

An abstract, light grey brushstroke graphic that flows across the page, starting from the top left and curving towards the bottom right, framing the text.

# ICIT Spring 2023 Student Showcase Concert

Friday, June 2nd 2023

8pm

Winifred Smith Hall

Free Admission

**Featuring Works by:**

**Ballan, Brown, Caverro, Fastenow, Huang, Ilgenfritz, and Yoshida**

Integrated Composition, Improvisation, and Technology  
Claire Trevor School of the Arts  
University of California, Irvine

# Program

Pre-Show Piece:

*A Zed, You Say* by Charlie Morrow & William David Fastenow

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**Depths** (2023) by Chieh Huang

Shivangi Cancean, piano  
Fabricio Caverio, viola  
Chieh Huang, vibraphone  
Rebecca Larkin, flute  
Atticus Reynolds, drums  
Lisa Yoshida, violin

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**Dragon Scales** (2023) by Lisa Yoshida

Jiryis Ballan, buzuc  
Lisa Yoshida, violin  
daniel walters, dance

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**Unfolding (for Mari Kimura)** (2023) by William David Faestenow

Mari Kimura, violin

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**Luminescent Mote** (2023) by Jiryis Ballan

Jiryis Ballan, buzuc  
Fabricio Caverio, viola  
Lisa Yoshida, violin  
daniel walters, dance

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short intermission

**Rite-Poem • | ○** (2023) by Fabricio Cavero

Fabricio Cavero, clay instrument  
Emily Chapman and daniel walters, dance

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**Cellular #1** (2023) by Oliver Brown

Oliver Brown, Anna Kim, Bella Pepke, Spencer Pepke, and Collin Felter  
cellphone quintet with nine group chats

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**Roscoe Mitchell Transcription, Orchestration, Embodiment with Mechanical Instrument Array** (2023) by James Ilgenfritz

Jiryis Ballan, buzuq and synthesizer  
James Ilgenfritz, contrabass  
Matthew Nelson, soprano saxophone and synthesizer  
Jeevika Bhat, dance

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**Wave Music XII: 1001 Charlies** (2023) by William David Fastenow


William David Fastenow, electronics  
Charlie Morrow, conch shell

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**Credits:**

ICIT Faculty  
Prof. John Crawford, Dance Department CTSA

Steven Lewis, technical director  
Shih-Wei Wu, stage production manager  
Lisa Yoshida, program designer



# Program Notes

## **Depths** (2023) by Chieh Huang

Depths in music are revealed when we hear beyond just the notes being played. It's about experiencing the world through different lenses, and for me, incorporating an indigenous perspective (harmony) into my music is essential. This piece is an expression of my vast imagination of what depths can hold, beginning with the first movement. In this piece, the depths reveal themselves as notes connect to each other, creating intricate layers that reveal a deeper meaning. This is further accentuated by a constant layer of fabrics that provide a rhythmic possibility through the interplay of intrusion and improvisation. As individuals, we inhabit a world filled with a multitude of depths, and it's up to us to uncover the ones that are most meaningful to us. My hope is that this piece inspires listeners to explore their own depths, seek out the richness and complexity of the world around them, and recognize the beauty in the interwoven layers of sound and meaning.

## **Dragon Scales** (2023) by Lisa Yoshida

the rock is in a deep slumber  
gently caressed by the wind  
observes the changes around him  
and can only accept his state  
the heart of a beast lies within

the rock yearns to grow limbs and explore  
he thirsts to fulfill his curiosity  
and feel the earth with his own feet

the sunlight dances on his scales  
the earth is full of colorful life  
and the sweet aroma of spring fills the dragon's lungs  
but these flowers, will soon wither  
while the immortal dragon will forever be on the land

"Dragon Scales" is a climbing boulder found in Joshua Tree National Park.  
Projection video filming and editing by Lisa Yoshida.

## **Unfolding (for Mari Kimura)** (2023) by William David Fastenow

Written for violin and electronics, the title “*Unfolding*” references the underlying harmonic structure of the piece. The root and seventh scale degrees of each chord cascade downwards in stepwise motion, while the primary melodic motif—represented by a cluster of three parallel-ascending notes—move in exact contrary motion against the root. The result is a progression that unfolds bit-by-bit over the course of the piece, eventually landing on the same chordal sonority as which it began, but spread across two additional octaves.

The treatment of the harmonic material allows enough sonic space within the piece to showcase Kimura’s virtuosic extended techniques. The most notable is her ability to play *sub-harmonics*, a technique she invented that allows her to produce acoustic sounds that extend a full octave lower than the lowest string on the instrument.

The piece also features the use of Kimura’s musical sensor creation, the Mugic®. *Unfolding* uses pitch tracking and data from the Mugic® to keep the electronic part and violin in sync. This also lets the computer react dynamically to the performer’s motions and sounds. From start to finish, all of what you will hear are the sounds of the violin, with pacing and cadential movement controlled dynamically by the performer.

## **Luminescent Mote (2023)** by Jiryis Ballan

In this composition, I explored the art of rearranging vocal pieces and incorporating elements from existing compositions in my own way and integrating it with dance, motion sensor and video. This process can be seen as deliberate manipulation and recontextualization of musical materials. The inspiration for this particular piece comes from Tomás Luis de Victoria’s motet ‘O vos omnes.’

As the piece developed, it underwent significant transformations during the rehearsal phase. Only a few measures of the original music remained intact, as my musical instincts and aesthetics influenced the changes in harmony and texture of the original phrases. My primary focus was on reimagining the voicing, while also paying close attention to the expressive bowing techniques and motion of the viola and violin. Consequently, the rehearsal process, which involved moments of free improvisation, has been integrated into the score, and its documentation can be found in graphic notation alongside indications.

Throughout the composition, there is an interplay between unity and asymmetry. This is explored through the interaction of the Viola, Violin, Buzuq, and choreography. The music initially conveys a sense of restraint before gradually unraveling into a state of disorder, resulting in an uncertainty of form and tempo.

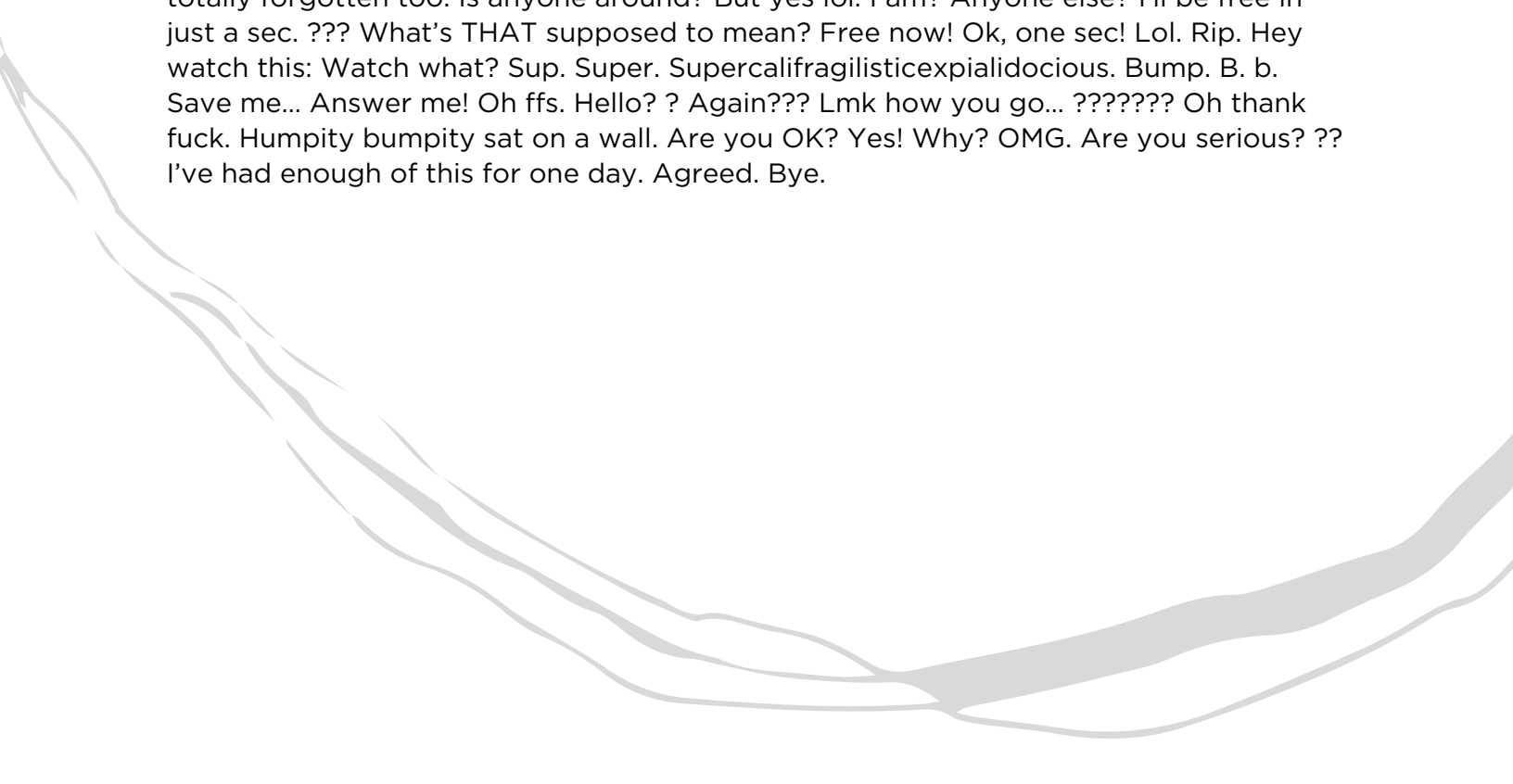
## **Rite-Poem • |** ○ (2023) by Fabricio Cavero

This composition is inspired by Mircea Eliade's Shamanism: Archaic Techniques of ecstasy, which reinforced my motivation to observe the similarities between Shamanism and technology. I consider that both are paths that seek knowledge and power. Regardless of the difference in procedures, the goal is to obtain knowledge to control and change nature at our will. More precisely, for this piece I focus on the importance of symbols that are the foundation for these human activities. Shamanism implies an interaction with symbols and symbologies that help to represent and systematize entities and actions. Technology is rooted in the scientific understanding of nature, which is understood through symbols used as numbers and letters, which is the foundation of any technology as we know.

The story line of this piece is based on personal experiences with traditional Andean rituals and my reflection on Cumbia music as a symbol of integration of the magic of diverse musical traditions in America (the continent...). I depict a shamanic ritual for calling spirits to allow me to see other worlds and to listen to the music of the cosmos, which happens to be a Cumbia. The spirits are represented by two dancers who play clay water-whistles especially made for the piece. The usage of projections and the motion sensor Mugic, allow an interaction of gestures with video and sound projection and manipulation. This piece is also meant to express my gratitude to my mentors as I finish my first year at ICIT.

## **Cellular #1 (2023)** by Oliver Brown

Hi! What's up? Call J. Free to chat? U free? Urgent? On the contrary! Just checking in. Gimme 5? Easy. Sure, no rush. All good? Call me! Shit... Was I supposed to call you? I'd totally forgotten too. Is anyone around? But yes lol. I am? Anyone else? I'll be free in just a sec. ??? What's THAT supposed to mean? Free now! Ok, one sec! Lol. Rip. Hey watch this: Watch what? Sup. Super. Supercalifragilisticexpialidocious. Bump. B. b. Save me... Answer me! Oh ffs. Hello? ? Again??? Lmk how you go... ???????? Oh thank fuck. Humpity bumpity sat on a wall. Are you OK? Yes! Why? OMG. Are you serious? ?? I've had enough of this for one day. Agreed. Bye.



## **Roscoe Mitchell Transcription, Orchestration, Embodiment with Mechanical Instrument Array (2023)** by James Ilgenfritz

In a December 2019 performance by the Art Ensemble of Chicago at the Kennedy Center in Washington DC, the group's founder Roscoe Mitchell played a mostly unaccompanied solo as a penultimate statement prior to entering into the group's customary concluding work *Odwalla*. This interpretation translates my transcription of Roscoe Mitchell's performance into a contrabass solo, with an expansive accompaniment including saxophone, buzuq, dancer, two synthesizers, and the Autonomous Mechanical Instrument Array (AMIA). I have been developing the AMIA as a response to the Art Ensemble of Chicago's practice of more than 50 years, of incorporating "little instruments" into their array of more traditional instruments. The AMIA takes a decidedly minimalist approach, focusing on the very subtle sounds associated with the trend of ASMR (Autonomous Sensory Meridian Response), wherein microscopic sounds, often at the threshold of audibility, can bring almost euphoric states and increased focus/attention. Similarly connected to these ASMR qualities are the pure-ratio-derived tonalities of the intervals heard in the electronic keyboards (played by Jiryis Ballan and Matthew Nelson). These distinctive electronic sonorities combine with the subtle sounds of the AMIA, dancer Jeevika Bhat's repetitive motions and arrangements of positive and negative space, and the extended instrumental techniques of the contrabass and saxophone to invoke aspects of Roscoe Mitchell's distinctive command of esoteric manipulations of breath and tone.

## **Wave Music XII: 1001 Charlies (for Charlie Morrow)** (2023) by William David Faestenow

The first piece in Charlie Morrow's Wave Music series premiered during the 1977 summer solstice at Wave Hill in New York City. *Wave Music I: 40 Cellos at Sunset with Gulls*, a musical study on fluid dynamics, would become the model for ten other event-spectacle compositions by Morrow over several decades, most featuring high-quantity multiples of the same instrument, carefully arranged in impressively vast spatial configurations.

This evening, I am thrilled to premiere *Wave Music XII: 1001 Charlies*. This time participating as the featured performer, rather than the composer, Morrow will be the lone physical body on stage. He will be joined by 1000 other virtual versions of himself, invisibly hovering in three-dimensional space throughout the entirety of the concert hall. These virtual Charlies will be realized by a 26-speaker array, designed specifically to accentuate the architectural contours of the hall. Morrow will be performing the conch shell, an instrument quintessential to his body of creative work, and which will be making its second Wave Music appearance (the first in 1981 for *Wave Music V: Conch Chorus and Bagpipe*).

All twelve Wave Music iterations will be released by Recital in a forthcoming anthology.