

UC San Diego | Division of Arts and Humanities | Department of Music
Graduate Recital
Berk Schneider, trombone

Night and Day

March 31, 2022 – 7 p.m.
Conrad Prebys Concert Hall

Catch (2022)
for unaccompanied Trombone

Erin Graham

Music for Trombone, Piano and Percussion (2011)
Shaoai Zhang, *Piano* Michael Jones, *Percussion*

Mike Svoboda

BRIEF PAUSE
please prepare your wireless headphones

Seg (2020)
for Trombone, Mechanical Metronomes and Live Electronics
Michael Jones, *Metronomes*

Sang Song

Ilha Grande (2022)
for Live Graphic Score and Spatial Audio

Nasim Khorassani and Berk Schneider
Nasim Korassani, *Visuals* Berk Schneider, *Electronics*

Improvisation for Trombone, Percussion, and Electronic String Concatenation (2022)
Joseph Bourdeau, *Percussion* Douglas Osmun, *Electronics*

Catch evokes images of snagging, getting momentarily stuck or caught, a zipper getting trapped on fabric and moving in abrupt, jerky bursts, or a marble spiraling downwards in increasingly smaller and tighter circles, its patterns becoming smaller and more restricted until it becomes motionless and trapped.

Seg—a shorthand for “segregation”—is prison slang referring to solitary confinement. While it is considered torture by experts, solitary confinement is frequently used in U.S. prisons as a means to punish and discipline inmates. If subject to this punishment, an inmate is placed in an 8ft.x10ft. cell—equipped with a bed, sink, toilet and virtually nothing else—for months, years and sometimes decades. The absence of meaningful social contact and interaction with others is known to cause adverse psychological effects, including mental illnesses ranging from anxiety, clinical depression, and self-mutilation to suicidal thoughts.

Seg is more a reflection on the human condition than a call for prison reform, however. It would be not too far off to assume that, during the pandemic, pretty much every individual on earth experienced isolation in one form or another. It would be preposterous to compare those experiences to the inhumane treatment the prisoners in *seg* are subject to, of course. But to the extent we have never been so acutely aware of what isolation does to the human psyche, *Seg* may be viewed as an invitation to reflect upon the fragility of our existence.

Ilha Grande is an island nestled in the Brazilian state of Rio de Janeiro ringed by beaches, vibrant rainforests, waterfalls, and caverns supporting Atlantic birds, amphibians, and cicadas. This fragile ecosystem depends on its diversity of life in order to survive. The improvisation duo *Broken Calligraphy* has collected binaural and ambisonic recordings from the island, sending the sounds through electronic resonators, spatializing them in synchronicity with a live graphic score. There is no hierarchical form in this collaborative work, which means the score can also follow or react to the sonic elements, providing an equitable creative space during performance.

As **improvisatory musicians** we actively engage contingency plans in order to balance feedback loops between ourselves and our instruments. Douglas Osmun has taken this idea a step further by developing an AI hub that analyzes socially embodied cognition, creating a sort of symbiotic animism that unites participating improvisors and machine.

Berk Schneider, trombone (berkschneider.com), serves as an advocate for the arts by cultivating research-creation projects that incorporate an interdisciplinary approach to technology and analysis of social meaning-making devices, promoting prescriptive methods that bring communities of musicians closer together. His collaborations are varied, having worked with musicians such as Joshua Bell, Josh Groban, conductors Valery Gergiev, Brad Lubman, Enno Poppe, Carlos Miguel Prieto, Helmuth Rilling, Robert Spano, composers Beat Furrer, Philip Glass, Helmut Lachenmann, Alvin Lucier, actor Alexander Fehling, the Akron, Firelands, and Houston symphonies, Ensemble Modern, Schauspiel Frankfurt, as well as creative director Heiner Goebbels. He is a graduate of Oberlin Conservatory, Rice University, Frankfurt University of Music, and has been a finalist and honorably mentioned in numerous international trombone competitions, including the Robert Marsteller Competition and Lewis Van Haney Philharmonic Prize.

Joseph Bourdeau is a composer, performer, and educator currently living in San Diego, California. Influenced by diverse artistic interests, his work blends music, theater, and humor, while often manipulating familiar sounds and situations in the pursuit of surreal new experiences. Particularly interested in theater, Joseph provided music for a 2018 production of *Mother Courage and All Her Children* at the Mandell Weiss Forum in La Jolla, and in 2019 presented his own monodrama *Songs from Patmos: Music for the End of the World*. Joseph holds bachelor's degrees in music education and composition from the University of South Florida, and a master's degree in composition from UC San Diego, where he is currently pursuing his Ph.D.

Erin Graham (she/they) is a composer of contemporary classical music and an active percussionist. A third-year PhD student in Composition at UC San Diego, Erin has worked with highly-regarded artists such as King Britt, Stalina Villarreal, Lee Vinson, Amy Williams, the New Jersey Symphony Orchestra, and the Houston Symphony. Erin's recent projects include a collaboration with Lee Vinson as part of Intersection's LISTEN project as well as projects with Frozen Earth percussion duo, trombonist Berk Schneider, and percussionists Yongyun Zhang and Rebecca Lloyd-Jones. In 2021, Erin was a composition fellow at the New Jersey Symphony Orchestra's Edward T. Cone Composition Institute, where they worked with Steven Mackey and Ludovic Morlot. Erin received Rice University's Paul and Christiane Cooper Prize in Music Composition for her orchestra piece, *Increase* in 2019. In 2015, Erin won an ASCAP Morton Gould Young Composer Award for her chamber work, *Five Poems of Edward Lear*. Erin's composition teachers include Lei Liang, Pierre Jalbert, Karim Al-Zand, David Liptak, Ricardo Zohn-Muldoon, Robert Morris, Carlos Sanchez-Gutierrez, and Patrick Long.

Michael Jones (he/they) is a percussionist based in San Diego, California. His creative and scholarly work focuses on performative cultural processes and the lyricism of embodied performance. They regularly appear with the percussion ensemble red fish blue fish, the William

Winant Percussion Group, and other contemporary music projects around southern California. He has performed on the LA Philharmonic's Noon-to-Midnight Festival, the Other Minds Festival, the Dog Star Orchestra Festival, the Vernon Salon Series, and the Hartford New Music Festival. He has completed residences at the Nief-Norf Summer Festival (Tennessee), the Darmstadt Courses for New Music (Germany), the Banff Centre for Arts and Creativity (Canada) and others. He can be heard on the Naxos, Edition Wandelweiser, and New World labels. They hold a five-year dual BM degree from the University of Hartford, where he studied with Benjamin Toth, and is currently a graduate student at the University of California, San Diego, where he studies with Steven Schick.

Nasim Khorassani (nkhorassani.com) is an Iranian composer and a PhD candidate in Music Composition working with Katharina Rosenberger and Marcos Balter at the University of California San Diego. She studied her second masters' with Andrew Rindfleisch and Greg D'Alessio at Cleveland State University. The University of Tehran was where she gained her first master's and studied composition with Mohammad Reza Tafazzoli, Kiawasch Saheb Nassagh, and Sara Abazari. Mainly as a self-taught composer, Nasim started composing at eight. However, her works did not receive any performance in Iran until 2016, when she moved to the United States. Since then, she has received various commissions from No Exit New Music Ensemble, Del Sol String Quartet, Patchwork Duo, Zeitgeist, and Loadbang. Nasim's music takes various approaches to resourcefulness, visuality, emotional connection, and Persian poetry.

Douglas Osmun is a composer of acoustic and electronic music concerned with performative physicality and social embodied cognition. The dichotomy of the physical and the sounding in his works are malleable and abstractable, forming the composed rubble from which new systems can emerge in a collaborative environment. His goal is to create performance ecosystems which generate intricate sounding networks between performers. More recently, this goal has been furthered through the incorporation of electronics guided by machine learning processes to dynamically construct and manipulate these performer networks in real time.

Osmun's music has been heard at the BGSU Graduate Conference in Music, the SEAMUS National Conference, the SCI National Conference, NYCEMF, and the Big Sky Documentary Film Festival. He has written works for Alarm Will Sound, the St. Louis Symphony Orchestra, SPLICE Ensemble, and UC San Diego's Palimpsest Ensemble. Osmun is currently pursuing his Ph.D. in Composition under the guidance of Marcos Balter at UC San Diego. Osmun holds degrees from Western Michigan University (B.M. in Music Composition), where he was named a Beulah and Harold McKee Scholar, and the University of Missouri (M.M. in Composition). Former private teachers of his include Lisa Renée Coons, Christopher Biggs, Stefan Freund, and Carolina Heredia.

Sang Song is a Korean-born composer based in San Diego, California. Sang’s music has been performed by Argento Chamber Ensemble (U.S.), Ensemble Musikfabrik (Germany), Ensemble Platypus (Austria), Ensemble Reconsil (Austria), Ensemble TIMF (Korea), Ensemble Mise-En (U.S.), and Wieniawski String Quartet (Poland), among others. He is a graduate of Columbia University (Ph.D. in Philosophy) and Yale Law School (J.D.), and his recent honors include a 2021 Fromm Commission by the Fromm Music Foundation at Harvard University and the 2022 Thomas Nee Commission by the La Jolla Symphony & Chorus. Sang is currently pursuing a Ph.D. in Composition at the University of California San Diego under the guidance of Professor Roger Reynolds.

Hailed as a musician with “flair and fury,” **Shaoai Ashley Zhang** (b. 1994) is active internationally and within the US as a concert soloist and a chamber musician. International performances include concerts in Russia, Germany, Switzerland, China, and Hong Kong. A strong advocate of contemporary music, Ashley has premiered over a dozen new compositions and worked with some of the most prominent composers today such as Helmut Lachenmann, Sofia Gubaidulina, and UnSuk Chin. A passionate exponent of chamber music and collaboration, Ashley has appeared with the UC San Diego Palimpsest Ensemble, HUB New Music, Alea III, The Callithumpian Consort, and NEC Contemporary Ensemble.

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