2020–21 Season  
142nd Concert  

Guest Artist Recital  
Thursday 11 March 2021  
Pre-recorded Performance  
7:30 p.m.  

SPLINTER REEDS  
Kyle Bruckmann, Oboe  
Bill Kalinkos, Clarinet  
David Wegehaupt, Saxophone  
Jeff Anderle, Bass Clarinet  
Dana Jessen, Bassoon  

Theresa Wong  
Letters to a Friend (2017)  

Matthew Shlomowitz  
Line and Length (2007)  

Yannis Kyriakides  
Hypothetical Islands (2012)  

Paula Matthusen  
Antenna Studies (2018)  

Building emergencies will be indicated by flashing lights and spoken announcement within the seating area. If the notification is for fire, please exit the building immediately. The tornado safe area in Dalton Center is along the lockers in the brick hallway to your left as you exit to the lobby behind you. In any emergency, walk—do not run—to the nearest exit. Please turn off all cell phones and other electronic devices during the performance. Because of legal issues, any video or audio recording of this performance is forbidden without prior consent from the School of Music. Thank you for your cooperation.
**Letters To A Friend** (2017)
Theresa Wong

"This piece is written as a message to a recently departed friend, Alessia Pugliatti, who passed away on December 31, 2016 of a rare cancer known as EHE, or Epithelioid Hemangioendothelioma. We were housemates in Venice Italy from 2001–03 where she took me in as a sister. A self-proclaimed 'shy exhibitionist' hailing from Messina Sicily, Alessia was among many things a singer, an ardent fan of Brazilian culture, an organizer for the Portuguese Pavilion at the Venice Biennale and a tireless advocate for African immigrants living in Venice. **Letters To A Friend** stems from the poem "O Pulsar" (1975) by Augusto de Campos, a founding father of the Brazilian concrete poetry movement. The poem is also rendered beautifully in an austere and ritualistic song by Caetano Veloso. I translated the Portuguese text into Morse Code, creating a rhythmic structure from these patterns. The reed quintet is in essence sounding out the poem letter by letter, transmitting my message to this dearly departed friend."

— Theresa Wong

"O Pulsar" (1975) by Augusto de Campos

Onde quer que você esteja
Em Marte ou Eldorado
Abra a janela e veja
O pulsar quase mudo
Abraço de anos-luz
Que nenhum sol aquece
E o oco escuro esquece.

**Hypothetical Islands** (2012)
Yannis Kyriakides

“The dream of islands can represent our greatest desires and our worst fears, a pastoral idyll and a nightmare of isolation and loss. Surrounded by its walls of water it embodies the notion of separateness, inaccessibility to those outside and confinement to those inside. The piece traces a journey from a pole to 12 islands and back again. These islands are remote, uninhabited and real but they are rendered hypothetical, as abstract ideas. I don't wish to name them here, because I would like to keep them as fictions, but their bays and rocks are named in the music, encoded in the notes (if anyone cares to decipher them). These names, which are traces of the desires of their one time inhabitants are crystallized in singular microtonal pentatonic patterns, each one slightly different from the other, the tuning being affected by the actual GPS position. **Hypothetical Islands** is in this way an acoustic atlas, a carto-sonic fantasy on the notion of remote desert spaces."

— Yannis Kyriakides

**Line and Length** (2007)
Matthew Shlomowitz

"Line and length" is also a cricketing term describing a ball that is bowled just outside off stump on a good length, creating doubt in the batsmen as to whether to play or leave the ball (also referred to as the “corridor of uncertainty”).

**Antenna Studies** (2018)
Paula Matthusen

"Antenna Studies explores geometries of transmission, between FM transmission, cell phone streaming of original audio files, and between acoustic instruments and live-electronics. The piece involves multiple layers of sound that may be tuned into by performers and audience members at different points, either by radio or smart phone. The hope is to forge different forms of intimacy, as well as agency, in listening to and across different spaces and the devices used to bridge them. Antenna Studies is inspired by original poetry by Tung-Hui Hu."

— Paula Matthusen

Antenna Studies was commissioned by the Blue Sage Center for the Arts in Paonia, Colorado, where it was premiered by Splinter Reeds in 2018.
**SPLINTER REEDS** is the West Coast’s first reed quintet comprising five virtuosic musicians with a shared passion for new music. The ensemble is committed to presenting top tier performances of today’s best contemporary composition, showcasing the vast possibilities of the reed quintet, and commissioning new works through collaboration with fellow musicians and artists. Splinter Reeds formed in 2013 with the coming together of five colleagues highly active in the new music community: Kyle Bruckmann (oboe), Bill Kalinkos (clarinet), David Wegehaupt (saxophone), Jeff Anderle (bass clarinet), and Dana Jessen (bassoon). Their dynamic instrumentation is an evolutionary detour from the traditional woodwind quintet with the advantages of a more closely related instrument family.

Explicitly committed to the cutting edge of contemporary composition, Splinter Reeds freely juxtaposes multiple styles and aesthetics in their programming in order to enthusiastically share adventurous new music with the widest possible audience. The quintet has worked closely with composers Eric Wubbels, Sky Macklay, Paula Matthusen, Marc Mellits, and Ken Ueno, while presenting North American premieres by composers Dai Fujiwara, Matthew Shlomowitz, and Yannis Kyriakides, among others. Based in Oakland, CA, the ensemble maintains an active performing and teaching schedule at festivals, chamber music series, and educational institutions across the country. Highlights from recent seasons include engagements at Vancouver New Music, Mondavi Center for Performing Arts, Chicago’s Constellation, Festival of New American Music, Stanford University’s CCRMA, Switchboard Music Festival, Blue Sage Center for the Arts, Lawrence Conservatory of Music, Northwestern University, San Francisco Center for New Music, and the April in Santa Cruz Festival of Contemporary Music.

The ensemble’s “impressive” (Steve Smith, New Yorker) second album, Hypothetical Islands (2019), was released on New Focus Recordings and features their commissions from Sky Macklay, Eric Wubbels, Cara Haxo, and Theresa Wong, as well as premiere recordings of compositions by Matthew Shlomowitz and Yannis Kyriakides. The ensemble’s debut album, Got Stung (2015), features two of their own commissions and four premiere recordings. The self-released album, on Splinter Records, comprises new works for reed quintet by composers Marc Mellits, Erik DeLuca, Ryan Brown, Kyle Bruckmann, Ned McGowan and Jordan Glenn.

Oboist **KYLE BRUCKMANN** tramples genre boundaries in widely ranging work as a composer/performer and new music specialist. His creative output – extending from a Western classical foundation into gray areas encompassing electro-acoustics, free jazz, post-punk rock, and the noise underground – can be heard on more than 80 recordings from labels including New World, Hat Art, Entr’acte, Not Two, Clean Feed, Another Timbre, 482Music and Sick Room. In addition to Splinter Reeds, his ensemble affiliations include sfSound, San Francisco Contemporary Music Players, Eco Ensemble, and Quinteto Latino. Since moving to the Bay Area in 2003, he has performed with the San Francisco Symphony and most of the area’s regional orchestras while remaining active within an international community of improvisers and sound artists. The most significant projects he has led or collaboratively founded include Degradient, EKG, Lozenge, and Wrack. He is now Assistant Professor of Practice in Oboe and Contemporary Music at University of the Pacific, and also teaches at UC Santa Cruz, Davis and Berkeley.

**BILL KALINKOS**, clarinetist, enjoys a diverse musical career as a member of critically acclaimed groups such as Alarm Will Sound, Deviant Septet, San Francisco Contemporary Music Players, and Splinter Reeds. Recognized by the Washington Post as a “notable contemporary music specialist,” he has been fortunate enough to work with and premiere pieces by many renowned composers. As an orchestral player, Bill is the principal clarinetist of the Oakland Symphony, a member of both IRIS Orchestra and the New Hampshire Music Festival Orchestra, and he has performed with The Philadelphia Orchestra, The Cleveland Orchestra, and the Kansas City Symphony. He attended the Eastman School of Music and the Cleveland Institute of Music prior to earning his doctorate degree at Stony Brook University. Bill has served on the faculties of the University of Missouri and the University of California at Santa Cruz and Berkeley. As a recording artist, he can be heard on the Cantaloupe, Nonesuch, Euroarts, Naxos, Mode, Orange Mountain, Albany Records, Deutsche Gramophon, and Harmonia Mundi labels.

**DAVID WEGEHAUPT** is a saxophonist committed to creating and performing new music. As a soloist and chamber musician, David has played recitals throughout the United States, in Mexico, Canada,
Belgium, Greece, Germany, France, Italy, and Thailand. He has performed with the San Francisco Contemporary Music Players, Ensemble Dal Niente, International Contemporary Ensemble (ICE), and Prism Saxophone Quartet. Now residing in Phoenix, Arizona, David is the Associate Curator for USA/Canada and Europe at the Musical Instrument Museum and teaches saxophone privately. New musical projects in Arizona are primarily improvisation-based, including collaborations with the OME House Band, and multi-instrumentalist Keith Kelly.

JEFF ANDERLE is a pioneer in the world of low reeds, helping to popularize the role of the modern clarinet and bass clarinet through his innovative and diverse performances, ensembles, and commissions. He is the bass clarinetist in Splinter Reeds as well as half of the bass clarinet duo Sqwonk and a member of the San Francisco Contemporary Music Players. He is a former member of REDSHIFT contemporary music ensemble, the Paul Dresher Electro/Acoustic Band and the virtuosic, heavy metal bass clarinet quartet Edmund Welles. In addition, he makes regular guest appearances with a wide range of music institutions from orchestras to diverse chamber music ensembles. Jeff is a founding co-director of Switchboard Music, and serves on the faculty of the San Francisco Conservatory of Music where he teaches clarinet, chamber music and entrepreneurship, and is the chair of the woodwind department.

HAILED as a “bassoon virtuoso” (Chicago Reader), DANA JESSEN tirelessly seeks to expand the boundaries of her instrument through original compositions, improvisations, and collaborative work with innovative artists. Over the past decade, she has presented dozens of world premiere performances throughout North America and Europe while maintaining equal footing in the creative music community as an improviser. Her solo performances are almost entirely grounded in electroacoustic composition that highlight her distinct musical language. As a chamber musician, Dana is the co-founder of Splinter Reeds, and has performed with Alarm Will Sound, Amsterdam’s DOEK Collective, the San Francisco Contemporary Music Players, and the Tri-Centric Ensemble, among many others. A dedicated educator, Dana teaches at the Oberlin Conservatory of Music and has presented masterclasses and workshops to a range of students from across the globe. More at: www.danajessem.com