganos-Koukakis, piano
Shaoai Ashley Zhang, piano
Michael Jones, percussion
Rebecca Lloyd-Jones, percussion



Figure 3: Program from the chamber recital *Two x Two*

Ithaca

The time has finally come for the last stop of my musical journey at UC San Diego. This essay is being written during the process of creating this project. This concert will not be a typical piano recital and will feature music for solo piano, Greek traditional dance and contemporary dance. My wife, Maria Tsingistra, is joining me as a dancer and choreographer and together we will present a unified concert, without intermission or separations between the musical pieces. There are two main concepts for the concert, one is the idea of a Greek feast or revelry and the other is a journey through different countries and cultures both musically and kinetically. *Ithaca*, the title of the concert, is a Greek island in reality, but as a metaphor we use it to refer to our home, our destiny. Music and dance have always been very important to me, I started studying both simultaneously and have wanted to combine the two of them artistically since before I came to San Diego. I am very glad I eventually get the chance to bring this dream into life.

I was so determined to combine music and dance for this particular concert that I would make it happen no matter what pieces of music I would choose. When I decided the repertoire I would be performing, I did not have in mind a choreography or a particular way to make the two art forms fit together. That was a challenging part, but working and rehearsing with my wife soon brought us closer to a unified idea.

A typical Greek feast or revelry requires food, drinks, a live traditional musical ensemble and a big dancefloor. The music never stops, while the people eat, drink and whenever they hear a tune they like, they run to the dancefloor not to miss a second of

dancing. They usually form circles and dance until another tune comes, in which case they either return to their tables for more eating and drinking or continue dancing.

The concert starts similarly, pretending we are at a Greek feast, playing rhythms inside the piano, when I start dancing a dance from the region of Pontos, called *Atsiapat*. It is a slow, male dance, it comes before the war dance *Serra* and it is usually accompanied by a song of various thematic materials. After the end of *Atsiapat*, it is time to introduce the other two elements of the concert, the piano and the contemporary dance. While I play two of Bela Bartok's Romanian Folk Dances Sz. 56, BB 68, no. 3 and no. 4, Maria takes up the stage and dances as in a different kind of feast. Then, Maria leaves the stage as we travel to Russia and a more conservative environment, while I start performing Piano Sonata no. 1, op. 12 by Dmitri Shostakovich. Adhering to a more formal attitude, as such an environment suggests, the dancer strictly follows the music in a more balletic way, but yet in a contemporary kinetic language. In contrast, the following section presents a much freer movement, focusing more on the text of the musical score rather than the music itself. We travel to Cambodia this time, having the piece *Seven Mirrors* by Chinary Ung as our musical element. It consists of seven movements, each with its own title and unique musical material. There are certain musical elements which connect the movements, such as tonic centers and pianistic gestures. Lighting is very important for this particular piece, which is used by the dancer as an additional way of interaction with the music. Each movement has its own lighting configuration and places the dancer in certain spots, while she interacts with the lights and the music. The next piece puts us with one foot in Mexico and the other in Greece. It is called *Χάρτης*, the Greek translation for the word map, by Wilfrido Terrazas. I would

like to think of the piece as an invitation to exploration and this is exactly what Maria and I do. Maria explores certain qualities and parts of her body and I explore several sounds that a piano can create. All happen within seven improvisatory sections with specific instructions. The piece is for solo piano, but all my ideas consider the dancer as an integral part of the creation. In other words, if I had to perform the piece in a different situation, without a dancer for instance, it would be completely different.

I mentioned above that we are with one foot in Greece because the end of *Χάρης* takes us back to the Greek feast, our home, our destiny, our Ithaca. The rhythm of the last few notes on the keyboard is followed by the same rhythmic gesture on the piano strings, which leads me to stand up again and finish what I started in the beginning of the concert. I end this revelry with the war dance *Serra*, a fast and intense male dance which often concludes a Greek traditional feast.

*UC San Diego / School of
Arts and Humanities / Music*

ITHACA

a performance by
**Dimitris Paganos Koukakis and
Maria Tsingistra**

April 25th, 2022, 5:00p.m.
Conrad Prebys Concert Hall

*....μη βιάζεις το ταξίδι διόλου. Καλύτερα χρόνια πολλά να διαρκέσει,
και γέρος πια να αράξεις στο νησί, πλούσιος με όσα κέρδισες στον
δρόμο...*

Κωνσταντίνος Π. Καβάφης, Ιθάκη

*..don't rush the journey at all. It better lasts for years, so you are old
by the time you reach the island, wealthy with all you have gained on
the way...*

Constantinos P. Cavafis, Ithaca

music.ucsd.edu | Box Office: 858.534.344

UC San Diego
ARTS AND HUMANITIES
Music

Figure 4: First page of the program of the concert *Ithaca*

APPENDIX

UC San Diego | Division of Arts & Humanities | Department of Music

An Evening of Premieres
Winter Composition Jury Concert

Featuring collaborations between first year composition and performance graduate students

Friday, January 26, 2018 - 7:00 p.m.
Conrad Prebys Concert Hall

After Escher (Emergence)

Alex Stephenson

Alexandria Smith, trumpet
Kathryn Schulmeister, double bass
Alex Stephenson, electronics

Humoresk

Sammi Jo Stone

Dimitris Paganos Koukakis, piano
Shaoai Ashley Zhang, piano

brief intermission

mother woke me (wake me)

Created by Alexandria Smith and Jasper Sussman

Jasper Sussman, voice
Alexandria Smith, trumpet

From Stillness

Anqi Liu

Alexandria Smith, trumpet
Kathryn Schulmeister, double bass
Shaoai Ashley Zhang, piano

The discussion session for this concert will begin tomorrow morning:
Saturday, January 27th at 9:00 a.m. in CPMC 231.

Figure 5: First year's collaboration between performers and composers

UC San Diego | Division of Arts and Humanities | Music

Wednesday@7 Presents

Palimpsest
Conducted by Aleck Karis

Wednesday, February 7, 2018 – 7:00 p.m.
Conrad Prebys Concert Hall

Kontra-Punkte – Karlheinz Stockhausen

Inward Voice – Qingqing Wang
world premiere

Garden of Transparency – Jürg Frey
world premiere

intermission

Transfigured Wind III – Roger Reynolds
Michael Matsuno, flute



Figure 6: A Palimpsest concert, where I played the piano for *Transfigured Wind III*

The UCSD Wind Ensemble

Directed by James Beauton

Thursday, March 15th, 2018, 7pm
Conrad Prebys Music Center Experimental Theater

Pictures at an Exhibition

Modest Mussorgsky

Trans. Erik Leidzen

Promenade
The Old Castle
Tuileries
Bydlo
Ballet of the Unhatched Chickens
The Marketplace
Catacombs
The Hut of Baba Yaga
The Great Gate of Kiev

-10 minute Intermission-

A Child's Garden of Dreams

David Maslanka

No. 1

There is a desert on the moon where the dreamer sinks so deeply into the ground that she reaches hell.

No. 2

A drunken woman falls into the water and comes out renewed and sober.

No. 3

A horde of small animals frightens the dreamer. The animals increase to a tremendous size, and one of them devours the little girl.

No. 4

A drop of water is seen as it appears when looked at through a microscope. The girl sees that the drop is full of tree branches. This portrays the origin of the world.

No. 5

An ascent into heaven where pagan dances are being celebrated; and a decent into hell where angels are doing good deeds.

Figure 7: A concert by UC San Diego's Wind Ensemble

CEMEC

Saturday, April 21st, 2018 – 8:00 p.m.
Conrad Prebys Music Center Experimental Theater

Threads	Carolyn Chen and Christopher Clarino (UCSD)
Las Chivas; Slower	Michael Janz (CalArts)
The Walrus and the Carpenter	Scott Perry (UCSB)
Ocean Pearl Teardrops	Anqi Liu (UCSD)
Occlusive Thoughts	Sam Friedland (CalArts)

Intermission

Eric, Turn Off the Nintendo	Elizabeth J. Hambleton (UCSB)
Haunting Ballad	Melodie Michel (UCSC)
Real Men Drive Cars	Preston Towers (UCSB)
Jeu-Parti	Alex Stephenson and Dimitris Paganos Koukakis (UCSD)



Figure 8: The *California Electronic Music Exchange Concert*

Fall Composition Jury Concert

Thursday, November 1, 2018 – 7:30 p.m.
Conrad Prebys Concert Hall

Wave Coming ...	Anqi Liu
Skalugsuak	Sammi Jo Stone
The Same Wind	Alex Stephenson

Performers

Jonathan Nussman, baritone
Wilfrido Terrazas, flutes
Alexandria Smith, trumpet
Chris Clarino, percussion
Ashley Zhang, piano
Matthew Kline, double bass
Dimitrios Paganos Koukakis, keyboard

Steven Schick, conductor



Figure 9: The compositions by the 2nd year's composers

FALL COMPOSITION JURY CONCERT
THURSDAY, October 31, 2019 - 7:30 P.M.
Conrad Prebys Concert Hall

Nathaniel Haering
Spate II

Stephen de Filippo
Casuarina-salvaged Dreaming

Sang Song
Tracing Gretel
I. To the Little House
II. Kindertotenmusik

Intermission

Zachary Konick
Currents

Jacques Zafra
liusa

Nasim Khorassani
Line

(Audience will be requested to relocate to the Experimental Theater)

Figure 10: 2nd year composers present their pieces. I played the piano for *Casuarina-salvaged Dreaming* and *Currents*

UC San Diego | Division of Arts and Humanities | Music

Wednesdays@7 presents
Prebys Chair Concert
 Wednesday, January 29th, 2020 – 7:00 p.m.
 Conrad Prebys Concert Hall

Gifts, Variations for Conrad Prebys (2019) Rand Steiger
 Premiere Performance by Aleck Karis, piano

... (2013) Gleb Kanasevich, clarinet Rand Steiger


... Night Arrives... (2020) Anqi Liu
 Premiere Performance by Palimpsest
 Steven Schick, conductor

... (2020) Alex Stephenson
 Premiere Performance by Palimpsest
 Steven Schick, conductor

intermission

... (2015) Wilfrido Terrazas, flute Rand Steiger

... here (2002) Palimpsest
 Steven Schick, conductor Rand Steiger



Palimpsest
 Steven Schick, Conductor

Flute	Teresa Diaz de Cossio
Oboe	Juliana Gaona-Villamizar
Clarinet	Madison Greenstone
Contra-Bass Cl.	Gleb Kanasevich
Horn I	Benjamin Jaber
Horn II	Elyse Lauzon
Trombone	Berk Schneider
Percussion	Garrett Mendelow
Percussion	Fiona Digney
Keyboard	Dimitrios Paganos-Koukakis
Keyboard	Mari Kawamura
Violin I	Kathryn Hatmaker
Violin II	Ilana Waniuk
Viola	Adam Neeley
Cello	Peter Ko
Bass	Matthew Kline

soloists:
 Aleck Karis, piano
 Gleb Kanasevich, clarinet
 Wilfrido Terrazas, flute

Rand Steiger, electronics
 assisted by Alex Stephenson and Theocharis Papatrechas

Fiona Digney, concert producer

Figure 11: Prebys Chair Concert

music presents

Surfaces

an evening with music by Felipe Rossi

3rd 2020 at 7pm | cpmc 122 | www.musicweb.ucsd.edu/concerts

happens in a shell as thin as an egg's, as thin as the paint on a wall. We create diverse lifestyles on
of our lives (cultures, clothes, cars, computers, compositions, calendars...), copious ways of killing
s answers to the question "what do you do?": We come home from long days doing what we do and
selves under thin sheets. We read stories printed in even thinner paper. We listen to music via the
f thin air molecules. We are fascinated by the bright surfaces produced by slim devices. We live on
of our planet. Surfaces are often associated with superficiality but, if challenged, they can also reveal
s sounds are merely trying to occur and are checking whether the ground of reality can carry them,
balance can be disturbed and many windows opened. The attentive are briefly faced with an invitation
r. Presented to them is a fleeting opportunity to be surprised before the quick dissipation of sounds...

I. alap
Ilana Waniuk violin
Felipe Rossi live electronics

After Raymond Roussel's death, a cardboard envelope was found among his papers, containing more
200 small sheets, covered in writing made in a light, rapid hand in pencil, and today almost invisible
back of folio #116, noticeably smaller than the others, are three words that have taken more than 3
to decipher: tour de force.

II. litanie
Unexpected connections and new amalgamations are constantly discovered by the relentless use of

III. tour de force
After Raymond Roussel's death, a cardboard envelope was found among his papers, containing more
200 small sheets, covered in writing made in a light, rapid hand in pencil, and today almost invisible
back of folio #116, noticeably smaller than the others, are three words that have taken more than 3
to decipher: tour de force.

IV. cangiante
Cangiante is one of four modes of painting colors available to renaissance painters, along with sfum
chiaroscuro and unione. It is basically a change in color usually dictated by an original color's darkn
lightness limitation. For example, when painting shadows on a yellow object, the artist may use a re
simply because the yellow paint cannot be made dark enough. There are other methods of renderin
or highlights (for example, mixing the original hue with black or brown), but these can render the s
color dull and impure.

V. galop
The galop (named after the fastest running gait of a horse) is a lively country dance introduced in t
1820s to Parisian society by the enigmatic Duchesse de Berry. The galop was particularly popular as
dance of the evening when usually the man put his right hand around his partner's waist and with h
hand held her right hand in order to dance the galop's simple step side by side, around the ballroom
to lively music in 2/4 time. Its spirited rhythms also occur in many ballets, where the basic ballroom
elaborated for various theatrical effects. An even faster version of the galop called the can-can was
developed simultaneously in Vienna, Berlin and London around 1850.

thank you
Thanks to the incredible musicians involved for their time, commitment, generosity and excellence.
Thanks to the production team (specially Jessica Flores and David Espiritu) for the indefatigable wo
Thanks to friends and colleagues who have made subtle (hence even more invaluable) contribution
only to this concert but to countless other minute projects, utopic adventures and recent undertak
Thanks to maestro Mark Dresser for being not only a sagacious mentor but mostly a moral compas
respect to making music professionally, since my day one at UCSD. Thanks to the Sink House Crew
tireless support. Last but not least, thanks to Grace Grothaus, whose head has always, like that of
Alberto Giacometti, sat directly between her two hands. My deepest gratitude to you all.

saturation
for violin and live electronics [2016-19]
Ilana Waniuk violin
Felipe Rossi live electronics

Writer Vilém Flusser conceived chamber music as a paradigm of creativity in our current network soc
man and machine engage in a playful games with code and sound in order to generate meaningful in
However, Flusser also stated that the relation between man and machine is extremely ambivalent. Pl
apparatuses is often a risky game as they can boost our creativity but but also take total control over
How does one construct a creative space for human intention in a world saturated by apparatuses? H
best guard against automatic programming? How can we simultaneously provoke humans and machi

quartet in five scenes
for clarinet (and bass clarinet), viola, double bass and piano [2018-19]

Robert Zelickman clarinet and bass clarinet
Päivikki Nykter viola
Mark Dresser double bass
Dimitrios Paganos-Koukakis piano

I. alap
In Hindustani music, an Alap is generally the first section of a raga. It is usually played as a sort of i
that also consists on a preamble to all subsequent expressions.

II. litanie
Unexpected connections and new amalgamations are constantly discovered by the relentless use of

III. tour de force
After Raymond Roussel's death, a cardboard envelope was found among his papers, containing more
200 small sheets, covered in writing made in a light, rapid hand in pencil, and today almost invisible
back of folio #116, noticeably smaller than the others, are three words that have taken more than 3
to decipher: tour de force.

IV. cangiante
Cangiante is one of four modes of painting colors available to renaissance painters, along with sfum
chiaroscuro and unione. It is basically a change in color usually dictated by an original color's darkn
lightness limitation. For example, when painting shadows on a yellow object, the artist may use a re
simply because the yellow paint cannot be made dark enough. There are other methods of renderin
or highlights (for example, mixing the original hue with black or brown), but these can render the s
color dull and impure.

V. galop
The galop (named after the fastest running gait of a horse) is a lively country dance introduced in t
1820s to Parisian society by the enigmatic Duchesse de Berry. The galop was particularly popular as
dance of the evening when usually the man put his right hand around his partner's waist and with h
hand held her right hand in order to dance the galop's simple step side by side, around the ballroom
to lively music in 2/4 time. Its spirited rhythms also occur in many ballets, where the basic ballroom
elaborated for various theatrical effects. An even faster version of the galop called the can-can was
developed simultaneously in Vienna, Berlin and London around 1850.

thank you
Thanks to the incredible musicians involved for their time, commitment, generosity and excellence.
Thanks to the production team (specially Jessica Flores and David Espiritu) for the indefatigable wo
Thanks to friends and colleagues who have made subtle (hence even more invaluable) contribution
only to this concert but to countless other minute projects, utopic adventures and recent undertak
Thanks to maestro Mark Dresser for being not only a sagacious mentor but mostly a moral compas
respect to making music professionally, since my day one at UCSD. Thanks to the Sink House Crew
tireless support. Last but not least, thanks to Grace Grothaus, whose head has always, like that of
Alberto Giacometti, sat directly between her two hands. My deepest gratitude to you all.

nes
cello, piano, analog synthesizer and live electronics [2019-20]
violoncello
ssi piano, analog synthesizer and live electronics

is an intonation study duet that explores digital signal processings of precisely tuned harmonics and
ble stops on a violoncello with scordatura. As the music slowly coalesce and then disperse, the ears
is on seemingly static textures and embark on a journey that feels both familiar and alien at the same
ernative version of this piece for double bass is soon to be released by Kyle Motl's Music for Busy Peopl

ute and live electronics [2018-20]
iaz de Cossio bass flute
ssi live electronics

he middle work of a trilogy of compositions for flute and live electronics. This piece deploys dsp not only
ite the sounds of the solo instrument in different ways but mainly to distribute the compounded texture
t speakers that encircle the audience and create a more immersive and expansive soundscape.
zenh1 is one of the earliest derivations from an indo-european root that in latin can be translated
; in greek as "pneuma"(πνεύμα). In many different scriptures, one can find this term refering either to
r inspiration"- or, more usually, to some indwelling revelation of "a divine presence" among believers.

Figure 12: Concert *Surfaces* by composer Felipe Rossi

Wednesdays@7 presents
Palimpsest
Honoring Mario Davidovsky (1934-2019)
Aleck Karis, Conductor

Wednesday, February 26th, 2020 – 7:00 p.m.
Conrad Prebys Concert Hall

Flashbacks (1995)	Mario Davidovsky
flute, clarinet, violin, cello, piano, percussion	
Sefarad: Four Spanish-Ladino Folksongs (2004)	Mario Davidovsky
baritone voice, flute, clarinet, violin, cello, percussion featuring Jonathan Nussman, baritone	
Composition for 12 Instruments (1948; revised 1954)	Milton Babbitt
flute, oboe, clarinet, bassoon, horn, trumpet, violin, viola, cello, bass, harp, celesta	
<i>intermission</i>	
Subtle Influx (2019) World Premiere	Yi-Hsien Chen
flute, oboe, clarinet, bassoon, horn, trumpet, violin, viola, cello, bass, harp, celesta	
Biblical Songs (1990)	Mario Davidovsky
soprano, flute, clarinet, violin, cello, piano featuring Susan Narucki, soprano	
Pennplay (1979)	Mario Davidovsky
chamber orchestra	



Figure 13: A Palimpsest concert honoring Mario Davidovsky. I played celesta for *Composition for 12 Instruments* and *Subtle Influx* and piano for *Pennplay*

FALL COMPOSITION JURY CONCERT

featuring the Palimpsest Ensemble
conducted by Steven Schick

Thursday, November 4, 2021 - 5:00 p.m.
Conrad Prebys Concert Hall

Jonny Stallings Cárdenas
Double Quartet

Ioannis Mitsialis
The Angel Standing in the Sun

Rebecca Saunders
Fury II

intermission

Erin Graham
Flamma

Alex Taylor
Sea Gods

The Palimpsest Ensemble

Myra Hinrichs and Ilana Waniuk, violins
Peter Ko, cello
Kathryn Schulmeister, contrabass soloist (Saunders)
Matthew Henson, double bass
Tasha Smith Godinez, harp
Teresa Diaz de Cossio and Alexander Ishow, flutes
Juliana Gaona Villamizar, oboe
Grace Talaski, bass clarinet
David Aguila, trumpet
Mari Kawamura, piano concerto soloist (Mitsialis)
Dimitrios Paganos Koukakis and Ashley Zhang, piano
Roberto Maqueda, Kosuke Matsuda, and Yongyun Zhang, percussion
Julia Williams, accordion
Mariana Flores Bucio, mezzo soprano (Taylor)

Steven Schick, conductor

Figure 14: 2nd year composers present their pieces. I played the piano for *Double Quartet*

Wednesdays @ 7 presents
Palimpsest Ensemble

conducted by Aleck Karis

Wednesday, February 23, 2022 - 7:00 p.m.
Conrad Prebys Concert Hall

Delong Wang

*Spiritual Garden I: Largo di Torre Argentina**

Pauline Oliveros

Variations for Sextet

Varun Rangaswamy

*Three Hazards Take Their Time**

Mario Davidovsky

Piano Septet

**world premiere*

The Palimpsest Ensemble

Alexander Ishov and Teresa Díaz de Cossio, flute
Batya MacAdam-Somer, viola
David Aguila, trumpet
Mari Kawamura, Delong Wang and Dimitris Paganos-Koukakis, piano
Ellen Hindson and Laura Arganbright, oboe
Grace Talaski, bass clarinet
Jane Zwerneman, horn
Kosuke Matsuda and Mitchell Carlstrom, percussion
Matthew Henson, bass
Myra Hinrichs, violin
Peter Ko and Robert Bui, cello
Stefanie Quintin-Avila, soprano
Varun Rangaswamy, contrabassoon

Aleck Karis, conductor

Figure 15: A palimpsest concert where I played the piano in Pauline Oliveros' *Variations for Sextet*