

UC San Diego | Division of Arts and Humanities I

Graduate Recital
Berk Schneider, *trombone*

Imposter Syndrome

May 20, 2019 – 7 p.m.

Experimental Theater,
UCSD Conrad Prebys Music Center

Esquisse Retouchee, incipit II (2002)
for solo trombone and kick drum

Johannes Staud (1974-)

Spazio Immergente (2015)
for trombone and soprano

Beat Furrer (1954-)

Barbara Byers, *soprano*

Fallacy (2019)
for partially-amplified solo trombone

Sang Song (1971-)

Facesplitter (2015)
for solo trombone

Nicholas Deyoe (1981-)

Three States (2019)
for electro-acoustic ensemble

Berk Schneider (1988-)

SElectOr, *electronics*

Dos-a-Dos (1988)
on trombone and flute

Vinko Globokar (1934-)

Alexander Ishov, *flute*

Spazio Immergente

heaven, with bound sublime,
encircles all enveloped, volatile as flame,
burst every bond, and dissipate and die:
lest heaven in thunders perish, and below
the baseless earth forsake us, downward urged:
and, loose and lifeless, man's dissevering frame,
mixed with the rushing wreck of earth and skies,
waste through all space profound; till nought remain,
nought, in a moment, of all now survey's, but one blank VOID, one mass of seeds inert.

Fallacy, a work for partially-amplified trombone solo, is inspired by *impostor syndrome*. First identified in 1978 by psychologists Pauline Clance and Suzanne Imes, impostor syndrome is characterized by a feeling of “phoniness”: those who suffer from it are haunted by the belief that they are “not intelligent, capable or creative despite evidence of high achievement” and, as a result, “live in fear of being ‘found out’ or exposed as frauds.”

In this work, a few remarks made by some of the figures appearing in Hans Christian Andersen’s *The Emperor’s New Clothes* are quoted. (While impostor syndrome is not something associated with the 1837 fairytale, it seems clear to me that the emperor and his ministers suffer from impostor syndrome of sorts as they are compelled to praise the non-existent clothes out of fear they would be exposed as either “incorrigibly stupid” or “unfit for the office” they hold.) *Fallacy* also quotes an excerpt from Gustav Mahler’s *Symphony No. 3*—whose trombone solos are often considered to be some of the pinnacles of the instrument’s repertoire—and a line from philosopher Daniel Dennett’s 2013 essay *The Self as the Center of Narrative Gravity*. — Sang Song

Barbara Byres

Barbara Byres grew up between the Himalayan and Appalachian mountains surrounded by folk songs, stories and community theater. She is a vocalist, composer and movement artist, and has studied music and dance in Indonesia, Turkey, Greece, and the UK. After attaining a Bachelor's degree in Performance Composition from Bates College, a year's intensive Balkan music study in Turkey and the SF Bay Area, a year studying in Bali and West Java with the Darmasiswa Scholarship and two years as a vocalist with Kitka (a Berkeley based women's vocal ensemble which specializes in contemporary folk operas and folk singing from Eastern Europe, the Balkans and Caucasus regions), Barbara is now working on a PhD in Music at the University of California, San Diego. She has created and performed in experimental operas at home and abroad. Barbara is interested in the phenomenology of storytelling, and integrates voice, movement and materials to create performance collaborations which explore historical perspectives, folk art practices, and existential questions of meaning and being.

Alexander Ishov

Equally at home on stage, baking a sourdough loaf, or skiing through the forest, Alex Ishov finds inspiration for his work from a wide range of life experiences. As a flutist and sound artist, Alex balances his classical orchestral training with a love for constantly evolving modern music. His musical aesthetic has been influenced by a wide range of artists, which include Radiohead, Gustav Mahler, Kendrick Lamar, KNOWER, Dmitriy Shostakovich, Alla Rakha, Brad Mehldau, Vulfpeck, Steve Reich, Donny McCaslin, and J.S. Bach. He is also inspired by visual mediums, from Viennese architecture, to the experimental films of Stan Brakhage.

Raised by Russian parents, Alex spent his childhood between Philadelphia, PA, and St. Petersburg, Russia (but at least he's upfront about his Russian ties!).

Before relocating to San Diego, Alex was active as a freelance performer, teacher, and translator in the New York City area. Alex maintains an in-home studio, and is increasingly in demand as a flutist for remote recording work.

He is currently pursuing a graduate degree in Flute Performance and Contemporary Music at the University of California, San Diego, and holds degrees from the Eastman School of Music and Interlochen Arts Academy. Alex is a Miyazawa Emerging Artist.”

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Berk Schneider

Berk's musical experiences have taken him across the globe, from Saint Peters Basilica, Vatican City performing a Mozart Mass under the direction of Helmuth Rilling to Carnegie Hall with Maestro Valery Gergiev and Ravel's Bolero. He has toured the Western Hemisphere extensively, teaching and performing in Argentina, Austria, Brazil, Colombia, Ecuador, Germany, Peru, Uruguay and the U.S.A. From the eerie perplexity of the Orange Show Monument nestled in Houston's East End to the Berlin Philharmonie, performances occur in venues ranging from abandoned bunkers, parks, and traditional concert halls. His collaborations are equally varied, having worked alongside musicians, Joshua Bell, Josh Groban, conductors Enno Poppe, Brad Lubman, Robert Spano, composers Helmut Lachenmann, Beat Furrer, Phillip Glass, actor Alexander Fehling, as well as actors and musicians from the Schauspiel Frankfurt, Staatstheater Mainz, Houston and Firelands Symphonies.

Berk has performed in the Darmstadt Summer Course and with Ensemble Modern in the Cresc Biennale Frankfurt, Klangspuren Festival Schwaz, the Kurt Weill Festival, Playsonic Festival, Hessischer Rundfunk radio broadcasts, and other projects. He loves to rock climb (sometimes with Barb) and sit on Black's Beach and think about how we all got here.

UCSD SElectOr Members

SElectOr is a group of graduate and undergraduate students from UCSD who love to make sounds. We get together every week to listen to each other and invent the most interesting electro-acoustic and synthesized sounds possible! Tonights members include: **Anqi Liu** is a human being living on the earth. She likes making noise and music; taking pictures and traveling around to get to know other humans. Sometimes a composer, a sound artist; often times a trouble maker. **Kevin Allen Schwenkler** is a San Diego-based performer, composer, and scholar. Voice and laptop are his primary instruments. Kevin is concerned with the aesthetics of social and ecological collapse. He explores these and related emergent collectivities in the field of desire through collaboration, improvisation, and scholarship.

Audience members are reminded to please silence all phones and noise-generating devices before the performance. As a matter of courtesy and copyright law, no unauthorized recording or photography is allowed in the hall.

UC San Diego is a non-smoking campus.
