

February 23, 2019  
7:00PM  
Conrad Prebys Concert Hall

**DMA Recital**

**Kathryn Schulmeister**  
**Double Bass**

Mantram

Giacinto Scelsi  
(1905-1988)

S. Biagio 9 Agosto ore 1207

Hans Werner Henze  
(1926-2012)

The wreck of former boundaries for solo contrabass

Aaron Cassidy  
(1976-)

Short Pause

Amores\* (2018)

Juan Campoverde Q.  
(1964-)

James Beauton, percussion

Short Pause

Pequeño vikingo\*\* (2016)

Wilfrido Terrazas  
(1974-)

House of Mirrors (Arr. Schulmeister)\*\*  
Phase 1  
299

Mark Dresser/Ed Harkins, Arr. Schulmeister  
(1989-)

Alexandria Smith, trumpet

\*world premiere

\*\*USA premiere

**The wreck of former boundaries for solo contrabass (2014-15)**

**Aaron Cassidy**  
(1976-)

*The wreck of former boundaries (2014-15)* for solo contrabass emerges out of a recent fascination with curves, arcs, bubbles, and foams, and foregrounds an undercutting and liquidation of the geometric, architectural, latticed methodology that has guided most of my work to date, particularly with regard to rhythm and its notation, and to the relationship between formal design and local-level decision making. It is a work that sets movement, energy, force, and velocity against various states of friction, resistance, viscosity, and elasticity. – Aaron Cassidy

**Amores (2018)**

**Juan Campoverde Q.**  
(1964-)

Juan Campoverde Q. is an Ecuadorian-American composer whose creative vision and work enriches the panorama of contemporary music by expanding our appreciation of the diversity of recent Latin American music and thought.

*Amores (2018)* for double bass and percussion is a piece which uses the rich palette of the sonorous resonance of the instruments to musically write the story of how the deepest forms of love create moments of communion, of separate beings becoming one. Within the piece the performers are called upon to vocalize an intimate musical line as an invocation to their personal beloved ones.

**Pequeño vikingo (2016)**

**Wilfrido Terrazas**  
(1974-)

*Pequeño vikingo (2016)* is an essay in composition-improvisation for solo contrabass player. The entire piece is written using a device called *Growth Modules*. These are platforms for improvisation. They contain certain material which acts as a *point of departure* to improvise, as the roots of a rapidly growing plant (the stems, leaves and flowers do not necessarily resemble the roots, but they stem from them). – Wilfrido Terrazas

**House of Mirrors, Arr. Schulmeister (2019)**

**Mark Dresser/Ed Harkins, Arr. Schulmeister**  
(1989-)

I have had the profound joy of meeting an incredible friend and collaborator here in San Diego, the one and only trumpeter and interdisciplinary artist extraordinaire, Alexandria Smith. In our first weeks of beginning our DMA program together, we discovered a recording of the unbelievably amazing *House of Mirrors* performed by UCSD faculty Mark Dresser (bass) and Ed Harkins (trumpet) from a concert they gave at UCSD in 2002, and we immediately knew that we needed to create a reimagination of this project. Mark and Ed generously shared their compositions with us and coached us in developing rhythmic dexterity while also encouraging us to use the pieces as an opportunity to develop our own unique vocabulary as improvisers.

I would like to thank my mentors, Mark Dresser and Wilfrido Terrazas, for their guidance with preparing this recital, my colleagues, Alexandria Smith and James Beaton, for graciously offering their time and talent, Juan Campoverde, for creating a beautiful addition to the double bass repertoire and for making the trip to San Diego, Jessica Flores, for her generous production expertise, and last but absolutely never least, my family for their unconditional support and love. -KS