

IN THE NEWS



Composer Roger Reynolds inducted into the American Academy of Arts & Letters

Pulitzer Prize-winning Composer and UC San Diego Music University Professor [Roger Reynolds](#) was inducted into the American Academy of Arts & Letters

"Reynolds music draws from multiple sources and traditions, but is not bound by any of them. His creative palette includes chamber and electro-acoustic music, choral music and string quartets, song cycles and serialism, the past and the present, to forge new artistic paths." -George Varga of *The San Diego Union-Tribune*

Reynolds is the third faculty member at UC San Diego Music to be inducted following Distinguished Professors of Music [Chinary Ung](#) in 2020 and [Anthony Davis](#) in 2021.

[Read The San Diego Union-Tribune article.](#)
[Read the AP News article.](#)



Distinguished Professor Jann Pasler in Nice, France last spring



Interviewing in Dakar



Director of the Conservatory of Music and Prof. Pasler in Rabat

UC San Diego Distinguished Professor of Music Jann Pasler resumed her research project, presented research papers in many international conferences, and released a major article in open access

Since last summer, Distinguished Professor [Jann Pasler](#) has concentrated on the re-conception and restart of her research project financed by the European Research Council, "The Sound of Empire in 20th century Colonial Cultures: Rethinking History through Music," paused during the pandemic. At its core is the desire to dialogue with and train researchers in countries of the former French empire. Largely without university music departments, they have had little voice in their country's music history. As she can now hire them to work locally, avoiding the need for French visas, she spent her summer and fall mostly in Africa. This entailed recruiting, locating new archives, interviewing sources, and working with new team-members from Tunisia, Benin, Senegal, and Cambodia. Their research culminated in presentations at a November workshop on "Formation of the ear and musical education" during the colonial period.

In addition, Professor Pasler delivered four papers on her research at international conferences:

- **Sidi Bou Said, Tunisia:** "Creating a 'Sound Atlas' collaboratively: Hubert Pernot, Philippe Stern, Pathé, and Geuthner," *Musiques francophones et Circulation des Savoirs en Contexts multiculturels, Centre des Musiques Arabes et Méditerranéennes (CMAM)* (12 May 2022)
- **Venice, Italy:** "The Discourse of Ruins and Musical Archaeology: from France to North Africa," *Francophone Music Criticism, Palazetto Bru Zane* (12 July 2022)
- **Athens, Greece:** "Creolizing Research: Colonial Cultures as two-way 'Relation'," *Music across borders, International Musicological Society*, (23 August 2022)
- **University of Aberdeen, Scotland:** "Andalusian Music on Colonial Radio in North Africa: Uses, Purposes, and Meaning in Emerging Identities," *Creative and Artistic Encounters in the Western Mediterranean Conference* (6 September 2022)

A major article--the fruit of a decade's work--came out this fall in open access. It foregrounds her methodology inspired by Glissant's notion of "Relation" and emphasis on agency through music and music-making:

- "Co-producing Knowledge and Morocco's Musical Heritage: A Relational Paradigm for Colonial Scholarship," *Journal of North African Studies*, September 2022 (in gold open access), 1-47.



Sidi Bou Said, Tunisia

As Professor Pasler is always interested in talking with others about this research, you can reach her at jpasler@ucsd.edu. This quarter and next, she is teaching at UC San Diego.



The New York Times: "The Met Opera's New Season: What We Want to See"

The Met's season will begin in September and will feature the Met's first performance of UC San Diego Distinguished Professor of Music [Anthony Davis](#)'s "X: The Life and Times of Malcom X".

"The baritone Will Liverman will star in the title role, directed by Robert O'Hara ('Slave Play'). This production, from Detroit Opera, features Davis's rich and newly revised score, which ranges between Ellingtonian accents and Second Viennese School influences with verve to spare." - Seth Colter Walls

[Read The New York Times article.](#)

The Cincinnati Symphony Orchestra announces 2023-2024 Season featuring work by Anthony Davis

"In the 2023-2024 season, [Cincinnati Symphony Orchestra's Music Director Louis] Langrée and the CSO will give the world premiere of a new orchestral song cycle by Pulitzer Prize-winning composer Anthony Davis, whose piece You Have the Right to Remain Silent profoundly impacted Langrée when it was prepared for digital release during the fall of 2020."

[Read the Broadway World article.](#)



The San Diego Union-Tribune Review: "Vocal experimentation thrives in kallisti vocal ensemble concert"

Christian Hertzog of *The San Diego Union-Tribune* reviews the kallisti vocal ensemble's concert on Friday, February 24, 2023 in the Conrad Prebys Music Center, Experimental Theater. The graduate student group, directed by UC San Diego Distinguished Professor of Music [Susan Narucki](#), consisted of vocalists [Miguel Zazueta](#), [Mariana Flores Bucio](#) and [Natalia Merlano Gomez](#), percussionist [Mitchell Carlstrom](#) and contrabassist **Andrew Crapitto**.

[Read The San Diego Union-Tribune review.](#)



UC San Diego Chancellor's Distinguished Professor of Music Lei Liang's *A Thousand Mountains, A Million Streams* to premiere at Carnegie Hall

BMOP will be continuing its extended 25th Anniversary celebrations with a trip to Carnegie Hall. Featuring three works originally commissioned, premiered, and recorded by BMOP, "Play It Again" provides the capstone to the first 25 years of BMOP's mission.

Andrew Norman's *Play*, UC San Diego Chancellor's Distinguished Professor [Lei Liang](#)'s *A Thousand Mountain, A Million Streams*, and Lisa Bielawa's *In medias res* all receive their New York premieres on the historic Stern Auditorium/Perelman Stage in Carnegie Hall.

[Learn more on BMOP.](#)

Lei Liang's *Mongolian Suite* Premiered in Spain

On February 3, cellist Erica Wise performed the world premiere of Lei Liang's *Mongolian Suite* for solo cello at Servei Solidari, an organization dedicated to helping refugees adapt to their new life in Barcelona, Spain.

'Mongolian Suite (for cello, 2022) is a collection of Inner Mongolian songs, both arranged and imagined. Having studied with the renowned scholar Wulalji since my childhood, I learned songs that sing of mother's love, friendship, courage, skies and stars, horses,

mountains and grassland; I learned about home and what it means to be away from home – something we all can relate to. These songs have a special place in my heart.' - Lei Liang

[Learn more.](#)



The San Diego Union-Tribune Review: "Chinese visual artist and Chinese composer find boundary-crossing connection in Art of Elan program"

Luke Schulze of *The San Diego Union-Tribune* reviews Art of Elan and the Institute of Contemporary Art San Diego's joint event at ICA North in Encinitas that featured works by Lei Liang.

"Liang's 'Mother Tongue' is a fascinating electronic work made up of recorded fragments of Chinese conversations. These recordings — some of them dating from the 1950s — have been carefully manipulated and truncated, their disconnected phonemes darting about, evoking memories of Chinese restaurants and tea houses. While the musical themes of the piece are human and psychological as much as melodic, they evolve very much like they might in a work for instruments, broadening and spinning out their early motivic implications."

[Read The San Diego Union-Tribune review.](#)

Encinitas Advocate Review: "A starry night of music and art at ICA North"

"Liang's next piece, 'Gobi Canticle,' was totally different, inspired by songs a Mongolian teacher sang to him many years ago. He introduced it by saying: 'I remember what it felt like hearing him sing —so spiritual, so much about motherland and about missing home. Aren't we all looking for home? I use music to connect to the place where I'm from but also to where I am now—and to preserving our home on this planet Earth.'" - Lonnie Burstein Hewitt

[Read the Encinitas Advocate review.](#)



Paper by UC San Diego Music Professor Shlomo Dubnov, Computer Science & Engineering graduate student Vignesh Gokul, and IRCAM researcher Gérard Assayag published in the *Physical Sciences Forum*

"Switching Machine Improvisation Models by Latent Transfer Entropy Criteria" by UC San Diego Music Professor [Shlomo Dubnov](#), UC San Diego Computer Science & Engineering graduate student Vignesh Gokul, and IRCAM researcher Gérard Assayag was published in the *Physical Sciences Forum*.

In order to entail musical artificial intelligence (AI) with the ability to make musical decisions, researchers in UC San Diego and IRCAM came up with mathematical criteria for musical causality, i.e. how much impact or change a human musician performing in a human-machine duo can have on the machine's musical behavior. In the continuum of using computers as a tool or an instrument versus computer as a free autonomous agent, the causality measure is meant to outline the amount of joint interaction between natural and artificial intelligence in creative situations. The results of this work, also applicable in broader science areas, have been published in the *Physical Sciences Forum*.

[Read the paper.](#)

Cautiously Opt

David Borgo - *Cautiously Optimistic* (Highlights Reel)

David Borgo | “

Music and Embodiment Seminar Series Recording

UC San Diego Professor of Music David Borgo delivers several invited presentations based on the revised edition of his book, *Sync or Swarm: Improvising Music in a Complex Age*

UC San Diego Professor of Music [David Borgo](#) recently delivered several invited presentations based on the revised edition of his book, *Sync or Swarm: Improvising Music in a Complex Age*.

In November, David was guest speaker for the [Music and Embodiment Seminar Series](#) at The University of Birmingham, U.K., and in December he presented research to the [Comparing Domains of Improvisation](#) speaker series as part of the Presidential Scholars in Society and Neuroscience program at Columbia University in New York City.

David finished out the year by recording and releasing a new album of original compositions titled [Cautiously Optimistic](#). He is currently sailing with Semester at Sea.

Resident Advisor: "In King Britt's Blacktronika Class, Electronic Music Legends Become Educators"



Resident Advisor features an in-depth look into UC San Diego Music Assistant Teaching Professor [King Britt](#)'s Blacktronika: Afrofuturism in Electronic Music course at UC San Diego and the lasting impact it has on students of all majors.

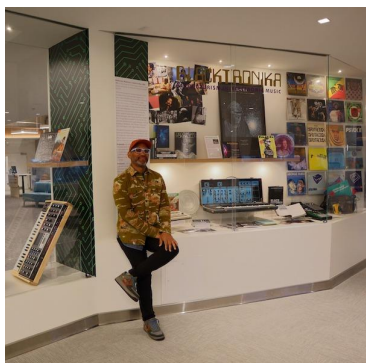
"At the beginning of every class Professor Britt defines Afrofuturism," she said. "Essentially, like the idea of Black Excellence in all facets. It made me feel like I can do anything that I want with my life. I don't have to wait for there to be a blueprint for it. If I can imagine it, I can go create that reality." - Tanya Hairston, senior in Psychology at UC San Diego

[Read more on Resident Advisor.](#)

Novation: "Blacktronika with King Britt"

"As an educator, King plays a key role in passing on his knowledge to the students in his classes who hail from around the globe to inform them of the impact on other aspects of black culture — socially and politically. 'My job as a professor and practitioner within the electronic music world since the late '80s is to make sure the new generation understands the importance of the original history and the struggles these communities went through to create and maintain this music as a form of resistance and clubs as safe spaces,' says King."

[Read more.](#)



King Britt curates Blacktronika exhibit for the UC San Diego Geisel Library

Hosted at The Nest at Geisel Library, this free exhibit shines a light on the UC San Diego course Blacktronika: Afrofuturism in Electronic Music. The course, created by Assistant Music Professor King James Britt, researches and honors the people of color who have pioneered groundbreaking genres within the electronic music landscape. Visit the library to view an assortment of Britt's course materials, a selection of electronica instruments and more.

The exhibition is open now and running until March 25.

[Learn more about the exhibit.](#)
[Resident Advisor](#) | [DJ Mag](#) | [MixMag](#)



UC San Diego Music Assistant Teaching Professor King Britt presents Moksha Black, featuring UC San Diego Music graduate student Joy Guidry at the Big Ears Festival

UC San Diego Music Assistant Teaching Professor [King Britt](#) presents Moksha Black, featuring UC San Diego Music graduate student [Joy Guidry](#), and Seth Parker Woods at the Big Ears Festival on March 30, 2023 in Knoxville, Tennessee.

"For this special Big Ears performance Britt presents the latest iteration of this new project. "Moksha Black," he says, "refers to Black Liberation through self-realization and spiritual awareness. Sonic communication with ancestral energy to clear space in the moment." He'll join forces with two of the most remarkable and original instrumentalists in contemporary music, cellist Seth Parker Woods and bassoonist Joy Guidry, who both double on electronics, creating richly textured, improvisatory lines that become crucial threads in a dense sonic fabric woven by Britt's electronic set-up."

[Learn more.](#)



Work by UC San Diego Music graduate student Akari Komura selected in the Call for Scores for June 2023 EarShot Readings with ACO and EarShot Choreography Workshop with The Next Festival of Emerging Artists

The Next Festival of Emerging Artists EarShot Choreography Workshop will explore pieces for string orchestra by EarShot composers Michael R. Dudley Jr., Emil Ernström, and UC San Diego Music graduate student [Akari Komura](#) with new choreography by The Next Festival of Emerging Artists Fellows (to be announced).

[Learn more.](#)

Music composed by Akari Komura to be performed at the Penn State International New Music Festival and Symposium

UC San Diego Music graduate student [Akari Komura](#)'s string quartet piece, *glistening ray* ["*kintsugi*"] will be performed by the Mivos Quartet at the Penn State International New Music Festival and Symposium on March 24, 2023.

[Learn more.](#)



UC San Diego Music doctoral candidate Alexander Ishov receives Flute Fellowship position with the Aspen Contemporary Ensemble

UC San Diego Music doctoral candidate [Alexander Ishov](#) has accepted the Flute Fellowship position with the Aspen Contemporary Ensemble.

The Aspen Contemporary Ensemble (ACE) functions as the ensemble in collaboration with the Susan and Ford Schumann Center for Composition Studies and performs music by prominent living composers and twentieth-century classics as well as new works by the Aspen Music Festival's student composers.

[Learn more.](#)



UC San Diego Music graduate student Michelle Helene Mackenzie releases new work "Orchid Mantis" in collaboration with Stefan Maier

Orchid Mantis is a collaboration between UC San Diego Music graduate student [Michelle Helene Mackenzie](#) and Stefan Maier. It is the first work of a project that investigates insect intelligence & imaginaries, tiny noise and psychoacoustics.

The composition was arranged collaboratively by Mackenzie and Maier in the artists' Vancouver studios between February-March 2020, and combines Mackenzie and Maier on modular synth, digital instruments, & field recording, with Mackenzie additionally on amplified objects and feedback.

Mackenzie and Maier debuted the piece at Deep Blue Studios on March 11, 2020, and performed the work at Centquatre-Paris on January 6, 2023 as part of INA-GRM's Live Electronics Series, curated by François Bonnet. It was aired on Radio France on January 29th.

[Learn more.](#)

[Listen on SoundCloud.](#)



Michelle Helene Mackenzie has completed two commissions for LA based artist, TJ Shin.

Malaria, Devouring Mother is an audio-textual work, as part of Shin's larger [Active Cultures](#) commission. Shin's lecture series began in March 2022 with *Food Material*. *Malaria, Devouring Mother* furthers Shin's explorations of histories of disease, the politics of contamination, and the contestation of 'Euro-American ecological imagination through constructed and disruptive micro-ecologies'.



In the production of the soundscape, Shin enlists composer Michelle Helene Mackenzie, whose arrangement combines electronics, digital instruments and the digital manipulation and sculpting of Shin's found sound and field recordings. With a background in electronics, performance, installation, and sound art, Mackenzie's work has been written about in relation to speculative methodologies (Haigh, 2018), polyphonic assemblage (White, 2019), and ecological fragilities (Bitter et al, 2021). Her 26-minute composition, *Post-Meridiem*, with artist Vanessa Brown (as part of their collaborative sound and sculpture installation, *Veils of a Bog* (2018)) explored a post-apocalyptic, decaying bog world inhabited by crickets, frogs, birds and multichannel, pulsing drones. Her collaborative OS project (2019-2021) is a speculative sound installation combining field recording from New Orleans, Gulu, New York City, Guatemala, Austin, Durham and Vancouver; in a contestation of the soundscape's conceit of representational 'realism', the quadraphonic sound work highlights moments of breakdown, interference, noise, and ecological fragility in field recording and soundscape "re"production.

Bringing together their shared interest in speculative ecologies, manipulated field recording, and noise, Mackenzie and Shin's composition provokes listening to a garden that "is the life of muddled waters, the shrapnel of drones, the hum of something not quite like you, and losing yourself to what can't be helped. The garden is an invitation to fall into someone else's rhythm—to listen between the lines of devotion, dispossession, and deviation. Without metaphor, the map, the garden—where does one lie?" (Anna Cho-Son). Shin's "Malaria, Devouring Mother is an audio guide to murky ecologies near and far: from a biology lab in Buffalo to the artist's studio in Los Angeles; from the pressure of hydraulic oil fracking to the puncture of a gene gun. The soundscape draws out the parasitic noise of extractive capitalism and the entwined politics of infection between body and geography, and it builds upon Shin's long-term explorations of the historical life of malaria as well as the politics of contamination. Reflecting on the internal rhythm of the parasite, which causes and manifests the cyclical nature of malaria, Shin presents a sonar oscillation between the contamination of pulse, human and non-human bodies, and the rippling legacies of colonialism."

For Shin's solo exhibition at the [Buffalo Institute for Contemporary Art \(BICA\)](#), Mackenzie transformed the original sound piece into a four-channel sound installation. As described by BICA, "The Vegetarian: the Swamp, the Swarm & the Cross presents a multi-sensory series of works animating the muddled

waters which confuse disease and cure, vow and ultimatum, body and spirit. Here, Shin takes up descent as an act of devotion, a meticulous methodology by which they re-visit and re-stage the historical life of malaria. As they sink into the malarial, we find ourselves examining the resounding life of scientist John MacCulloch (1773-1885), who named malaria and committed his life to the ailment; its botanical counterparts; carriers, and repellants of disease.”

[Learn more.](#)
[Listen to Malaria, Devouring Mother on SoundCloud.](#)



UC San Diego Music graduate student Natalia Merlano Gomez releases new virtual project "CINCO"

UC San Diego Music graduate student [Natalia Merlano Gomez](#) released her album *CINCO* in a digital format on Friday, February 3rd.

CINCO is part of a virtual creation residence and record of five new works written for Natalia Merlano Gomez by composers from different Latin American countries. The composers Macri Cáceres (Peru), Florencia Sirena (Argentina), Leidy Montilla (Colombia), Guilherme Ribeiro (Brasil), and Daniel Arango-Prada (Colombia) created pieces in which the main topic was women in Latin America. It was an invitation to think about women's roles from different perspectives. All the works are for voice and electronics in various formats, such as tape or live, using voice pedals. The project was released in video format last September and, since February 3rd, will be available on different streaming platforms. The Ministry of Culture in Colombia and Ibermusicas sponsored the project.

Listen to the album:
[Bandcamp](#) | [Spotify](#)



UC San Diego Music graduate student Timothy "Ill Poetic" Gmeiner's Independent Artist Entrepreneurship curriculum approved for accreditation by the state of California

UC San Diego Music graduate student [Timothy "Ill Poetic" Gmeiner](#)'s Independent Artist Entrepreneurship curriculum, "Idiot's Guide to Anarchy," was approved for accreditation by the state of California and will be available as a class at San Diego City College this Spring.

In 2019, Gmeiner began guest lecturing at various colleges, community centers and music festivals on the subject of independent artist entrepreneurship. These lectures and workshops developed into a curriculum geared to help provide both college students and under-resourced youth with an overview of the tenants, resources and options that exist in creating a sustainable and tangible self-governed career in the anarchic creative field of music. This curriculum was co-developed by his friend and collaborator, San Diego City College Digital Music Technology Dept. Chair Bob Kostlan.

On January 30, 2023, this curriculum made its debut at San Diego City College for the Spring 2023 semester as MUSIC 118: Music Entrepreneurship.

IMPORTANT NOTE: Gmeiner will not be teaching this version of the class, but the structure and principles are built from his initial model and workshops. He hopes to teach this as a summer class at UC San Diego in the near future as well as to continue offering workshops in festivals, colleges and community centers.

[Learn more.](#)



UC San Diego Ph.D. candidate Nasim Khorassani featured in Composers Now's IMPACT series

UC San Diego Ph.D. candidate [Nasim Khorassani](#) was nominated by Composers Now to be featured in their IMPACT series on January 3, 2023.

Each installment in the IMPACT series offers a composer the opportunity to reflect on one's creativity, influences, pathways, and responsibility as a living artist in our ever-changing world. Designed for the virtual space, every session shares a composer's essential thoughts directly with you, the audience, in the safety and comfort of your own place. These commentaries, interwoven with performance videos and other materials, articulate a creator's IMPACT.

[Learn more.](#)

UC San Diego Music graduate student Sergey Kasich performs for the opening exhibition "Viewpoints of Reality in the Multi-layered World" at Tokyo iCC



Photo courtesy of NTT iCC

On December 17, 2022, UC San Diego Music graduate student [Sergey Kasich](#) performed with Seira Ushida and Tomoko Hojo at the opening exhibition "Viewpoints of Reality in the Multi-layered World" at [Tokyo iCC](#), one of the oldest media arts centers in Japan. The performance combined virtual reality, reconstruction of an ancient Japanese music instrument from the Jomon period (10,000 – 300BC) and modern experimental electronic music interfaces. For his part, he used a prototype developed during Professor David Borgo's MUS 206 class and inspired by the UC grads strike.

[Learn more about the exhibition.](#)
[Read article about the opening.](#)

Сергей Касич

Sergey Kasich deliver his regular decadal lecture "Electronic music phenomenon: 20 years later" online for the first time

On December 29, 2022, Sergey Kasich delivered his regular decadal lecture "Electronic music phenomenon: 20 years later". The lecture is a public event that he has been doing every 10 years since 2002, where he outlines his current perception of electronic music as a phenomenon and reflect subjectively on changes that have happened in the last 10 years.

The lecture was previously done in the city of Sevastopool (Crimea) for live audiences. It went online for the first time this past December and the broadcast was done from the a 500 year old Buddhist Temple of Jodo Shinshu in Nagoya Japan.

The lecture is traditionally done in Russian, but auto-translation Close Captions are available on YouTube.

[Watch the lecture.](#)

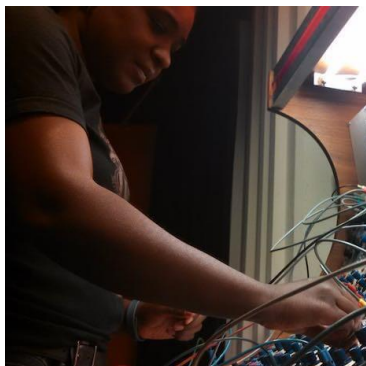


Radical Sounds Latin America publishes UC San Diego Music graduate student AM Medina's contribution to their Online Discourse Program

Radical Sounds Latin America publishes [AM Medina](#)'s contribution, "Listening for Trans* Latinx Lives," to their Online Discourse Program.

The online discourse program focuses on community building, and welcomes Latin American practitioners to share personal narratives of listening without rigorously adhering to academic sound theory, and its western canons and notions.

[Read the article.](#)



Yvette Janine Jackson, Ph.D. '17 brings Radio Opera Workshop to UC Irvine

Radio Opera Workshop is a scalable intermedia chamber ensemble established to perform the radio operas of [Yvette Janine Jackson, Ph.D. '17](#). The 60-minute concert features the U.S. premiere of *Left Behind*, part of a series of radio operas themed around the environmental and socioeconomic impact of space tourism on local communities near launch sites.

In addition to Jackson, the ensemble consists of UC San Diego Music associate professor [Amy Cimini](#), viola, graduate student [Joy Guidry](#), bassoon and voice, and alumni [Judith Hamann, D.M.A. '18](#), cello and [Tommy Babin, D.M.A. '21](#), double bass.

[Learn more.](#)



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Media Contact

Sherry An
Marketing & Promotions Coordinator
UC San Diego Music
(858) 822-0160
xuan@ucsd.edu

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we are driving innovation and change to advance society, propel economic growth and make our world a better place. Learn more at www.ucsd.edu

COVID-19 Update

Visit UC San Diego's Coronavirus portal for the latest information for the campus community. <https://returntolearn.ucsd.edu>

