Saturday, March 2, 2019, 8pm  
Hertz Hall  

eco ensemble  
David Milnes, conductor  

PROGRAM  

Sivan ELDAR  
*you’ll drown, dear* (2017)  
(United States Premiere)  
Ann Moss, soprano  
Jeremy Wagner and Sivan Eldar, technical direction  

Carmine CELLA  
*When the light thickens* (2012–14)  
(United States Premiere)  
Peter Josheff, clarinet  
Kate Campbell, piano  
Hrabba Atladottir, violin  
Leighton Fong, cello  
Jeremy Wagner and Carmine Cella, technical direction  
David Milnes, conductor  

Amadeus Julian REGUCERA  
*RAW* (2018–19)  
(World Premiere)  
Stacey Pelinka, piccolo  
Kyle Bruckmann, oboe  
Loren Mach, percussion  
Hrabba Atladottir, violin  
Richard Worn, double bass  
David Milnes, conductor  

INTERMISSION  

Matthew SCHUMAKER  
*Nocte Lux* (2014)  
Leighton Fong and Mosa Tsay, cello  
Richard Worn, double bass  
Jeremy Wagner, technical direction  

—continued—  

*Cal Performances’ 2018–19 season is sponsored by Wells Fargo.*
Carmine CELLA  

La mémoire de l’eau (2014)  
(United States Premiere)  
Tod Brody, flute, bass flute  
Peter Josheff, clarinet  
Shawn Jones, bassoon  
Alicia Telford, horn  
Loren Mach, percussion  
Hrabba Atladottir and Dan Flanagan, violin  
Julie Michael, viola  
Leighton Fong, cello  
David Milnes, conductor  

Special thanks to the University of California, Berkeley, Department of Music  
and the Center for New Music & Audio Technologies  

eco ensemble  
Richard Andrews, executive director  
Amadeus Regucera, production director  
Jennifer Huang, personnel manager  

Artistic Advisory Committee  
David Milnes, Edmund Campion, Cindy Cox, Franck Bedrossian, Amadeus Regucera  

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you’ll drown, dear – Sivan Eldar  

Original text by Cordelia Lynn  

the castle is empty  
I walk in the castle the castle is empty  
the sea is a wall of the castle is empty  
and then always there is the girl  
these days  
and for many years  
many violent years  
hot burning  
in this flat in this chair  
in the child’s chair that they left me  
that they sat in to tell me  
when nightly they told me  
about the White Princess.  

she hangs the castle with wreaths  
wedding wreaths  
festival wreaths  
she hangs the castle with  
fruit  
with fruit and with flowers  
orange blossom  
lilies  
cherries and pears  

I sat in this chair in this flat  
hearing the footsteps upstairs  
the footsteps above  
pacing  
every evening  
the heartbeat  
the breathing  
outside  
violent hot bloody  
I sat with myself in this chair.  

I follow the girl in the castle  
she wears a white dress  
a wedding dress  
a funeral dress  
she wears a white dress when  
she hangs  
the castle with wreaths with  
flowers with fruit  
she wears a white dress when  
she hangs  

then one day her image forms  
in my hands and  
she’s there  
she broke out of my hands like rain  
like water  
like grief  
she is outside the castle  
on the shore by the sea  
and the sun in her eyes  
the sea in her eyes the sea  
miraculous on her dress on her skin  
and she turns  
and she turns  
and she says
Sivan Eldar

you'll drown, dear (United States Premiere)
Music by Sivan Eldar (developed at IRCAM).
Original text by Cordelia Lynn. Lighting and concept by Aurélie Lemaignen.

A woman in a room. In a chair. Reaching, pulling, closer, deeper, to silence. Cordelia Lynn’s text, inspired by Rilke’s play The White Princess, explores conflicting states: internal and external worlds, fantasy and reality, movement and stasis. In my setting, I blur the boundaries between the extremes. I resolve the conflict into a process of release—an emptying of the voice. It is an undressing in search for clarity.

—Sivan Eldar

Carmine Cella

When the light thickens (United States Premiere)

In When the light thickens I didn’t write melodies or musical figures; I actually wrote the sound itself. Every note, every played line, is the component of a global sonic image, unified, physical. This music is not written by composing with sounds but by composition within the sound. This piece is a tragédie du son; every line is heavy and overflowing with signification, like a melody compressed into a single note.

The work is inspired by the following lines by Shakespeare:

Light thickens; and the crow
Makes wing to the rooky wood:
Good things of day begin to droop and drowse;
While night’s black agents to their preys do rouse.

—Carmine Cella

Amadeus Julian Regucera

RAW (World Premiere)

At the core of RAW is the notion of “endurance.” My recent compositional research has explored the ways in which our bodies as musicians—through our personal identities and our performance practices—always bear the effects of punishing discipline. By pushing our bodies through this trauma, we compound their effects; however, we often make this choice so that we may reap the ephemeral benefits of expressive beauty and creation.

In RAW, the music was conceived as a set of successive and overlapping virtuosic solos, written for these specific performers: Stacey, Kyle, Loren, Hrabba, and Richard. All of these “solos” share a consistent intensity and velocity over a protracted length of time. Here, I aim for the music to be less pitches or rhythms and timbres or dynamics, and instead, to be bodies and forces, work and energy, aggression and sensuality. For me, I’ve often felt that music’s source of expressive power could be found in the friction between bodies and instruments and in the brutality inherent in the act of music-making. With this piece, I hope to offer a glimpse into this act in its most (un)refined form. Thank you to my friends onstage, all of whom I’ve known and worked with for more than a decade. I’m grateful for your trust and your openness. And my deepest thanks to David Milnes, Edmund Campion, and Cal Performances for the opportunity to compose this piece.

—Amadeus Julian Regucera

Matthew Schumaker

Nocte Lux

Nocte Lux, night light, takes its inspiration from urban night photography. I love the sense of movement in photos taken at night, where something close to a light source is well-etched and then dissolves into dark, pointillistic graininess, or when it comes to glow with beautiful bokeh, a pleasing blurring of out-of-focus points of light.

Seeking to create a sort of auditory chiaroscuro that reflects these visual transitions, the music in Nocte Lux uses electronic sounds and live processing of the performers’ playing to break the music down into washes of sound particles that dissolve into the background or abruptly emerge from it into sharp focus. Cellist Leighton Fong worked with me to help uncover some less-common playing techniques that might support this vision in the instrumental writing. The piece was commissioned and premiered here in the Bay Area by the Left Coast Chamber Ensemble.

—Matthew Schumaker
Carmine Cella
La mémoire de l’eau (United States Premiere)
The musical writing of this piece does not exist in a linear time, but in the instant and in the infinity. Time is stretched; it exceeds the simple form and the idea of development and it becomes the present.

Small continuous variations destroy the memory, fool prediction. Without memory, without future, the time disrupts and becomes the only moment in which everything has been, is, and will be.

The form of the piece experiments with a continuous rarefaction in which musical ideas are diluted over time, like drops of blood into water.

—Carmine Cella

ABOUT THE ARTISTS

Carmine Emanuele Cella is an internationally renowned composer with advanced studies in applied mathematics. He earned a PhD in musical composition at the Accademia di S. Cecilia in Rome and a PhD in mathematical logic at the University of Bologna. Cella has won many honors, among which are the prestigious Petrassi Prize for Composition from the president of the Italian Republic and a nomination for the Prince Pierre de Monaco Prize.

Cella was a member of Académie de France à Madrid in 2013–14 and in 2016 became a fellow of the American Academy in Rome. He has recently been appointed assistant professor in music and technology at CNMAT at the University of California, Berkeley.

Originally from Tel Aviv, Sivan Eldar holds degrees in composition from the New England Conservatory (BM) and UC Berkeley (PhD), where she studied with Franck Bedrossian, Edmund Campion, Myra Melford, and Cindy Cox, and worked extensively at CNMAT/BCNM. She has also trained in computer music at IRCAM (Cursus 2016–17), where she was composer-in-residence in 2017–18.

Eldar’s current work involves close collaboration with artists in the fields of theater, dance, and the visual arts. She has been supported by the Fulbright Foundation, Cité International des Arts, Hearst Foundation, Gulbenkian Foundation, Hertz Traveling Fund, Ladd Prix de Paris, and the European Broadcasting Union, among others. Recent festival performances include the Festival ManiFeste, Voix Nouvelles/Royaumont, Festival d’Aix-en-Provence, Prague Spring, Resonant Bodies Festival, Festival Présences, Rainy Days Luxembourg, and Ultraschall Berlin.

Eldar is currently under commission from the Orchestre de Chambre de Paris (Théâtre de Châtelet), Opéra Orchestre Nationale Montpellier (Opéra Comédie), and Accentus Choir (La Seine Musicale). Together with playwright Cordelia Lynn, she is developing her first opera, Like flesh, with support from Snape Maltings and the European Network of Opera Academies (ENOA). Her music is published by Durand/Universal Music Classical.

The work of Amadeus Julian Regucera (b. 1984) engages with the embodied and acoustical energy of sound and the erotics of its production. He has had the opportunity to present works around the world, notably at the Festival ManiFeste, the Festival Musica, Voix Nouvelles/Royaumont, the Resonant Bodies Festival and the SONiC Festival (New York), the Havana Festival of Contemporary Music (as part of the American Composers Forum artist delegation to Cuba), and the Mizzou International Composers Festival. His music has been performed and commissioned by groups including Ensemble Linea, Alarm Will Sound, the JACK string quartet, Ensemble Intercontemporain, EXAUDI vocal ensemble, eco ensemble, Duo Cortona, Third Sound, and the UC Berkeley Symphony Orchestra.

Regucera’s critical research into the of movement and visual media has produced a series of interdisciplinary works: The trauma you keep safe is pain you pass along (2018) with flutist
Stacey Pelinka; *Submission in Five Acts* (2018) with artists Indira Allegra, Sarah Cargill, and Melissa Panlasigui; and *JMY/ILY* (2018–19) with percussionist Andy Meyerson (*The Living Earth Show*). Regucera holds degrees in music from the University of California, San Diego (BA 2006) and the University of California, Berkeley (PhD 2016). For more information, visit www.amadeusregucera.com.

**Matthew Schumaker**'s music engages in research into computer-assisted composition and interactive computer music with live performers and has been presented in concerts in the United States and in Holland. He received a doctorate in music composition from UC Berkeley in August 2015 and holds degrees from Dartmouth College and Princeton University. At UCB, Schumaker studied with composers Edmund Campion, Cindy Cox, Franck Bedrossian, Ken Ueno, and David Wessel. During a year abroad on UC Berkeley’s Prix de Paris, Schumaker worked with composer Martin Matalon and composed his dissertation work, *As I ride the late night freeways*, for soprano and orchestra. Soloist Ann Moss premiered this piece with the UC Berkeley Symphony Orchestra, conducted by David Milnes, in October 2015. From 2015–17, Schumaker was a lecturer at UC Berkeley, teaching courses in computer music and music perception and cognition. Schumaker is currently a MLK Visiting Scholar at MIT.

**eco ensemble**, under the direction of David Milnes, is a new group of prominent Bay Area musicians who are passionate about exploring and performing contemporary works. Its mission is to enrich and serve the Bay Area’s cultural life through the creation, performance, and dissemination of new music by composers from Berkeley and around the world. Called a “dream team of local musicians who embody a high point in the Bay Area’s vibrant contemporary music scene” by the *New York Times*, eco ensemble has been featured at festivals such as the Festival of New American Music and the Venice Biennale and has worked closely with renowned composers including Kaija Saariaho, Beat Furrer, Philippe Leroux, George Lewis, Erin Gee, and Ivan Fedele. The group is the ensemble-in-residence at UC Berkeley’s Department of Music and the Center for New Music and Audio Technologies (CNMAT). As the university’s principal performance outlet for performers and composers of new music, eco ensemble commissions and premieres works from UC Berkeley composers. Members of the ensemble work extensively with undergraduate and graduate musicians in new-music studies and are developing a comprehensive program for new-music performance. eco ensemble’s unique collaboration with CNMAT inspires works that are informed by contemporary explorations into the intersection between science and music. The ensemble seeks to expand the possibilities for new music by working with CNMAT faculty, students, and researchers to develop new instruments, new applications of technologies for composition and performance, and new modes of expression. With a focus on education for both experienced audiences and novices, eco ensemble’s public outreach efforts include lectures, demonstrations, workshops, and composer residencies.

**David Milnes** serves as music director of eco ensemble, UC Berkeley’s in-residence professional new-music ensemble, as well as (since 1996) music director of the UC Berkeley Symphony Orchestra. In his early years, he studied piano, organ, clarinet, cello, and voice, and briefly entertained a career as a jazz pianist, appearing with Chuck Mangione, Gene Krupa, Billy Taylor, and John Pizzarelli. After receiving advanced degrees in conducting from SUNY Stony Brook and the Yale School of Music, and studying with Otto Werner Muller, Herbert Blomstedt, Erich Leinsdorf, and Leonard Bernstein, Milnes won the prestigious Exxon Assistant Conductor position with the San Francisco Symphony, where he also served as music director of the acclaimed San Francisco Symphony Youth Orchestra (which he led on its first European tour in 1986). Milnes has conducted frequently in Russia and the Baltics, serving as music director of the Riga Independent Opera Company and as a principal guest conductor of
the Latvian National Symphony. Recent engagements include appearances in France, at the MANCA Festival in Nice with the Philharmonic Orchestra of Nice; in Mexico, at the Festival “El Callejón del Ruido” with the Guanajuato Symphony Orchestra; and in Russia, with the Novosibirsk Symphony Orchestra. He has collaborated in performances with Frederica von Stade, Dawn Upshaw, Bill T. Jones, Paul Hillier, James Newton, David Starobin, and Chanticleer, and appeared at the Santa Fe, Tanglewood, Aspen, and Monadnock music festivals. A dedicated proponent of new music, from 2002 to 2009 Milnes was music director of the San Francisco Contemporary Music Players, with whom he commissioned and premiered many new works from around the world. He has made recordings of music by John Anthony Lennon, James Newton, Edmund Campion, Jorge Liderman, and Pablo Ortiz.

The Center for New Music and Audio Tech-
nologies (CNMAT) houses a dynamic group of educational, performance, and research programs focused on the creative interaction between new music and emerging technologies. The center combines technical science-based research with a humanistic critical perspective and practical investigation into the process and possibility for new-music creation. At CNMAT, the laboratory and stage merge to push the boundaries of present-day music making. In addition to three decades of published research, CNMAT continues to support the software tools that it has pioneered since its founding in the late 1980s. CNMAT collaborates with all of UC Berkeley’s disciplines dedicated to the study or creative use of sound.

CNMAT was conceived and established by composer and Professor Emeritus Richard Felciano in the 1980s with a focus on the creative interaction between music and technology. Professor David Wessel, a pioneer in computer music and music cognition, directed the center until his death in 2014. During these years, Research Director Adrian Freed organized an ambitious research agenda that produced concrete, practical developments in music-related technologies, including widely-adopted innovations such as Open Sound Control (OSC), the Sound Description Interchange Format (SDIF), the CNMAT tools for Max/MSP, and the recent cross-platform “odot” programming objects.

In the mid 1990s, the team expanded to include its current director, Professor Edmund Campion, current associate director Richard Andrews, as well as musical applications programmer Matthew Wright and John MacCallum.

Today’s CNMAT works with leading artists, performers, composers, and improvers to continue in the spirit seen throughout its history. In addition to its robust research agenda, the center produces numerous concerts, lectures, and symposia. The eco ensemble, a leading Bay Area new-music ensemble, is in permanent residence at CNMAT.

To learn more about CNMAT, please visit the center’s website at cnmat.berkeley.edu.