

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

***you'll drown, dear* – Sivan Eldar**

Original text by Cordelia Lynn

<i>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</i>	<i>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>	<i>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</i>
<i>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.</i>	<i>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</i>	<i>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</i>
<i>she hangs the castle with wreaths wedding wreaths funeral wreaths she hangs the castle with fruit with fruit and with flowers orange blossom lilies cherries and pears</i>		

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 Lemaiguen.

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 grain-
iness, 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
and
Cal Performances

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 Academie 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 Internationale 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 *IMY/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 the Festival of New American Music and the Venice Biennale and has worked closely with renowned composers including Kaija Saariaho, Beat Fur-

rer, 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 Technologies (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 improvisers 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.