

UCSB

SUMMER

Music Festival

2018

August 17-18

Sponsored by the UCSB Office of Summer Sessions and co-presented by the UCSB Art, Design & Architecture Museum, Department of Music, Division of Humanities & Fine Arts (HFA), and MultiCultural Center.

FESTIVAL SCHEDULE

Friday, August 17th

Interactive Multimedia Exhibition

12-7 pm | Digital Arts & Humanities Commons

Nick Norton presents *Music for Art Galleries*

3:30 pm | UCSB Art, Design & Architecture Museum

Mariachi Las Olas de Santa Barbara

5:30 pm | MultiCultural Center Theater

Graduate Student Showcase Concert

7:30 pm | Karl Geiringer Hall

Saturday, August 18th

Carillon Concert 1 featuring Margo Halsted

10:30-11 am | Storke Plaza

Children's Concert featuring Mariachi Las Olas de Santa Barbara

11 am | Music Bowl

Interactive Multimedia Exhibition

12-7 pm | Digital Arts & Humanities Commons

Carillon Concert 2 featuring Margo Halsted

3-3:30 pm | Storke Plaza

Adelfos Ensemble

3:30 pm | UCSB Art, Design & Architecture Museum

Gamelan Sinar Surya

5:30 pm | Music Bowl

Los Angeles Percussion Quartet

7:30 pm | Karl Geiringer Hall

See back cover for festival map

PROGRAM

Friday, August 17th

Interactive Multimedia Exhibition
12-7 pm | Digital Arts & Humanities Commons

Stewart Engart | VIZUAL

Interactive audiovisual oscilloscope installation.

Stewart Engart is a second year PhD Student in Music Composition at the University of California, Santa Barbara where he studies with Clarence Barlow, Curtis Roads, and Andrew Tholl. He has a Master of Music in Music Composition from the University of Georgia where he was a Graduate Research Assistant for ICE (Ideas for Creative Exploration), an interdisciplinary initiative for the advanced research in the arts, and a Bachelor of Music in Music Composition with a Bachelor of Arts in Political Science from the University of North Carolina at Chapel Hill, where he received the Thelma Thompson Award for Composition and the Andy Griffith Music Scholarship.

Juan Manuel Escalante | *Diagrammatics* (2018)

A selection of charts, sketches, and graphic notation studies. Most of these diagrams were used as objects for live performance, electronic sounds, and other metaphors.

Juan Manuel's work has been shown in the US, France, the UK, Korea, Spain, and Mexico. He has twice been a recipient of the "Young Creators" grant by the National Fund for the Arts (2010 and 2013). In 2017, he received a 1st Prize Corwin Award in Electronic-Acoustic Music Composition (2017). He is a former member of the master and PhD program in Architecture (National Autonomous University of Mexico) where he taught and directed its Media Lab. He is currently a PhD candidate in Media Arts & Technology at UCSB.

Elizabeth Hambleton | *Eric, Turn Off the Nintendo* (2018)

Elizabeth J. Hambleton's RPG-styled sound installation, *Eric, Turn Off the Nintendo* (2018), is an exercise in virtual interactive soundscapes, familiarly known as "walking simulators" or "games without gameplay." In *Eric*, every movement the player makes may trigger a sound effect or sound loop on or off, thus "playing" the soundscape.

Hambleton is a doctoral candidate in Music Theory at UCSB. As a composer, her work has been performed at concerts across SoCal and she has been the recipient of 3 Corwin Awards, including 3rd place for *Eric, Turn Off the Nintendo*. Her dissertation examines score study of non-traditional notation in multimedia electroacoustic works. She has presented at conferences across the globe on topics ranging from alternate notation to video game music theory.

Scott Perry | poempicture I(a: homage to e.e. cummings

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Born in 1978, Scott Perry loves to compose music. He is a doctoral candidate at UCSB. He holds a BA from UCSB (CCS), an MFA from California Institute of the Arts, and an MA from UC Davis. His teachers include Beverly Grigsby, Jeremy Haladyna, Kurt Rohde, Wolfgang von Schweinitz, Ulrich Krieger, Pablo Ortiz, Mika Pelo, David Rosenboom, Curtis Roads, and Clarence Barlow. He has also had lessons and participated in seminars with Mario Davidovsky, Julio Estrada, and Pauline Oliveros. Scott also has a deep interest in practicing Tibetan Buddhism.

**Nick Norton presents *Music for Art Galleries*
3:30 pm | UCSB Art, Design & Architecture Museum**

“Nick likes drivin’ boats!” (Nick Norton, 2018)

Nick Norton is—like you—made from materials forged in the cores of stars. He lives in Los Angeles and makes music everywhere.

Mariachi Las Olas de Santa Barbara **5:30 pm | MultiCultural Center Theater**

Mariachi Las Olas de Santa Barbara is a local mariachi founded in Santa Barbara on May 1, 2012. The group focuses on the original form of mariachi, or an “old-time” version and the music that accompanied this era gone by, with an adaptation of the more popular or contemporary style of this musical genre to its repertoire, including and not limited to marimba, flute, and accordion, for example. The group was founded and is under the direction of Juan Zaragoza. A venture of the group is to delve into other genres and styles of music using mariachi instruments and genres.

Graduate Student Showcase Concert **7:30 pm | Karl Geiringer Hall**

Matthew Owensby | *d’Auseil Codex*

1. La Pryme Dansse Raial
2. Lac Caruen
3. La Undecime Estampie Royal
4. untitled [Istampitta]
5. collected fragments
6. Salterello
7. Lamento di Sarnato

The *d’Auseil Codex* is a collection of melodies from anonymous manuscripts likely originating from the 15th or 16th century, discovered in an abandoned suitcase belonging to a Massachusetts student. While they appear to be formally consistent with the existing repertoire of medieval instrumental dances, the manuscripts are heavily damaged, incomplete, and full of editorial notes which I have interpreted as quartertones in these realizations.

In 2014, at age 22, composer Matthew Owensby was called “that geezer waving the stick around” by u/undefined on Reddit for his conducting of Scott Stedman’s 2014 Piano Concerto, and in March of 2018, after performing Xenakis’s *Embellie* for solo viola, he was glowingly referred to as “that fatty with the trombone case” by a speeding cyclist in Santa Barbara. He has a bachelor’s in violin performance and composition from Chapman University and a master’s in composition from SFCM and his works explore microtonality, mythology, medieval music, and the cosmic horrifying dread of an implacable and uncaring universe.

Scott Perry | *Verging on the Perpetual Dawn* (2018)

Born in 1978, Scott Perry loves to compose music. He is a doctoral candidate at UCSB. He holds a BA from UCSB (CCS), an MFA from California Institute of the Arts, and an MA from UC Davis. His teachers include Beverly Grigsby, Jeremy Haladyna, Kurt Rohde, Wolfgang von Schweinitz, Ulrich Krieger, Pablo Ortiz, Mika Pelo, David Rosenboom, Curtis Roads, and Clarence Barlow. He has also had lessons and seminars with Mario Davidovsky, Julio Estrada, and Pauline Oliveros. Scott also has a deep interest in practicing Tibetan Buddhism.

Heena Yoon | *Hope in Labyrinth* (2018)

Art as social activism: taking action toward gun safety—as one of the spokespersons of the Isla Vista Shooting memorial at Harder Stadium in 2014, I have never forgotten the message of Mr. Richard Martinez (father of victim and UCSB student Christopher Martinez)'s speech: Not One More. This message has taken me over and over again to the theme of my string quartet composed for the IV tragedy memorial concert. Meanwhile, I was exploring: Can music contribute something to this society, even a teaspoonful? Can music be returned to a “community activity,” helping people united? Can it evolve naturally through time, space, and people, and still be personal?

Thankfully, with new-music cello player Kathryn Carlson, this piece was born at the heartbreaking “backpack tomb” on the UCSB campus curated by Brianna Michel and Melissa Barthelemy.

Now it has been spread out, naturally varying its shape: first on the West Coast by cellist Kathryn Carlson, then the East coast by trombonist Jacob Elkin, then the Midwest by myself on the nay.

However, the message has never changed: Not One More.

If you would like to contribute or know more, please visit:

<https://everytown.org/>

<http://www.history.ucsb.edu/graduate-student/melissa-j-barthelemy/>

<http://www.bluniteiv.org/>

[Muwon] Heena Yoon. The meaning of her name, Boundless Brilliant Beauty, is the reason why she composes. To realize her artistic goal, she bridges between dots through her composition: *Ho'oponoponois* a bridge of memories, sound and dance movement; *B* for piano and dance or spoken word for Asian-American immigrants; *From Your Old Bookshelves* theater, dance, and literature quotes; *Pathya Vat* Cambodian folk songs and contemporary choir-writing; *Have Fun!* Balinese gamelan music materials and western instruments; *Bridge II* flute and nay (middle Eastern wood-flute); *Penguin, Penguin* for string quartet and climate change issue, to name a few. She is currently writing a choral piece for women's first menstruation and a monologue inspired by the Greek tragedy *Medea*. As a researcher of music and dance, she is also developing interdisciplinary teaching for composers and choreographers.

Nick Norton | *Boyz II Men's second single (but 43 minutes)*

An experimental ambient pop set using granular synthesis and other computer processing techniques.

Nick Norton is—like you—made from materials forged in the cores of stars. He lives in Los Angeles and makes music everywhere.

Saturday, August 18th

Carillon Concert 1 featuring Margo Halsted 10:30-11 am | Storke Plaza

Familiar music from popular children's movies performed on the Carillon by UCSB's Associate Adjunct Professor of Carillon, Margo Halsted.

Margo Halsted has been active in the American and international carillon world for many decades. She has performed in all countries with an established carillon tradition and has taught over 100 students to play (she loves to teach the carillon). Her degrees are from Stanford and UC Riverside and she has a diploma from the Netherlands Carillon School. The University of Michigan School of Music granted her Professor Emerita status when she retired, and she has been teaching part time at UCSB for ten years.

Children's Concert featuring Mariachi Las Olas de Santa Barbara 11 am | Music Bowl

See artist bio on page 4

Interactive Multimedia Exhibition 12-7 pm | Digital Arts & Humanities Commons

See program on page 2

Carillon Concert 2 with Margo Halsted 3-3:30 pm | Storke Plaza

Elizabeth Hambleton | *Chersty* for Carillon (2018, world premiere)

Jean-Joseph Mouret (1682-1738) | *Fanfare en Rondeau*

Scott Joplin (1868-1917) | *The Entertainer*

Fernando Sor (1756-1839) | *Two Guitar Studies, #5, #6*

George Frideric Handel (1685-1759) | "Hornpipe" from *Water Music Suite*

Richard Rodgers (1902-1979) | *The Sound of Music* and *Do-Re-Mi*

Margo Halsted | *Nocturne* for Carillon (1968)

Matthias Van den Gheyn (1722-1785) | *Postlude No. 5*

Two Folk Songs

Londonderry Air (Danny Boy) (Ireland)

Auld Lang Syne (Scotland)

Adelfos Ensemble presents "A Recital of Choral Music"
Temmo Korisheli, Artistic Director
3:30 pm | UCSB Art, Design & Architecture Museum

***Il bianco e dolce cigno* (1539)**
Jacob Arcadelt (Flemish, c1507-1568)

Il bianco e dolce cigno cantando more, ed io piangendo 'giung' al fin del viver mio. Stran' e diversa sorte, ch'ei more sconsolato ed io moro beato. Morte che nel morire m'empie di gioia tutto e di desire. Se nel morir, altro dolor non sento, di mille mort' il di sarei contento.

The sweet white swan dies singing; and I, and I, weeping, reach the end of my life. What peculiar and contrasting fates we have: he dies broken-hearted, while my blessed death fills me with joy and desire. If in dying I would feel no other suffering, I would happily die a thousand deaths a day.
(Giovanni Guidiccioni, 1480–1541)

***O magnum mysterium* (1572)**
Tomás Luis de Victoria (Spanish, c1548-1611)

O magnum mysterium et admirabile sacramentum, ut animalia viderent Dominum natum jacentem in praeseptio. Beata Virgo, cujus viscera meruerunt portare Dominum Jesum Christum. Domine, audivi auditum tuum et timui: consideravi opera tua, et expavi: in medio duorum animalium.

O great mystery and wondrous sacrament, that animals should see the new-born Lord lying in a manger. Blessed is the Virgin whose womb was worthy to bear the Lord, Jesus Christ. Lord, I heard your voice and was afraid; I considered your works and I trembled: between two animals.
(Matins responsory for Christmas Day)

***El grillo e buon cantore* (1505)**
Josquin des Prez (French, c1450-1521)

El grillo e buon cantore Che tiene longo verso Dale, beve, grillo, canta — el grillo e buon cantore. Ma non fa como gli altri ocelli: come li han cantato un poco Van de fatto in altro loco Sempre el grillo sta pur saldo. Quando la magior el caldo Alhor canta sol per amore. El grillo...

The cricket is a good singer who can hold his note for a long time. Go ahead, drink and sing, cricket! The cricket is a good singer. Unlike other birds (who, when they have sung a bit, go sing somewhere else), the cricket stays put; even when the day is at its hottest, the cricket alone keeps singing for his love. The cricket...
(Josquin des Prez)

I beheld her, beautiful as a dove (1928)
Healy Willan (Anglo-Canadian, 1880-1968)

I beheld her, beautiful as a dove, rising above the water-brooks; and her raiment was filled with perfume beyond all price. Even as the springtime was she girded with rosebuds and lilies of the valley. Who is this that cometh up from the desert like a wreath of sweet smoke, arising from frankincense and myrrh? Even as the springtime was she girded with rosebuds and lilies of the valley.
(*Responsories of the Office of Our Lady*)

Ubi caritas (1960)
Maurice Duruflé (French, 1902-1986)

Ubi caritas et amor, Deus ibi est. Congregavit nos in unum Christi amor. Exultemus, et in ipso jucundemur; timeamus, et amemus Deum vivum, et ex corde diligamus nos sincero. Ubi caritas... Amen.

Where charity and love are, God is there. Christ's love has gathered us into one. Let us rejoice and be pleased in Him ; let us fear, and let us love the living God, and may we love each other with a sincere heart. Where charity... Amen.
(*Offertory for Maundy Thursday*)

A spotless rose (1919)
Herbert Howells (English, 1892-1983)

A spotless Rose is blowing, Sprung from a tender root, Of ancient seers' fore-showing, Of Jesse promised fruit; Its fairest bud unfolds to light Amid the cold, cold winter; And in the dark midnight.

The Rose which I am singing, Whereof Isaiah said, Is from its sweet root springing In Mary, purest Maid; For through our God's great love and might The blessed babe she bare us In a cold, cold winter's night.
(1869 paraphrase by Catherine Winkworth of the XVc German chorale *Es ist ein' Ros' entsprungen*)

Shen khar venakhi (A Hymn to the Virgin Mary)
traditional; arr. T. Korisheli

Shen khar venakhi, akhlad aqvavebuli; norchi, ketili, Edems shina nerguli; alva suneli, samotkhes amosuli. Da tavi tvisit mze khar da gabrtsqinvebuli.

Thou art a vineyard, newly blossomed; tender, beautiful, planted in Eden; al-oe-scented from Paradise. You are like the sun, shining brilliantly.
(*King Demetre I of Georgia, 1093-1156*)

Rise up, my love (1929)

Willan

Rise up, my love, my fair one, and come away. For lo, the winter is past, the rain is over and gone; the flowers appear on the earth; the time of the singing of birds is come. Arise my love, my fair one, and come away.

(Song of Solomon 2:10–13)

Here is the little door (1918)

Howells

Here is the little door, lift up the latch, oh lift! We need not wander more, but enter with our gift; Our gift of finest gold. Gold that was never bought or sold; Myrrh to be strewn about his bed; Incense in clouds about His head; All for the child that stirs not in His sleep, But holy slumber hold with ass and sheep.

Bend low about His bed, For each He has a gift; See how His eyes awake, Lift up your hands, O lift! For gold, He gives a keen-edged sword. (Defend with it thy little Lord!) For incense, smoke of battle red, Myrrh for the honored happy dead; Gifts for His children, terrible and sweet; Touched by such tiny hands, and Oh such tiny feet.

(Frances Chesterton, 1875–1938)

Love bade me welcome (1985)

John Tavener (English, 1944-2013)

Love bade me welcome: yet my soul drew back, Guilty of dust and sin. But quick-ey'd Love, observing me grow slack From my first entrance in, Drew nearer to me, sweetly questioning, If I lack'd anything.

A guest, I answer'd, worthy to be here: Love said, You shall be he. I the unkind, ungrateful? Ah, my dear, I cannot look on thee. Love took my hand, and smiling did reply, Who made the eyes but I?

Truth, Lord, but I have marr'd them: let my shame Go where it doth deserve. And know you not, says Love, who bore the blame? My dear, then I will serve. You must sit down, says Love, and taste my meat: So I did sit and eat.

(George Herbert, published 1633)

Ascendus Ihesus (2016)

Jack Fischer (American, b. 1990; UCSB 2016)

Ascendus Ihesus in montem, vocavit ad se Iacobum Zebedei et Iohannem fratrem Iacodi, et imposuit eis nomina Boanerges: quod est, filii tonitruui. Alleluia.

Etenim sagitte tue, Domine, transeunt; vox tonitruui in rota.

Quod est, filii tonitruui. Alleluia.

(continued on next page)

Going up the mountain, Jesus called to himself James of the Zebedee, and John the brother of James; and gave them the name Boanerges: that is, the Sons of Thunder. Alleluia.

For truly your arrows, Lord, fill the air; the voice of your thunder is all around. That is, the Sons of Thunder. Alleluia.

(based on Mark 3:17 and Psalm 76:17–18; Codex Calixtinus (Santiago de Compostela), c1140)

Today's recital by The Adelfos Ensemble offers a snapshot of the range of repertoires presented by the Ensemble in the past few concert seasons. We begin this afternoon with a set of Renaissance works (a madrigal by Arcadelt, a motet by Victoria, and a frottola by Josquin) illustrating both the light and serious sides of music from that period. We move next to a trio of twentieth-century works which in various ways evoke the sound-world or compositional approaches of medieval and Renaissance music (one work, *Ubi caritas* by Duruflé, quotes a Gregorian chant melody as its melodic basis). In a nod to the Ensemble's roots as a men's ensemble, our next offering is a male chorus hymn from the Georgian Orthodox Church, lightly arranged for a concert setting by our director. We will finish our performance with four more works, two from the early-twentieth-century world of the Tudor Renaissance in Anglican church music, one from the renowned later-twentieth-century British "Holy Minimalist" (and Beatles pal) John Tavener, and a final work by our own Jack Fischer, written for his 2016 senior recital in music composition at UCSB.

Representing the 24 voices of The Adelfos Ensemble today are:

Christine Hollinger, Lee Naftali, Emma Parker (sopranos)

Kristin Aylesworth, Anna Coleman, Kathy Kamath (altos)

Ben Brown, Matt Evans, Andy Lentz, Matt Moore (tenors)

Mark Carrillo, Jack Fischer, Bob Lally, Antonio Medrano (basses)

Thank you for joining us today! Please follow us at www.adelfosensemble.org or www.facebook.com/adelfosensemble. Our next Santa Barbara performances will be in early December.

Founded in 2004, the Adelfos Ensemble came under the artistic direction of Temmo Korisheli in 2008, and transitioned from a male chorus to a mixed-voice ensemble in 2010. The ensemble's mission is to offer the best of a *cappella* and other choral music to audiences in the wider Santa Barbara area. Adelfos Ensemble programs a broad repertoire of music spanning more than a millennium, from ancient chant and Renaissance motets to folksong arrangements and contemporary works—as the *Santa Barbara News-Press* observed, to "move right and left of center in the choral tradition."

Gamelan Sinar Surya **5:30 pm | Music Bowl**

Gamelan Sinar Surya is a Santa Barbara community music ensemble devoted since 2002 to teaching, recording, and performing Gamelan, the enchantingly beautiful gong ensemble of Indonesia and Malaysia. Directed by UC Santa Barbara music lecturer Richard North, the music ranges from spiritual and lyrical to lively and dynamic.

Los Angeles Percussion Quartet **7:30 pm | Karl Geiringer Hall**

Rodney DuPlessis | *Sisyphé Heureux**
Rob Funkhouser | *Confidently, but with an awkward gait*
Marc Evans | *Unraveled**
Sarah Belle Reid | *Flux*
Mason Hock | *Untouchable space**

**world premiere*

“The entire color-spectrum of global percussion instruments intelligently and with great competency.” – *Neue Musikzeitung*

Since 2009, the GRAMMY-nominated Los Angeles Percussion Quartet (LAPQ) has forged a distinct identity as a world-class contemporary chamber music ensemble that is dedicated to commissioning and presenting new works for percussion quartet. Originally, members Nick Terry, Matt Cook, Justin DeHart, and Cory Hills joined together to create a classical percussion ensemble that would champion the important contributions of 20th century West Coast composers while collaborating with local artists to continue the tradition of innovation and exploration. Today, the group continues their mission while broadening creative output through recordings, performances, and educational outreach.

LAPQ’s performances range in scope from living room salons, art museums, and warehouses, to appearances in distinguished concert series, including Festival Mozaic, Laguna Beach Music Festival, Percussive Arts Society International Convention showcases, Southern California Marimba Competition, Monday Evening Concerts, Music and Conversations, People Inside Electronics, Morrison Artists, Fullerton Friends of Music, April in Santa Cruz, L.A. Composers Project, and a concerto with the South Dakota Black Hills Symphony Orchestra. Equally committed to outreach and education, the quartet currently presents workshops and masterclasses to young musicians at middle schools, high schools, and universities, such as the San Francisco Conservatory of Music, University of Southern California, California Institute of the Arts, Chapman University, Stanford University, CSU Sacramento/Bakersfield/East Bay/Long Beach, and Occidental College.

The members of Los Angeles Percussion Quartet are proud Yamaha Performing Artists and endorsers of Innovative Percussion, REMO, Black Swamp Percussion, and Sabian Cymbals. Learn more at www.lapq.org.

Rodney DuPlessis | *Sisyphé Heureux* (2018, world premiere)

Our obsession with pursuing ever more complex relationships crumbles and ultimately cedes to a joyous acceptance of our limitations in revolt against absurdity.

Rodney DuPlessis is a composer currently making noise in Santa Barbara, California. He is pursuing a PhD in Composition at UCSB, studying with Clarence Barlow, Curtis Roads, and Andrew Tholl. His music has been performed in Canada, the USA, Korea, and in the middle of the Caribbean Sea. In addition to composing, DuPlessis is Technical Coordinator at the Center for Research in Electronic Art Technology (CREATE), maintaining its three electronic music studios and working with Curtis Roads to present concerts and talks relating to electronic music. His current research and composition interests intersect microtonality, spectralism, algorithmic composition, and granular synthesis.

Marc Evans | *Unraveled* (2018, world premiere)

Unraveled re-imagines a famous melody through the lens of a mathematical tool called Fourier analysis. If this already sounds intimidating, keep reading! I've really tried to make the following description accessible to anyone, regardless of their math or music background.

Essentially, Fourier analysis looks at something that is varying over time and deconstructs that variation into a combination of simple (sine-wave) oscillations at different rates. Slow oscillations represent gradual motion, while fast oscillations represent quick or sudden motion. Often the variation we are interested in contains both slow and fast motion, so Fourier analysis helps us to tease these kinds of motion apart.

From a musical point of view, if we think of a melody as a pitch curve that is varying over time, Fourier analysis allows us to decompose that curve into slow oscillations representing the melody's overall contour, and fast oscillations representing local ornamentation. Melodic motion operates on many different time scales simultaneously, and Fourier analysis allows us to explore that in a precise way.

This piece plays with the idea of partially reconstructing a melody by including only some of these oscillations. For instance, at the beginning of the piece, the electronic part features the melody with all of the slow oscillations—and therefore all of the overall contour—removed. What is left is only the fluttering of the faster oscillations. Over the course of the piece, the melody is gradually rebuilt (“re-raveled”, if you will), as larger scale contours are added back in incrementally.

The percussionists play two roles in this process. First, they help to reinforce some of the oscillations that were discovered in the melody through analysis. At the same time, they are engaging in their own parallel process of reconstructing a rhythmic accompaniment. At some point, as things come together, a spark of recognition will surely occur in the listener.

(continued on next page)

Marc Evans is a composer currently residing in the Santa Barbara area. He has won numerous awards, including the 2015 Bowdoin International Music Festival Composition Contest, and has collaborated with artists such as Ignition Duo, Hocket Duo, and Now Hear Ensemble. A musician and composer since a young age, he chose to pursue his undergraduate degree at Stanford University, where he studied with Jarosław Kapuściński. Following up on his strong interest in computers and interactivity, he then continued on at Stanford with a master's degree in Music, Science and Technology. Marc is currently the recipient of a Chancellor's graduate fellowship at UC Santa Barbara, where he is working on his PhD dissertation and studying composition with Professors Clarence Barlow, Joel Feigin, and Curtis Roads. In addition to composing, Marc is also a pianist, and has been fortunate to study with Thomas Schultz at Stanford and Charles Asche at UC Santa Barbara. He would like to extend profound gratitude to all of the above-mentioned teachers, who have contributed immeasurably to his musical thought and understanding.

Mason Hock | *untouchable space* (2018, world premiere)

"There is a void, empty and **untouchable space**, without which motion is impossible." — Lucretius

Mason Hock is a composer and guitarist. He is currently pursuing an MA/PhD in composition at UC Santa Barbara, where he has studied with Clarence Barlow and Joel Feigin. Prior to that, he studied composition and mathematics at Chapman University, where he studied with Jeffrey Holmes, Dominique Schafer, Vera Ivanova, Sean Heim, and Shaun Naidoo, in addition to studying classical guitar under Jeff Cogan. In 2015, he participated in The Etchings Festival in Auvillar, France, where he studied with Franck Bedrossian and worked with Nicholas Isherwood and the ECCE ensemble. Since 2015, he has worked as Assistant Director for MicroFest.

