

UC San Diego | Division of Arts and Humanities | Music

An Evening of Premieres

Winter Composition Jury Concert

Featuring collaborations between first year composition and performance graduate students

Thursday, January 17, 2019 – 7:30 p.m.

Conrad Prebys Concert Hall

Spate

Nathaniel Haering

Juliana Gaona, Oboe
David Aguila, Trumpet
Michael Jones, Percussion
Aleck Karis, Conductor

Windswept

Sang Song

Teresa Diaz de Cossio, Flute I
Alexander Ishov, Flute II
Rebecca Lloyd-Jones, Percussion

Two Muzzles and a Table of Bric-à-brac

Stephen de Filippo

David Aguila, Trumpet
Berk Schneider, Trombone
Rebecca Lloyd-Jones, Percussion
Aleck Karis, Conductor

Unknown

Nasim Khorassani

Teresa Diaz, Bass Flute
David Aguila, Trumpet
Ilana Waniuk, Violin

As Light

Zachary Konick

Alexander Ishov, Flute
Juliana Gaona, Oboe
Ilana Waniuk, Violin
Michael Jones, Percussion
Aleck Karis, Conductor



Jacques Zafra

Ilana Waniuk, Violin
Berk Schneider, Trombone
Michael Jones, Cymbals

The discussion session for this concert will begin tomorrow morning:
Friday, January 18th at 8:30 a.m. in CPMC 231.

Program Notes

***Spate* – Nathaniel Haering**

Spate refers to both its definition as a sudden or strong outburst as well as a rapid succession of events. Throughout the work, jarring virtuosic attacks contort with each non-linear iteration, contrasting and morphing with grinding unpredictable respites, exploring and dwelling on both the brazenly raucous and the desperately flickering quiet. As their proportions interact and twist overtime materials are identified and defined as much by their onset and tumultuous sustain as their staggered vulnerable dissipation or sudden termination.

***Windswept* – Sang Song**

“Föhnkrankheit” is a German word referring to the sickness allegedly caused by the Foehn wind. The Foehn winds are strong, warm and dry winds that descend in the lee of a mountain barrier. (This phenomenon is called *Chinook* or *Santa Ana* in North America.) In the Alps region of Germany, this wind is believed to cause headache, unrest, nervousness, insomnia, depression and other feelings of illness, and some even claim that suicide rates go up when the Foehn winds are blowing. While the verity of these claims doesn’t seem to be scientifically established, it is fascinating to imagine that wind could have such profound impact on humans—which is the idea that inspired this work.

This work is in two movements (performed without a break), each of which is entitled “Winds Wept” and “Windswept”, respectively. These movement titles are two different parsings of the same string of characters (i.e., w-i-n-d-s-w-e-p-t), and the music reflects this idea in one way or another. Also, the seemingly simple and innocuous gesture that opens the piece is magnified and amplified over time in changing contexts—which can be construed a metaphor for the Foehn winds’ surprising and potentially devastating effect on the human psyche.

***Two Muzzles and a Table of Bric-à-brac* – Stephen de Filippo**

Two Muzzles and a Table of Bric-à-brac sees the two brass instruments paired against the percussion. Acting together, the brass explore movement and abrupt choking of their mutes in the bell -- constantly stopping and changing the sound quality as the performer's pull their mutes in and out of their instrument. The percussion line features a tight setup of small objects which are struck and rubbed, creating moments of agitated unisons to which a dithered dialogue emerges.

***Unknown* – Nasim Khorassani**

Unknown is a metaphoric piece of the term known in Jungian psychology as the “shadow aspect”. The shadow aspect stays almost unknown to us, hidden deep down inside the subconscious, and when it appears we will be defenseless. Here I am sharing with you one of my most aggressive unknown shadows.

***As Light* – Zachary Konick**

As Light, for flute, oboe, violin, percussion; 2018-19, University of California, San Diego.



– Jacques Zafra

(2018) for violin, trombone and 8 cymbals



About the Composers

Nathaniel Haering is deeply interested in the use of live electronics to expand the artistic capabilities of traditional instruments and augment their timbral horizons while enriching their expressive and improvisational possibilities. This perspective is also highly influential and represented in the gestural power and extended sound worlds of his purely acoustic work. He has collaborated with and had works performed by Grammy Award-winning Vietnamese performer and composer Vân Ánh Võ, Trio Accanto, Ensemble Mise-En, Mivos string quartet, and members of WasteLAnd and Ensemble Dal Niente. Winner of the mixed media Award of Distinction from MA/IN festival in Matera, Italy and official runner up for the Tribeca New Music Award, Nathaniel's work can also be found on Volume 27 of *Music from SEAMUS*. Nathaniel's pieces have recently been featured at the International Computer Music Conference in Shanghai, China, and Seoul, South Korea, the Toronto International Electroacoustic Symposium in Toronto Canada, Noisefloor Festival at Staffordshire University UK, VIPA in Valencia Spain, WOCMAT in Taiwan, CMSS Festival in Seoul, South Korea, and SEAMUS 2018 Conference at the University of Oregon. Nathaniel is pursuing a PhD in Music Composition at the University of California San Diego. He recently completed his master's degree at Bowling Green State University where he studied with Dr. Elaine Lillios and Dr. Mikel Kuehn and previously received his bachelor's degree in composition from Western Michigan University where he studied with Dr. Christopher Biggs and Dr. Lisa R. Coons.

Sang SONG is a Korean-born composer based in San Diego, California. He is a graduate of Seoul National University (B.A. in Aesthetics), Columbia University (Ph.D. in Philosophy) and Yale Law School (J.D.). His principal teachers include Fabien Levy, Reiko Fütting and Jason Eckardt, and he has had master classes with Mark Andre, Georges Aperghis, Unsuk Chin, Brian Ferneyhough, Georg Friedrich Haas, Bernhard Lang, Klaus Lang, Fred Lerdahl, Tristan Murail and Mathias Spahlinger, among others. Sang's music has been performed in New York City (USA), Riga (Latvia), Seoul (Korea), Stockholm (Sweden), Vienna

(Austria), Vilnius (Lithuania) and Wroclaw (Poland), among other places. Currently, he is pursuing a Ph.D. in Composition at UC San Diego.

Stephen de Filippo is a new music composer from the regional South West of Western Australia. Now based in California, Stephen is currently undertaking graduate studies at The University of California - San Diego. Stephen's music explores the ideas of control and density in time-banned notation forms — exploring these interactions through a variety of chamber works that focus on unique instrumental pairings, and contemporary performance practice as a central device.

Nasim Khorassani (b.1987), is an Iranian composer, currently studying her PhD in Music Composition at the University of California San Diego. She studied her second master's with Dr Andrew Rindfleisch and Dr Greg D'Alessio at Cleveland State University. In Iran, she studied composition with Mr Mohammad Reza Tafazzoli and Mr Arman Noroozi, as well as Mr Siawasch Sahebnassagh and Dr Sara Abazari.

Zachary Konick is a composer, percussionist and hammered dulcimerist based in San Diego, California. He received his BM in music composition from the University of Maryland, and his MM in music composition at the University of South Florida. Zachary's work has received various prestigious performances by ensembles and soloists such as the Birmingham Contemporary Music Group, conducted by Oliver Knussen, the newEar Ensemble, the Quasar Saxophone Quartet, The Florida Orchestra, the JACK, Ethel and Spektral string quartets, Lee Hinkle, and Alice Weinreb. Konick is a PhD candidate at the University of California San Diego in music composition, where he has studied with Lei Liang.

Jacques Zafra

Jacques Zafra was born in Mexico City on December 8, 1986 and is currently a PhD student at the University of California San Diego (UCSD). Previously he did the “Meisterklasse” (post-master's) in composition with Claus-Steffen Mahnkopf at the “Hochschule für Musik und Theater” in Leipzig, Germany, where he also did his Master's. Before studying in Germany he studied in Mexico composition and music theory at the CIEM with Victor Rasgado and Enrico Chapela. In 2012 he was awarded with the Music Diploma in guitar performance from the Royal School of Music, London. He is founding member of the ensemble Tempus Konnex and founder of the YouTube channel “Mexican Scores” where he publishes video-scores of contemporary Mexican composers. His music has been performed in Mexico, Spain, the US, the Czech Republic, Switzerland, Portugal and Germany in festivals such as Darmstadt, the Wittener Tage für Neue Kammermusik, Tonlagen and the FIMNME (Mexico) and has been broadcast in Mexico, Germany, Hungary, Switzerland and Croatia. In 2016 his piece for alto recorder won the second place in the “New Recorder Music 2016 Composition Competition, from the Flauto Dolce the Association in Lausanne, Switzerland. In 2012 his piece “Xochitepec desde mi cuarto” was chosen to represent Mexico at the International Rostrum of Composers of UNESCO in Sweden. He was awarded with the Deutschlandstipendium (2015-2016) and has been also the recipient of two of the most important Mexican scholarships for musicians: Estudios en el extranjero 2013-15 and Jóvenes Creadores 2016-2017 (FONCA).

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David Espiritu, Jr. - theatrical production specialist
Caroline Louise Miller, composer - chimes