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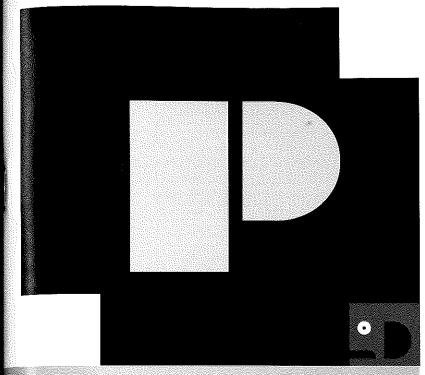
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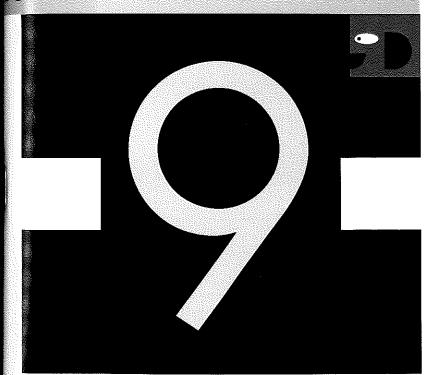
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COUSTIC MUSIC FESTIVAL



PROGRAM CONTENTS

Welcome	2
Credits	3
Schedule Overview	4
Ensemble-in-Residence: eighth blackbird	5
Featured Artist: Arthur Campbell	7
Installation: Suspension No. 3: Open Threads	9
Concert One	11
Concert Two	17
Concert Three	27
Paper Session	35
Concert Four	36
Concert Five	43
Concert Six	50

WELCOME

Welcome to the 2009 Third Practice Electroacoustic Music Festival at the University of Richmond. Now in its ninth year, the festival continues to present a wide range of music with technology. This year's festival includes works for flashlights, paper turntables, trampolines, contact microphones, and video, as well as works for traditional instruments. We are delighted to present eighth blackbird as ensemble-in-residence and clarinetist Arthur Campbell as our featured artist in a concert of works commissioned by him.

Third Practice is dedicated to the promotion and creation of new electroacoustic music and takes a special pleasure in presenting new works. This year's festival presents seven premieres including works by Rohan De Livera, Ted Coffey, J. Antony Allen, Kristine Burns, Richmond composer William Eldridge and UR alumni Heather Stebbins and Matthew McCabe. Another five works are being heard here just weeks after their premieres.

Festivals are collaborative affairs that draw on the hard work, assistance and commitment of many. I would like to thank my students and colleagues in the Department of Music for their participation, dedication and support; the staff of the Modlin Center for the Arts for their energy, time and encouragement; and the Cultural Affairs Committee, Walter Schoen and the Department of Theatre and Dance, the Dean of Arts and Sciences and the music department for providing financial support. I am especially grateful to Gene Anderson, chair of the music department, for his abiding commitment to the festival.



Sponsored by the Department of Music and the Modlin Center for the Arts at the University of Richmond with special thanks to the Cultural Affairs Committee and the Dean of the Arts and Sciences.

Benjamin Broening
Artistic Director

Matthew McCabe **Technical Director**

Mike Burns
Senior Associate Technical Director

Christopher Chandler
Joo Won Park
Heather Stebbins
Associate Technical Directors

Bill Luhrs

Technical Director, Modlin Center for the Arts

John Malinoski Graphic Design

Patrick Burns
Federico Ciner
Ari Corson
Louis DeSantis
Seth Fries
AJ Jaggi
Jake Morrison
Technical Assistants

SCHEDULE OVERVIEW

Friday, November 6, 2009

2 p.m. Concert One, Camp Concert Hall

Music of Chandler, De Livera, McCabe, Park,

and Stebbins

7:30 p.m. Concert Two, Camp Concert Hall

ensemble-in residence: eighth blackbird

Music of Adams, Broening, Mason, Reich, Saariaho,

Shatin, and Wohl

Saturday, November 7, 2009

10 a.m. Concert Three, Cousins Studio Theatre

Music of Allen, Burns, Burtner, Coffey,

Kapuscinski, and Waschka

11:30 a.m. Paper Session, Music Technology Lab (Booker 113)

Papers by Paul Elwood, Kristine Burns

and Colby Leider

1 p.m. Concert Four, Camp Concert Hall

Music of Elwood, Kojs, Lee, Lopez,

Waschka, and Zaki

4 p.m. Concert Five, Cousins Studio Theatre

Music of Eldridge, Frengel, Hallstrom,

Matthusen, Smith, and Waschka

7:30 p.m. Concert Six, Camp Concert Hall

Featured Artist: Arthur Campbell, clarinet

Music of Broening, Deluca, Dong, Hoffman, Leider,

Snyder, Stolet, and Wright

Installation: "Suspension No. 3: Open Threads" by Ted Coffey Booker Lounge, November 5-7, 2009

Tickets are not required for Third Practice events.

ENSEMBLE-IN-RESIDENCE

eighth blackbird
Tim Munro, flutes
Michael J. Maccaferri, clarinets
Matt Albert, violin & viola
Nicholas Photinos, cello
Matthew Duvall, percussion
Lisa Kaplan, piano

Grammy-winning **eighth blackbird** promises – and delivers – provocative and engaging performances to its burgeoning audiences. Combining bracing virtuosity with an alluring sense of irreverence.



Luke Ratra

the sextet debunks the myth that contemporary music is only for a cerebral few. The ensemble attracts fans of all ages to its performances and recordings, which sparkle with wit and pound with physical energy; it inhabits and explores the sound-world of new music with comfort, conviction, and infectious enthusiasm. eighth blackbird is widely lauded for its performing style - often playing from memory with theatrical flair - and for making new music accessible to wide audiences. The New York Times raved: "eighth blackbird's performances are the picture of polish and precision, and they seem to be thoroughly engaged...by music in a broad range of contemporary styles." Profiled in *The New York* Times and NPR's All Things Considered, the sextet has also been featured on Bloomberg TV's Muse, CBS News Sunday Morning, St. Paul Sunday, Weekend America, and The Next Big Thing, among others. The group is in residence at the University of Richmond in Virginia and the University of Chicago.

The sextet has appeared in Canada, Mexico, the Netherlands, and South Korea; at nearly every major chamber music venue in North America, with performances at Carnegie Hall, Alice Tully Hall, the Metropolitan Museum, Kennedy Center, Library of Congress, Cleveland Museum of Art, and La Jolla Chamber Music Society; and has been concert soloist with the Utah Symphony and the American Composers Orchestra. A summer favorite, the group took the reigns as Music Director of the Ojai Music Festival's 2009 season, and it has appeared several times at Cincinnati's Music X, the Great Lakes Chamber Music Festival, Caramoor International Music Festival, and Norfolk Chamber Music Festival, also performing at Tanglewood, New York's 20th annual Bang on a Can Marathon, and Bravo!-Vail.

Since its founding in 1996, eighth blackbird has actively commissioned and recorded new works from such eminent composers as Steve Reich, George Perle, Frederic Rzewski, and Joseph Schwantner, and has commissioned groundbreaking works from a younger generation (Jennifer Higdon, Stephen Hartke, Derek Bermel, David Schober, Daniel Kellogg, and Carlos Sánchez-Gutiérrez). The group was honored in 2007 with the American Music Center's Trailblazer Award and a Meet The Composer Award. eighth blackbird received the first BMI/Boudleaux-Bryant Fund Commission, was the first contemporary music group to win the Grand Prize at the Concert Artists Guild International Competition, won the 2000 Naumburg Chamber Music Award and the 2004 NEA/CMA Special Commissioning Award, and has received grants from BMI, Meet The Composer, the Greenwall Foundation, and Chamber Music America, among many others.

The ensemble is enjoying acclaim for its four CDs released by Cedille Records. The most recent - strange imaginary animals, released in November 2006 - won the 2008 Grammy Award for Best Chamber Music Performance, and has garnered an almost unprecedented number of rave reviews, both in the U.S. press and internationally. Absolute Sound wrote of the album: "Like the band itself, all the music is fresh, vibrant, exciting, and slightly addictive. ... I don't know what eighth blackbird has planned for the future, [but] whatever comes next, their track record strongly suggests that it will be great." What comes next - and has already been deemed great in the form of a Pulitzer Prize - is Steve Reich's Double Sextet, which eighth blackbird recorded in August 2009, for release by Nonesuch Records during the 2010-11 season.

The members of eighth blackbird hold degrees in music performance from Oberlin Conservatory, among other institutions. The group derives its name from the Wallace Stevens poem "Thirteen Ways of Looking at a Blackbird." The eighth stanza reads:

I know noble accents
And lucid, inescapable rhythms;
But I know, too,
That the blackbird is involved
In what I know.

Visit the ensemble's official Web site at **eighthblackbird.com** for more information.

*Matthew Duvall endorses Pearl/Adams musical instruments, and Vic Firth sticks and mallets.

Arthur Campbell, clarinet

Internationally acclaimed clarinetist, Arthur Campbell, has toured extensively throughout the U.S., Canada, Europe, and Asia, has performed in some of the world's most prestigious venues, and has a celebrated solo recording career.



Reviews in leading publications consistently rank Campbell as one of the

world's leading clarinet virtuosos. Campbell's recording. Brahms: Clarinet Chamber Music, on the German audiophile label Audite, won the Supersonic Award in Belgium, the Magnifique Award in France, and the Recomendado in Spain. About his Brahms American Record Guide writes "This [CD] is quite wonderful. Campbell, a Canadian native who studied with Robert Marcellus, is a terrific player...". Germany's Ensemble Magazine raves, "stirring for both heart and mind..." while Audiophile Audition states "potent rainy-day music... for ambiance, intimacy, and audiophile presence in your Brahms library, you need only acquire this fine disc." Opus magazine (France) writes "Campbell finds a beautiful instrumental balance for a musical message of remarkable expressive wealth." while Fanfare exclaims "exquisite playing" and, reflecting on clarinet playing of the past century. Fanfare sums it up with: "That brings us to the American school, which has managed to produce, in my opinion, the finest clarinetists of all—Stanley Drucker, David Shifrin, Richard Stoltzman, Harold Wright, and let us not forget Benny Goodman; and now Arthur Campbell can be added to this prestigious list." Campbell is booked to release an In Recital disc and an all Stamitz disc with Audite in the upcoming seasons.

In addition to his highly praised performances of the standard canon, Arthur Campbell is recognized as one of the leading champions of contemporary repertoire of his generation and has had pieces written expressly for him by some of today's most distinguished composers. This season's highlights include the premiere performances of two new clarinet concertos by Max Lifchitz and Ed Green in Merkin Hall with the North South Ensemble and five new electroacoustic pieces by composers Elizabeth Hoffman, Colby Leider, Benjamin Broening, Kui Dong, and Maurice Wright. A review in *The Clarinet* of his world premiere recording of Shulamit Ran's *Three Scenes for Clarinet*

states: "The performance of this work is exceptional. Campbell's tone, phrasing, and dynamic contrast really portray the essence of this piece, a work which will most likely become a standard in the clarinet repertoire." Campbell's live performances have been broadcast internationally on well over 400 radio stations, and on the worldwide broadcasts of the Web Concert Hall Series. Also in great demand as a master teacher, Dr. Campbell has presented at leading universities, conservatories, festivals and conventions in Great Britain, France, Germany, Italy, Hungary, Turkey, Estonia, Lithuania, China, Canada and the US.

Campbell has won numerous international and national competitions and received the Doctor of Music and Master of Music degrees from Northwestern University, where he studied with renowned clarinetist and pedagogue Robert Marcellus. Campbell holds the distinction of being one of only three people ever to have completed a doctoral degree as a student of the late Marcellus. A native of Canada, he now lives in Grand Rapids, MI with his wife, Dr. Helen Marlais, pianist and pedagogical author. Campbell is a Professor of Music at Grand Valley State University where he has built a thriving studio of clarinet students from around the globe.

[re]



→→→ everglade records, inc. announces the launch of **[re]**, a new multichannel DVD-Audio and DVD-Video commissioned by the **Third Practice Festival** at the University of Richmond. Composers were asked to reflect on, reinterpret, comment on, recompose or reconsider past musical compositional techniques, specific works, genres, styles, forms, and practices.

Invited composers include Stephen Vitiello, Benjamin Broening, Mark Applebaum, John Gibson, Larry Polansky, Mark Wingate, Colby Leider, Scanner, Kristine H. Burns, Matthew McCabe, Roberto Climent, Mason Bates, and Alessandro Cipriani.

http://www.everglade.org

INSTALLATION NOTES

Suspension No. 3: Open Threads (2007, rev. 2009) Ted Coffey and Rebekah Wostrel

Open Threads comprises a screen of 210 unique porcelain tiles onto which live video is projected, and an integrated sonic environment. The video is a treatment of the screen and its viewers, continually captured, analyzed, processed, and reprojected, a dynamic, mediated feedback loop. Kind and intensity of video processing are linked to color and especially to movement. The sonic environment proceeds from recordings of each tile, struck with mallets of different types at different dynamic levels. Selection of these samples, the details of their processing, and their placement in space are contingent upon analysis of movement. Four speakers placed behind the screen at each of its corners enable the impression that sounds emanate, particularly, from visually perturbed areas—and, in fact, it is from the tiles constituting any such area that the sound is sourced. [EJC]

* * *

Ted Coffey makes acoustic and electronic chamber music, multimedia pieces, interactive installations and songs. His work has been presented in concerts and festivals across the US and Canada, Europe and Asia. Coffey has performed with the Low Tones at Lincoln Center, and The Dust Bunny, a collaborative project with animator Grady Klein and composer Paul Lansky was released on the Ellipses Arts label's OHM+ the early gurus of electronic music. In Open Space, Newton Armstrong described Coffey's music as "subtle, weird and devoid of heroics. It's the kind of music that resonates for days after you've heard it, and its spaces and gestures continue to form into new and extraordinary. geometries." Coffey's writing on the aesthetics and social politics of transmissive networks in art have been honored with significant awards from the Josephine De Kármán and Andrew C. Mellon Foundations. He studied composition with a pantheon of composers at Dartmouth, Mills College and Princeton, from which he received his Ph.D. in 2005. He is currently an Assistant Professor at the University of Virginia, where he teaches courses in composition, music technologies, critical theory and pop.

Rebekah Wostrel received a B.A. in anthropology from Smith College and an M.F.A from Pennsylvania State University. Among numerous grants and awards she received a Fulbright Fellowship to research ritual Balinese terracottas and a Pennsylvania Council on the Arts Fellowship. Her ceramic work has been exhibited

internationally. She has taught courses in ceramics at Harvard, Princeton, and the University of Pennsylvania. Rebekah is an artist in residence at The McGuffey Art Center in Charlottesville, VA where she offers ceramics classes and workshops for all ages. In addition, she teaches Fundamentals of Design at Piedmont Virginia Community College in Charlottesville.

everglade records, inc. is a non-profit organization headquartered in Homestead, Florida, on the edge of Everglades National Park. Principals Kristine H. Burns and Colby Leider founded the company in 2005 to promote experimental sound and video art and distribute it to a broader audience. http://www.everglade.org

Friday, November 6, 2009 at 2 p.m. Camp Concert Hall, Booker Hall of Music

Concert One

Tocatta Joo Won Park

objects and contact microphone [ten minutes]

Joo Won Park, performer

Haiku* Rohan De Livera

two-channel electroacoustic music [six minutes]

The Spark of Opposites Christopher Chandler cello and electronics [eight minutes]

Heather Stebbins, cello

Color Shifts*

Matthew McCabe

I. Red Pipes

II. Green Voices

III. Blue Orchestra

two-channel electroacoustic music [twelve minutes]

the forgotten dialect of autumn* Heather Stebbins violin and electronics [ten minutes]

Jess Clough, violin

* World Premiere

PROGRAM NOTES

Joo Won Park, Tocatta

Tocatta is an improvisational piece for contact microphones and solid objects. The work aims to establish/augment the relationship between various acts of touching (scratching, hitting, rubbing, tapping, etc.) and listening in a rather hectic and nervous performing mood. [JWP]

Rohan De Livera, Haiku

Haiku is my attempt to evoke a sense of this most gentle form of poetry. It takes as a primary sound source, a recitation of the epic Japanese poem Oku no Hosomichi (The narrow road to the interior) by Matsuo Basho (1644 - 1694). The work was penned as he made an epic journey of around 1200 miles on foot through feudal Japan. The poet's travels in the text have since inspired many people to follow in his footsteps and trace his journey for themselves. In one of its most memorable passages, Bashō suggests that "every day is a journey, and the journey itself home". Basho is recognized as a master of brief and clear haiku. His poetry is internationally renowned, and within Japan many of his poems are reproduced on monuments and traditional sites. The singing voice is an additive synthesis instrument realized from the recitation of the poem with Spear software. Granular synthesis sounds were made with the Max/MSP patch Kenaxis. FM and resonant filter synthesis sounds were scripted in PureData. Haiku was mixed in stereo in Logic Studio. Additional sounds were made from recordings of ambiances in Tokyo Station, and the Shibuya crossing. [RDL]

Christopher Chandler, The Spark of Opposites

"Life is born only of the spark of opposites." -Carl Jung

Psychologist Carl Jung believed individuals to be a living system of opposites; conscious and unconscious, good and evil, rational and irrational. The tension created by the presence of opposites and the process of acknowledging both, he argued, was necessary to create any sort of forward momentum and resolution that would ultimately lead to personal growth and individuation. The Spark of Opposites is an exploration and embodiment of this process. [CC]

Matthew McCabe, Color Shifts

I. Red Pipes II. Green Voices III. Blue Orchestra

Color Shifts is the creative result of a year-long project on synaesthesia and sound-color isomorphism in music. This work uses the data gathered in a behavioral psychology experiment (where both musicians and non-musicians were asked to create matching pairs of colors and pitches) to construct filters that attempt to "tint" sound.

The resulting "color shift" facilitates timbral changes that connect time, pitch, space, and points of perception that drive the progress through the movements. Much in the same way that synaesthetes perceive sounds alongside colored photisms, this piece aims to create an environment that marries tone colors with mental imagery, and tries to reverse the process used by visual artists like Wassily Kandinsky, Georgia O'Keefe, and Paul Klee. [MM]

Heather Stebbins, the forgotten dialect of autumn

Autumn has always been my favorite season, both tangibly and metaphorically. I find that the colors, sounds, smells, and sensations of autumn invariably put my mind in a pensive state; it is in this state I am most inspired. the forgotten dialect of autumn reflects the season's ability to speak to me in this language of the senses. The electronic element represents the mysterious language, while the violin represents my personal reaction. The piece begins with the last few traces of summer and the turbulence of the changing seasons. The electronics and violin then settle into the contemplative condition of deep autumn. Finally, as the last few leaves fall, the electronics and violin enter a stark and quiet soundworld, reflecting autumn's last few breaths.

the forgotten dialect of autumn is written for and dedicated to the talented musician and my good friend, Jess Clough. [HLS]

ARTIST BIOGRAPHIES

Christopher Chandler

Christopher Chandler is a composer of acoustic and electroacoustic music. Recent projects and awards include the choreography of his music by the University of Richmond's University Dancers, a commission for a cello and electronics work, and first prize in the Austin Peay State University Young Composer's Competition for his piece



the resonance after... His music has been performed by eighth blackbird and at the Third Practice Electroacoustic Music Festival.

Christopher received his B.A. in music composition from the University of Richmond where he studied with Benjamin Broening and served as the Music Technology Specialist from 2008-2009. He is currently pursuing a Master of Music degree in music composition at Bowling Green State University where he is a teaching assistant in music technology and studying with Elainie Lillios.

Rohan De Livera

Rohan De Livera is a composer living and working in Colombo, Sri Lanka. His principal teachers were William Bolcom, Michael Daugherty, and Evan Chambers at the University of Michigan, Ann Arbor, from where he received a Masters degree in composition. He also studied with Thomas Wells, Michael Ruszczinsky, and Wilfred Josephs at the Ohio State University, from



Wilfred Josephs at the Ohio State University, from where he received a Bachelors degree in Music Theory and Composition.

Matthew McCabe

Matthew McCabe holds degrees from the University of Richmond and Bowling Green State University, and is currently finishing his Ph.D. in composition at the University of Florida under the direction of James Paul Sain. Apart from musical activities at University of Florida, he has also engaged in the study of music psychology



and neuroscience, collaborating with Dr. Jamie Reilly's Cognition and Language lab. His work on synaesthetic behavior in musicians was presented at the Society for Music Perception and Cognition Conference in 2009. This fall, Matt joined the faculty at the Schwob School of Music at Columbus State University, where he is

Visiting Assistant Professor of Music Technology. He has served as the technical director for Third Practice since its inception in 2001.

Heather Stebbins

Heather Stebbins (b. 1987) is a graduate of the University of Richmond where she studied music theory and composition under Benjamin Broening. She is also interested in philosophy and cello performance and has studied cello with Pei Lu of the Baltimore Symphony Orchestra and Nick Photinos of eighth blackbird. She was



a recipient of the IAWM Search for New Music 2007 Ellen Taaffe Zwilich Prize for her piece, Confessions, Reactions. She was also the winner of the 2008 University of Louisville Search for New Electroacoustic Music Competition for her piece, rush me to shadows. She was also a recipient of the University of Richmond's Roy Jesson Prize in Music (2009) and the David C. Evan's Award for Outstanding Achievement in the Creative Arts (2008). Her music has been performed at the Third Practice Electroacoustic Music Festival, the Florida Electroacoustic Music Festival, and the University of North Carolina at Greensboro New Music Festival. She is currently the Music Technology Lab Specialist at the University of Richmond.

Joo Won Park

Joo Won Park (b. 1980) is a composer/researcher of music within several genres. His music and audio applications have been featured in several conferences such as the Society for Electro-Acoustic Music in the United States Conference, Seoul International Computer Music Festival. and International Computer Music Conference, as well as in print in Electronic Musician and The Csound Book, He received M.M and Ph.D. in composition at the University of Florida, where he studied with James Paul Sain, Paul Richards, and Paul Koonce. He graduated from Berklee College of Music majoring in Music Synthesis and Contemporary Writing/Production under the direction of Richard Boulanger. Dr. Park was an associate director of Florida Electroacoustic Music Festival, and currently serves as an assistant professor of music at the Community College of Philadelphia. His music is available on the ICMC 2004 DVD. Spectrum Press, and Computer Music Journal.

PERFORMER BIOGRAPHY

Jess Clough, violin

Jess Clough is senior at the University of Richmond, with a major in Music and a minor in Business Administration. She has held the position of Concertmaster of the University Orchestra for the past three years, and is the



first violinist in the University of Richmond String Quartet. She will also be performing the Barber Violin Concerto, *Adagio* in December with the University Orchestra. Her violin teachers include Susanna Klein, Matt Albert, and Richard Amoroso. Jess has worked as the Marketing Intern for the Philadelphia Orchestra and is currently working at the Richmond Symphony as an Intern. After she graduates, she aspires to pursue a career in arts management, but plans to keep playing the violin and expanding her musical horizons.

Friday November 6, 2009 at 7:30 pm Camp Concert Hall, Booker Hall of Music

Concert Two featuring eighth blackbird

+ou- (plus ou moins) Daniel Wohl guartet and electronics [seven minutes]

changing light* Benjamin Broening sextet and electronics [eleven minutes]

Cello Counterpoint Steve Reich cello and pre-recorded tape [eleven minutes]

Cherry Blossom and Judith Shatin a Wrapped Thing: After Hokusai clarinet and electronics [eight minutes]

- pause-

Dark Waves

John Luther Adams

two pianos and electronics [twelve minutes]

two pianos and electronics [twelve minutes] Lisa Kaplan, piano Paul Hanson, piano

Laconisme de l'aile Kaija Saariaho flute and electronics [seven minutes]

Fast Break! Charles Norman Mason quartet and electronics [eight minutes]

*World Premiere of version with electronics

PROGRAM NOTES

Daniel Wohl, +ou- (plus ou moins)

The initial concept for this piece was to compose music that would be heard through a veil of noise. The idea came from waking up in the middle of the night with the television set turned to a "non-channel". The screen was mostly filled with black and white static, except for a faded image of what looked like an old couple dancing. The image would come in strongly and then recede into the static. [DW]

Benjamin Broening, changing light

changing light came out my experiences of the light in Estonia. Because of its relatively high latitude, the amount of daylight changes noticeably each day and the light has a special character. While not directly programmatic, this piece tries to evoke a sense of that constantly shifting quality of light.

The work was composed as an acoustic piece for the Tallinn-based group Ensemble U: in 2008. This performance is the premiere of the version with live electronics. [BPB]

Steve Reich, Cello Counterpoint

Cello Counterpoint (2003) is scored for eight cellos and can be played by a soloist with the other parts pre-recorded or by a cello octet. It is in three movements, fast, slow fast. The first and last movements are both based on a similar four-chord cycle that moves ambiguously back and forth between C minor and E-flat major. This harmonic cycle is treated extremely freely however, particularly in the third movement. As a matter of fact, what strikes me most about these movements is that they are generally the freest in structure of any I have ever written. The second, slow movement is a canon in E-flat minor involving, near the end of the movement, seven separate voices.

Cello Counterpoint is one of the most difficult pieces I have ever written, calling for extremely tight, fast moving rhythmic relationships not commonly found in the cello literature. The piece was co-commissioned by the Koussevitzky Foundation in the Library of Congress, the Royal Conservatory in The Hague and Leiden University, for cellist Maya Beiser. [SR]

Judith Shatin, Cherry Blossom and a Wrapped Thing: After Hokusai Cherry Blossom and a Wrapped Thing: After Hokusai (2004, rev 2006) was inspired by a print of the same name made by the extraordinary Japanese printmaker known as Hokusai (1760) - 1849). I encountered it in a sumptuous collection of his prints at the Otani Museum in Tokyo and was immediately struck by the subtle mystery of both its subject matter and execution. The subtle print showed a cherry blossom and a slight, opaque object next to it, wrapped in a sheer cover, twisted at the top. The cherry blossom speaks of the beauty and brevity of life; the wrapped thing of its ineffability. My composition, commissioned by clarinetist F. Gerard Errante for his CD *Delicate Balance*, is heard here in the version for clarinet and stereo electronics; it is also available in eight-channel audio. The electronics start by wrapping around the performer and audience, floating above, and over the course of the piece they descend into the deep. The clarinet part has the gentle quality of cherry blossoms drifting in a gentle wind. [JS]

John Luther Adams, Dark Waves

An earlier version of *Dark Waves*, for orchestra and electronic sounds, was commissioned and premiered by the Anchorage Symphony. This version (2007) for two pianos and processed tracks is a substantially new piece. As I composed *Dark Waves* I pondered the ominous events of our times: war and terrorism, intensifying storms and wildfires, the melting of the polar ice and the rising of the seas. Yet even in the presence of our deepening fears, we find ourselves immersed in the mysterious beauty of this world. Amid the turbulent waves we may still find the light, the wisdom and the courage we need to pass through this darkness of our own making. In it, the pianists ride the crests of an electronic "aura" composed of sounds derived from the acoustic instruments. Waves of perfect fifths rise and fall, in tempo relationships of 3, 5 and 7, cresting in a tsunami of sound encompassing all twelve chromatic tones and the full range of the pianos. [JLA]

Kaija Saariaho, Laconisme du l'aile

"Ignorant of their shadow, knowing of death only that immortal part which is consumed in the distant clamour of great waters, they pass and leave us and we are no longer the same. They are space traversed by a single thought." (Saint-John Perse, *Oiseaux*, XIII)

1982 marks a true point of departure for Kaija Saariaho's style, after several years spent studying composition in Helsinki and then in Freiburg. It was then that she discovered, in Paris, the tools for analyzing and synthesizing sound created by the studios at IRCAM, where she composed her electronic piece *Vers le blanc*. Kaija Saariaho found in computer-assisted music a tool that she was gradually to make her own, adapting it to the needs of her own language in order to develop, most notably, processes of

transformation of timbre which she had already explored in her first works. *Laconisme du l'aile* leaves the meaning of Saint-John Perse's complex language open, and concentrates on following its colours, made out of chiaroscuro vowels and sibilant consonants.

The poet's lines, recited by the flautist at the beginning according to a metrical scheme prescribed in the score, quickly dissolve into the sound of the instrument. Key noises, trills and flutter tonguing answer the consonants; blowing effects, breathy 'aeolian' sounds and multiphonics are enriched by sung or murmured vowels. A dialogue builds up, in an evocation at first purely instrumental, then reintegrating certain elements of the text. A palette composed of the various vocal and instrumental colours seems to be stretched on an axis of timbres going from the pure, clear sound of the flute to the rich, grainy human voice. It is on this axis that the architecture of the piece takes shape, whilst it gives free reign to the detail of the melodic gestures and rhythmic motifs. This continues right up to the last phrase of the poet's song and the final, hesitant soaring upwards, beyond which the faraway flute seems to disintegrate, in a last murmur.

There is nothing of realism here. Like the poet, the composer is in search of the momentum, the dynamics of flight, the space that belongs to the bird free of the weight of human consciousness. [KS]

Charles Norman Mason, Fast Break!

Fast Break! has been performed in Italy, Mexico and many areas of the US. It is one of my Hyper-Connectivism works. The word Connective refers to the idea of disparate parts working together towards a common goal. The term Hyper refers to on the one hand, the edge where great things happen; on the other hand to the point where at any moment, all could fall into disarray, the border right before chaos.

"Fast Break" is a basketball term signifying when there is a sudden race towards the end of the court. I wanted to write a piece that could capture the exhilaration of many parts, man and his machines, suddenly working together towards a common goal. Around the time I was looking for a title I came across a short essay by the poet Edward Hirsch writing about his poem "Fast Break." In that essay he writes, "I wanted a poem that could reclaim an instant of fullness and well-being, a moment of radiance propelled forward and given special poignance and momentum by a sudden feeling of loss*." I saw immediately that Hirsch's desire for his poem was similar to what I was trying to achieve with my

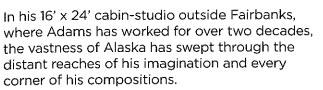
composition. Fast Break! was jointly commissioned by Luna Nova and Alejandro Escuer and the Onix Ensemble (Mexico). [CNM]

*Ecstatic Occasions, Epedient Forms; 65 Leading Contemporary Poets Select and Comment on Their Poems, University of Michigan Press, ed. David Lehman, 1996, p. 95

ARTIST BIOGRAPHIES

John Luther Adams

Did Alaska create John Luther Adams' music or did the music create his Alaska?





In turn, the NEA and Rockefeller Foundation grantee - whose music Village Voice critic and composer Kyle Gann describes as "beautiful, shimmering, vast, luminous, ecstatic" - has used any means necessary to communicate the power of the elemental forces he experiences daily.

Adams' methods have included percussion ensembles, Alaska Native voices, orchestral residencies, sound and light installations, and elegant prose writing collected in his book Winter Music. His music has been performed by Bang on a Can, the California E.A.R. Unit, and Percussion Group Cincinnati, among others.

Where Strange and Sacred Noise calls from chaos, other compositions evoke stillness and imperceptible movement. The Light That Fills the World is uncompromisingly gorgeous, rolling beds of tone crystallizing into atmosphere.

The site-specific *The Place Where We Go To Listen* creates music from data streams measuring the rhythms of night and day, the phases and positions of the moon, the changing sky conditions, seismic readings, and disturbances in the Earth's magnetic field.

In describing it as "an imaginary world that is connected directly to the real world, the larger world," Adams could be describing all of his work. Inside, one will discover that - just as much as Alaska - John Luther Adams' music is a real place, his evocations as unique as the Arctic sun.

Benjamin Broening

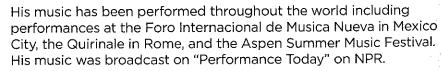
Benjamin Broening is a composer of acoustic and electroacoustic music. His commissions include works for the Charlotte Symphony, the Choral Arts Society of Philadelphia, the Band and Orchestral Division of Yamaha Corporation of America, the Arts Now Series at North Carolina State University, Ensemble U: (Estonia), Duo



Runedako, and Connecticut Choral Society among many others In the past few seasons his music has been performed in Japan. China, Singapore, Hong Kong, Estonia, Romania, Ukraine, France. Germany, Italy, Ireland, England, Scotland, Canada and across the United States A recipient of a Fulbright Fellowship, Broening has also received recognition and awards from the American Composers Forum, Virginia Commission for the Arts. ACS/ Andrew Mellon Foundation and the Presser Music Foundation, His music has been recorded on the Centaur, everglade, Equilibrium. MIT Press and SEAMUS record labels. A solo disc of his music performed by eighth blackbird was recorded in October 2008 and is in preparation. Broening is founder and artistic director of Third Practice Electroacoustic Music Festival at the University of Richmond, where he is Associate Professor of Music. He holds degrees from the University of Michigan, Cambridge University. Yale University and Wesleyan University.

Charles Norman Mason

Charles Norman Mason has received many awards for his compositions including the 2005 Rome Prize Award, the "Playing it Unsafe" commission award from the American Composers Orchestra, the International Society of Bassists composition award, the Premi Internacional de Composició Musical Ciutat de Tarragona Orchestra Music prize, a National Endowment of the Arts Individual Artist Award, and a Dale Warland Singers Commission Prize.



He has received commissions from the American Composers Orchestra, American Composers Orchestra, DUO 46, Miami String Quartet, Alabama Symphony Orchestra, the Gregg Smith Singers, the Dale Warland Singers, the Corona Guitar Kvartet (Denmark, Fairbanks Symphony Orchestra, the Lithium Quartet, ONIX (Mexico), Luna Nova, the Music Teachers National Association, Steinway Artist William DeVan, bassist Robert Black, violinist Karen Bentley Pollick, the New York Golliard Ensemble, and cellists Madeleine Shapiro, Craig Hultgren, and Jeffrey Solow, to name a few.

Mason was a composer-in-residence at the International Centre for Composers in Visby, Sweden, a resident composer at the Hambidge Center, the University of Alaska in Fairbanks, the ppianissimo New Music Festival in Bulgaria, and was sponsored by the Seaside Institute as a "Escape To Create" composer-in-residence at Seaside, Florida.

Dr. Mason is professor of composition at Birmingham-Southern College. He is executive director of Living Music Foundation, Inc. His website is www.charlesnormanmason.com.

Steve Reich

Steve Reich was recently called "...America's greatest living composer" (*The Village VOICE*), "...the most original musical thinker of our time" (*The New Yorker*) and "...among the great composers of the century" (*The New York Times*). From his early taped speech pieces *It's Gonna Rain* (1965) and *Come Out* (1966) to his and video artist Beryl Korot's digital video opera *Three Tales* (2002), Reich's path has embraced not only aspects of Western Classical music, but the structures, harmonies and rhythms of non-Western and American vernacular music, particularly jazz. "There's just a handful of living composers who can legitimately claim to have altered the direction of musical history and Steve Reich is one of them," states *The Guardian* (London).

Performing organizations around the world marked Steve Reich's 70th-birthday year, 2006, with festivals and special concerts. In October 2006 in Tokyo, Reich was awarded the Preamium Imperial award in Music. This important international award is in areas of the arts not covered by the Nobel Prize. Former winners of the prize in various fields include Pierre Boulez, Lucian Berio, Gyorgy Ligeti, Willem de Kooning, Jasper Johns, Richard Serra and Stephen Sondheim.

Born in New York and raised there and in California, Reich graduated with honors in philosophy from Cornell University in 1957. For the next two years, he studied composition with Hall Overton, and from 1958 to 1961 he studied at the Juilliard School of Music with William Bergsma and Vincent Persichetti. Reich received his M.A. in music from Mills College in 1963, where he worked with Luciano Berio and Darius Milhaud.

Kaija Saariaho

Kaija Saariaho is a prominent member of a group of Finnish composers and performers who are now, in mid-career, making a worldwide impact. Born in Helsinki in 1952, she studied at the Sibelius Academy there with the pioneering modernist Paavo Heininen and, with Magnus Lindberg and others, she founded the progressive "Ears Open" group. She continued her studies in Freiburg



Open" group. She continued her studies in Freiburg with Brian Ferneyhough and Klaus Huber, at the Darmstadt summer courses and, from 1982, at the IRCAM research institute in Paris-the city which has been her home ever since.

At IRCAM, Saariaho developed techniques of computer-assisted composition and acquired fluency in working on tape and with live electronics. This experience influenced her approach to writing for orchestra, with its emphasis on the shaping of dense masses of sound in slow transformations. Significantly, her first orchestral piece, *Verblendungen*, involves a gradual exchange of roles and character between orchestra and tape. And even the titles of her next, linked, pair of orchestral works, *Du Cristal* and ...á la Fumée – the latter with solo alto flute and cello, and both with live electronics – suggest their preoccupation with colour and texture.

Through IRCAM, Saariaho became allied with the French "spectralist" composers, whose techniques are based on computer analysis of the sound-spectrum of individual notes on different instruments. This analytical approach led her to the regular use of harmonies resting on long-held bass notes, microtonal intervals and a precisely detailed continuum of sound extending from pure tone to unpitched noise – all features of one of her most frequently performed works, *Graal théâtre* for violin and orchestra or ensemble.

Judith Shatin

Judith Shatin (www.judithshatincom) is a composer, sound artist, community arts partner and educator. She is William R. Kenan, Jr. Professor at the University of Virginia, where she founded and directs the Virginia Center for Computer Music. A timbral explorer, she composes in genres ranging from chamber, choral and orchestral to digital and multimedia. Inspirations range from the sounding world to the visual arts and dance. She is as likely to include the sounds of animal calls or those of a local weaver as she is to call upon acoustic instruments, using both traditional

and extended techniques. A recipient of four NEA Fellowships. Shatin has been honored with awards from the American Music Center, Meet the Composer, the New Jersey State Arts Council and the Virginia Commission for the Arts, among others. A two-year retrospective of her music was sponsored by the Lila Wallace - Readers Digest Arts Partners Program, culminating with the premiere of her folk oratorio, Coal, scored for chorus, Heritage instruments, synthesizer and electronics, Shatin's music is performed worldwide and at festivals such as the Aspen, BAM Next Wave, Grand Teton, Havana in Springtime, and West Cork Festivals. Twice a fellow at the Rockefeller Center in Bellagio, Shatin has also held residencies at Bramshaus, La Cité des Arts, the MacDowell Colony, and many others. Her music is widely recorded, with CD's devoted to her music on Innova (Dreamtigers) and Capstone (Piping the Earth), and an upcoming Innova CD of her music for violin/electronics and violin/piano with the Borup/Ernst duo. Called "highly inventive... on every level; hugely enjoyable and deeply involving (Washington Post), her music has been commissioned by the McKim Fund of the Library of Congress, the Kronos Quartet, the Dutch Hexagon Ensemble, the National and Richmond Symphonies, and many others.

Daniel Wohl

Daniel Wohl (1980) is a Paris-born composer based in Brooklyn who writes for a variety of instruments that range from computers and slide whistles to orchestras, chamber ensembles and string quartets. He has worked with groups such as the California E.A.R Unit, the Calder Quartet, St Luke's Chamber Ensemble, as well as the American Symphony Orchestra, and his music has been played at venues such as Carnegie Hall, Symphony Space, and the Dia Beacon.

Daniel is committed to the music of today's young composers, and as co-founder of the TRANSIT ensemble he has commissioned and presented pieces by emerging composers from around the world. Also active as an educator, Daniel teaches courses in composition, orchestration, and theory at Sarah Lawrence College. Recent events include the premiere of a New York Youth Symphony Chamber Series commission at Carnegie Hall, a new work for the Calder string quartet as part of the Carlsbad Music Festival commission, performances by pianist Vicki Ray at Mass MoCA and TRANSIT for the MATA Interval Series. In 2008, he was a featured composer in Da Capo's Sonic Youth at Symphony Space concert, and St Luke's Chamber Ensemble 2nd Helpings series

at the Chelsea Art Museum and the DIA, Beacon. In 2009 Daniel was a recipient of a Commission Music USA / Meet the Composer grant to compose a new piece for TRANSIT, as part of a one month residency with the Diapason Gallery in Brooklyn. Other awards, recognition and/or grants have come from ASCAP (Young Composer Awrads 2008 & 2009), Music Now, Meet the Composer (2007), Music IX, Society for New Music, ASCAP Plus, NY Look & Listen, the Definiens Project, NY Youth Symphony First Music, and the Brooklyn Arts Council among others. Daniel is also actively involved in writing for independent film, and his scores have been heard in theaters across France and on PBS.

Daniel holds degrees from the University of Michigan School of Music (M.M), studying with Bright Sheng and William Bolcom, and from Bard College (B.M) where he studied with Joan Tower. In 2007 he received a fellowship to attend the Bang on a Can Summer Institute where he worked with Julia Wolfe, David Lang, and Michael Gordon.

PERFORMER BIOGRAPHY

Paul Hanson, piano

Pianist Paul Hanson has been acclaimed for his "dextrous authority" (Los Angeles Times), "relentless tension and drama" (The Virginian-Pilot), and the San Antonio Express-News wrote that that "Hanson's tender singing line, intelligent phrasing and total magisterial command



made this a distinguished performance." He holds degrees from Washington State University, the University of Southern California and University of Oregon, and has studied with Daniel Pollack, Leonard Stein, and Victor Steinhardt.

A noted interpreter of contemporary music, his solo repertoire includes the complete music of Schoenberg, repertoire of Ives, Stockhausen, Boulez. Ligeti and Carter, and his numerous chamber performances include the works of Mario Davidovsky, Joan Tower, David Froom, William Bolcom, Ann Callaway, Lukas Foss, Michael Torke, Morton Feldman, Pierre Boulez, Ned Rorem, George Crumb, Robert Stewart, Stephan Prock, Benjamin Broening, Richard Danielpour, Oliver Knussen, and John Adams. Dr. Hanson has served as Assistant to the Archivist of the Arnold Schoenberg Institute, and is currently on the music faculty at the University of Richmond. This past summer he was a Guest Artist at the 2009 Summer Institute for Contemporary Performance Practice, held at New England Conservatory.

Saturday November 7, 2009 at 10 a.m. Cousins Studio Theatre

Concert Three

Drv Cell*

J. Anthony Allen

saxophone and video [seven minutes]

Michael Straus, saxophone

Arie L. Stavchansky, video

Clementine Variations

Rodney Waschka II

two-channel electroacoustic music [one minute]

Tetralemma*

Ted Coffey

saxophone and video [ten minutes]
Michael Straus, saxophone
Mike Houston, drawings
Eric Knisley, animation

Mondrian Variations

Jaroslaw Kapuscinski

video [nine minutes]

(dis)Locations

Matthew Burtner

saxophone and video [twelve minutes]

Matthew Burtner, saxophone

Michael Straus, saxophone

The water moves*

Kristine Burns

trampolines [seven minutes] children from Sabot at Stony Point School

*World Premiere

PROGRAM NOTES

J. Anthony Allen, Dry Cell

Dry Cell was commissioned by Michael Straus and a consortium of saxophonists for his "What are you looking at?" concert series. The piece centers around a futuristic old-west environment, when all that is left in the world is batteries. [JAA]

Rodney Waschka II, Clementine Variations

Clementine Variations is the fourth interlude from the chamber opera Saint Ambrose, which is based on the life of Ambrose Bierce. The source material for this short work is the singing voice of the then eight-year-old Andre Kurepa Waschka. The coda is provided by his, at that time, four-year-old sister, Lana Kurepa Waschka. [RW]

Ted Coffey, Tetralemma

Tetralemma is a composition in four parts for tenor saxophone, live-interactive and fixed electronic sound. The music is realized coincidentally with a video by Mike Houston (drawings) and Eric Knisley (animation). The composer is grateful for their work's weirdly cosmic inspiration—and for the profound musicianship, patience and good cheer of Michael Straus, for whom the piece was made. [ETC]

Jaroslaw Kapuscinski, Mondrian Variations

The art of Piet Mondrian (1872-1944) is known for its ultimate simplicity and pure abstraction. His language became so close to music that the artist himself described it with such musical terms as counterpoint, rhythm, syncopation or harmony. The video is based on five of Mondrian's paintings, which are transformed, deconstructed and reconstructed as in a musical variation form. Visual and musical events are linked to create an integrated audio-visual composition. The piece consists of three variations: *Moderato, Lento* and *Boogie-Woogie*. [JK]

Matthew Burtner, (dis)Locations

(dis)Locations (2007) explores the musical instrument as a displaced terrain. A saxophone was disassembled and its parts were physically scattered about the Virginia forest. The video documents the discovery, gathering and reassembly of the instrument from dislocated fragments in the fall leaves. Audio dislocation mirrors this process by relocating the listener inside the body of the fractured saxophone. The instrument was recorded listening to itself by playing one saxophone at

another and recording the sound of the first saxophone from the inside of the second. Like the disassembled saxophone, these sounds were then cut into thousands of small loops. Using the body of the instrument in this way, (dis)Locations questions issues of embodiment and (dis)placement. (dis)Locations was commissioned by Michael Straus. [MB]

Kristine Burns, The water moves

The water moves is an interactive sound piece for children inspired by the following words of ecologist Marjory Stoneman Douglas in The Everglades: River of Grass:

"Then in a sudden chill the rain may shut down in one long slashing burst in which even hailstones may bounce like popcorn against all that darkening land. Then the rain has moved away and the sun flashes again." [KB]

ARTIST BIOGRAPHIES

J. Anthony Allen

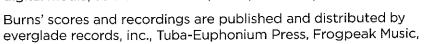
J. Anthony Allen (b. 1978) is a prolific composer of both acoustic and electronic music. He has worked with many forms of interactive media including audio, video, installation and dance. His music has been performed throughout the United States and Europe, including Denmark, the Netherlands, Hungary, the Czech Republic,



France and Italy. He holds numerous awards for his music, both academic and artistic. He is a professor of composition at McNally Smith College of Music in St. Paul, Minnesota. More information can be found at www.janthonyallen.com.

Kristine Burns

Composer and author Kristine H. Burns currently serves as Associate Dean of Cultural Affairs for the College of Architecture + The Arts at Florida International University in Miami. As the owner and editor of WOW/EM, Women On the Web/ElectronMedia (http://music.dartmouth. edu/~wowem), she has created an award-winning educational web site for young women interested in creative digital media, as well as science, math, and computers.



and Seeland Records. Her book *Women and Music in the US Since 1900: an encyclopedia* (Greenwood, 2002) was "enthusiastically recommended for large public libraries and music libraries," because "no other source so comprehensively covers American women and music simultaneously" (Library Journal). The encyclopedia has won numerous awards, including the *Library Journal* Best Reference Source, 2003; *CHOICE: Current Reviews for Academic Libraries*, Outstanding Academic Titles, 2003; and Association of Research Colleges and Libraries, "Most Essential Work," 2002–2003.

She is a member of the College Music Society (CMS), International Computer Music Association (ICMA), the International Alliance for Women in Music (IAWM), and the Society of Electro-Acoustic Music in the United States (SEAMUS), for which she served as editor of Journal SEAMUS and was elected president in 2008. Her music has been described as "offbeat," "humorous," and "striking." Often integrating digital audio and video in her compositions. Burns considers herself an intermedia artist. Her compositions have been performed throughout North and South America. Europe, and Asia, including the 2003 International Festival of Women in Music (Seoul), the Third Practice Festival (Richmond.) VA), the Florida Electro-Acoustic Music Festival (Gainesville), the Helsinki Museum of Art, the International Society of Bassists, the International Congress of Women in Music (Vienna), the FUTURA Festival (Drome, France), the Birmingham Art Music Alliance, and SEAMUS and SCI National Conferences.

Matthew Burtner

Matthew Burtner (www.burtner.net) creates sound art performance works exploring noise-based musical systems, ecoacoustics, and (dis)embodiment theory. He composes for a wide range of musicians and ensembles, and for his own groups MICE (Mobile Interactive Computer Ensemble) and Metasax & DRUMthings. First prize winner of the Musica Nova International Electroacoustic Music Competition, and a 2009 Howard Brown Fellow of Brown University, Matthew Burtner's music has received honors and awards from Bourges, Gaudeamus, Darmstadt, Prix d'Ete, Meet the Composer, ASCAP, Luigi Russolo, American Music Center, and Hultgren Biennial competition.

Burtner's music has been presented widely, at festivals and venues throughout North America, Europe, Africa and Asia. Among recordings for DACO (Germany), The WIRE (UK), MIT Press (US), Innova (US), Centaur (US), EcoSono (US), and Euridice (Norway), his music appears on three critically acclaimed solo recordings:

Portals of Distortion, Metasaxophone Colossus and Signal Ruins. His 2008 Signal Ruins sound art-works DVD was described by London's Further Noise as a dissonant, ecstatic anti-chorus of metallic shrieking, stresses, and crackle... cementing this audiovisual project as a most trenchant experience in ritual."

He has conducted major artist residencies at IRCAM/Centre-George-Pompidou, Paris; Banff Centre for the Arts, Banff; Phonos Foundation/Pompeu Fabra Universidad, Barcelona; Musikene, San Sebastian; Cite des Arts, Paris; and the University of Washington.

Burtner spent his early childhood in a small village on the Arctic Ocean of Alaska, and on fishing boats on Alaska's Southwest coast. He studied philosophy, composition, saxophone performance and computer music in Australia, Santa Fe, New Orleans, Paris, Barcelona and Palo Alto. He is now Associate Professor with tenure at the University of Virginia, Director of the Interactive Media Research Group (IMRG) and Associate Director of the VCCM Computer Music Center.

Ted Coffey

Ted Coffey makes acoustic and electronic chamber music, multimedia pieces, interactive installations and songs. His work has been presented in concerts and festivals across the US and Canada, Europe and Asia. Coffey has performed with the Low Tones at Lincoln Center, and *The Dust Bunny*, a collaborative



project with animator Grady Klein and composer Paul Lansky was released on the Ellipses Arts label's OHM+ the early gurus of electronic music. In Open Space, Newton Armstrong described Coffey's music as "subtle, weird and devoid of heroics. It's the kind of music that resonates for days after you've heard it, and its spaces and gestures continue to form into new and extraordinary geometries." Coffey's writing on the aesthetics and social politics of transmissive networks in art have been honored with significant awards from the Josephine De Kármán and Andrew C. Mellon Foundations. He studied composition with a pantheon of composers at Dartmouth, Mills College and Princeton, from which he received his Ph.D. in 2005. He is currently an Assistant Professor at the University of Virginia, where he teaches courses in composition, music technologies, critical theory and pop.

Jaroslaw Kapuscinski

Jaroslaw Kapuscinski is an intermedia composer and pianist whose work has been presented at New York's MOMA, ZKM in Karlsruhe, Museums of Modern Art Palais de Tokyo and Centre Pompidou in Paris, National Reina Sofia Museum in Madrid and many other venues. He has received numerous awards among else at the



UNESCO Film sur l'art Festival in Paris (1992), VideoArt Festival in Locarno (1993, 1994), Festival of New Cinema and New Media in Montréal (2000). Kapuscinski graduated from Academy of Music in Warsaw and University of California, San Diego. Currently he teaches composition and intermedia at Stanford University.

Arie Stavchansky

Immersed in film, video, and interactive media for more than a decade. Arie Stavchansky has earned the titles of artist, designer. educator, and director. Capitalizing on his passion for creative problem solving. Arie is credited with numerous industry awards and honors. His professional credits include, among others. visual effects artist for Audioslave's "Doesn't Remind Me" music video: digital compositor for McDonald's "I'm lovin' it" television ad campaign; keyframe animator for Stouffer's and Walgreens' televisual identities: producer and director of Intersection (2003) and Graveshift (2004), experimental music videos that introduced a novel technique for rendering photorealistic water droplets on glass surfaces. His experimental video work has screened at international venues, and his illustration and graphic renderings have been shown at local establishments in Austin, Texas and Chicago, Illinois.

Rodnev Waschka II

Rodney Waschka II, composer, is best known for his algorithmic compositions, his unusual operas and his theater pieces. He frequently composes for traditional ensembles. An expert in computer music, his works often include electronic computer music or other media: visuals, theater, or poetry.

His most recent recording is a compact disc of string quartets and other pieces on the Capstone label. The CD, Music for Strings, was recorded by the Nevsky String Quartet of Russia. His work has been presented worldwide and supported by numerous grants and commissions. His music is recorded on the Capstone, IRIDA, Centaur, and AUR labels based in the USA, the Ama Romanta, Candy Factory, and Plancton labels based in Portugal, and the

PeP label based in Canada. His music is published by Borik Press (Raleigh) and American Composers Editions (New York City).

Waschka is Professor of Arts Studies at North Carolina State University where he directs the Arts NOW Series.

PERFORMER BIOGRAPHY

Michael Straus

Amsterdam-based saxophonist Michael Straus (www.mstraus.net) is responsible for the commissioning and premieres of over seventy compositions and can regularly be seen collaborating with composers, visual artists, turntablists, conductors, dancers and other instrumentalists around the world. His extensive performance career has led to concert appearances throughout the United States, Canada, Portugal, the United Kingdom, Germany, France, the Netherlands, Italy and Ireland. He is founder of the multimedia performance and commissioning project What are you looking at? and regularly performs with the chamber ensembles quux, portals of distortion and rare degree.

Upcoming highlights from his 2009-2010 concert season include solo shows at the University of California at Berkelev's CNMAT, Stanford's Cantor Arts Center, Richmond's 3rd Practice Music Festival, the University of the Pacific Conservatory of Music. Miami's Harold Golen Gallery of Art and Amsterdam's Karnatic Lab. In November of 2009 he will premiere and tour a program of thirty short new works for two saxophones and electronics through his home state of Louisiana with saxophonist Griffin Campbell. As an improviser, Michael will perform at San Francisco's Luggage Store, the University of Virginia's CCT Forum on Electroacoustic Improvisation and Deg Haag's Loos Foundation. In February of 2010 he will give a lecture on contemporary saxophone techniques and trends at Yale University's Music and Technology Lab. His duo rare degree with Dana Jessen will premiere seven new works for saxophone(s), bassoon and various forms of electronics, making over a dozen appearances throughout the United States and Europe.

Michael is an Enrico Di Giovanni Scholarship Recipient and winner of several other accolades including an American Composers Forum Encore Grant, two Peabody Career Development Grants and a Helen Gold and Derryl Haymon Scholarship. His recordings as a performer, composer and improviser can be heard on

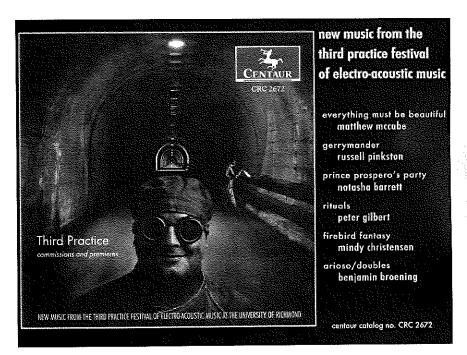
SEAMUS, New Tertian and The Walter's Art Museum record labels along with a forthcoming release on Innova Records. He is the recent recipient of a Fulbright Fellowship for studies and research in Amsterdam and and holds M.M. degrees in saxophone performance and computer music from the Peabody Conservatory of the Johns Hopkins University and a B.M. from Louisiana.

Sabot at Stony Point

The students who perform in Kristine Burns' interactive piece, The water moves, attend Sabot at Stony Point, an independent school for children in preschool through 8th grade.

Sabot at Stony Point is committed to intellectually rigorous education that nourishes curiosity, intelligence, initiative and imagination. Our collaborative approach encourages students to find meaning and joy in learning, cultivates respect for all individuals, and nurtures the skills students will need both to be actively rooted in local communities and to flourish in our increasingly global future.

For more information, please visit www.sabotatstonypoint.org, or contact Maggie Barrett, Director of Admissions, by phone at 804-288-4122 or by e-mail at mbarrett@sabotatstonypoint.org.



Paper Session

From Cheap Electronics to Cheap Digital —
Autobiographical Sound Sources
Paul Elwood

The water moves: an interactive sound piece for children
Kristine Burns and Colby Leider

Saturday, November 7, 2009 at 1 p.m. Camp Concert Hall, Booker Hall of Music

Concert Four

HyeKyung Lee (Marim)Bella

piano and electronics [five minutes] HyeKyung Lee, piano

On Reflection Mark Zaki

> violin and electronics [ten minutes] Mark Zaki, violin

Reminded of Dickens Rodney Waschka II two-channel electroacoustic music [one minute]

Métropolitain Tom Lopez

> video [ten minutes] Nate Pagel, video

All Forgotten Juraj Kojs

piano and electronics [nine minutes] Juraj Kojs, piano

La Verdad Rodney Waschka II two-channel electroacoustic music [three minutes]

A Footbridge Over the Abvss Paul Elwood banjo, bowed rim bells, and electronics [eight minutes] Paul Elwood, banjo

POGRAM NOTES

HyeKyung Lee, (Marim)Bella (Marim)bella is an extended version of Marimbell, which was written for the 60x60 project in 2008. The final 60 seconds of (Marim)bella are taken directly from Marimbell. I used two Logic software instruments, marimba and bell, to create the electronic part. The piano part follows these electronics in a similar manner. [HKL]

Mark Zaki, On Reflection

On Reflection is an object that reflects its own history. Revealed through iterations of fragmented musical material, its final form is realized through the accretion of sound over time. From a simple and transparent chorale-like statement, a foundation is derived and subsequently remains below the surface. Above it runs a sequence of diverging moods and textures loosely based on a 12tone series. Improvisatory fragments are captured, processed and added to a slowly evolving fabric.

There's no attempt to apprehend any musical narrative directly, the piece does so only in retrospect. The ear chooses between current and past events as histories compete with one another - often productively, but also in ways that can be problematic. To a certain extent, On Reflection could be viewed as metaphor a palimpsest of existence, where the past is covered up but continues to visibly influence the present. [MZ]

Rodney Waschka II, Reminded of Dickens

At the time I composed this work, I had been reading Orwell on Dickens and thinking about various aspects of Dickens' work and life. Somehow the composition of this piece seemed linked to those thoughts. [RW]

Tom Lopez, Métropolitain

Métropolitain was composed in Woodside, California (2004) for a video by Nate Pagel. This is the first project in a series of works based on subway systems from around the world. It features the visual and aural environment of the Paris metro. [TL]

Juraj Kojs, All Forgotten

All Forgotten belongs to a series of compositions inspired by poetry of St. John of the Cross, These compositions explore instrumental sonorities that lie on the border of hearing. The piano part is executed inside the instrument while bowing the strings with rosined fingers. The electronic part uses the MAX/MSP implementation of a marimba physical model designed by Stefania Serafin. Extending the instrument's possibilities beyond the limitations of the physical world, the cybermarimbas produce high and low tones not performable on the physical instrument, pitches with sustained excitation, tones repeated as fast as 1 event per 1 millisecond, real-time changes of the beater qualities, and extremely rapid relocations of the beater on the bar. While straining both physical and cyberinstruments, *All Forgotten* releases suppressed beauty hidden in the tensed piano strings and dense marimba bars. [JK]

Rodney Waschka II, La Verdad

La Verdad ("The Truth") uses only the sound of the Spanish word Digame ("tell me") as source material. It is dedicated to politicians throughout the world and to corrupt and incompetent journalists everywhere. [RW]

Paul Elwood, A Footbridge Over the Abyss

A Footbridge Over the Abyss was composed in the spring of 2007. Begun in Brevard, North Carolina, the work was completed at the University of Wollongong, Australia, while I was artist-in-residence. I premiered the work on June 2, 2007 on a Voltage Concert at the University. This is the tenth composition I have created focused on poetry from the Illuminations by Arthur Rimbaud. Several of these works are for solo instrument (piano, harp, marimba), chamber ensemble, or chamber ensemble with voice, and all have a different relation to the texts by Rimbaud. Some of these compositions seek to "paint" the text musically with voice while others give my general impressions of the poetry. In "Footbridge" the text is read by Régine Esposito on a sound file that is at times rendered indistinguishable through processing and at other times very clear. Interpretively, this is not unlike the experience of reading Rimbaud whose images at times may be elusive and at others strikingly clear and visual. [PE]

ARTIST BIOGRAPHIES

Paul Elwood

The music of Paul Elwood often incorporates his background as a folk musician and experimentalist on the five-string banjo with that of his voice as a composer who loves the processes and syntax of contemporary writing. Residencies he has



received include the American Academy in Rome as Southern Regional Visiting Composer, the Wurlitzer Foundation of New Regional Visiting Composer, the Wurlitzer Foundation of New Mexico, MacDowell Colony, Djerassi Artists Residence Program, Mexico, MacDowell Colony, Djerassi Artists Residence Program, Mexico, MacDowell Colony, Djerassi Artists Residence Program, Mexico, MacDowell Colony, Fundacion Ucross Foundation, Camargo Foundation (France), Fundacion Valparaiso (Spain), and the Harwood Museum of Art in Taos. In Valparaiso (Spain), and was featured American Music Award for Vigils for solo piano, and was featured as a composer and performer in Moscow, Mexico City, Marseille (France), Wollongong (Australia), Edinburgh (Scotland), Darmstadt (Germany), and all over the U.S. As a composer his music has been performed by the symphonies of North Carolina, Charleston, and Wichita, by the Callithumpian Consort of the New England Conservatory, Zeitgeist, pianist Stephen Drury, Tambuco (the Mexican Percussion Quartet), and pipa players Min Xiao-Fen and Gao Hong, among others.

As a performer he won the Kansas State Banjo Championship, worked with guitarist Eugene Chadbourne, cellist Hank Roberts, French saxophonist Raphael Imbert, Andrew Bishop's Hank Williams Project, Electric Cowboy Cacophony, and bluegrass legend John Hartford, played live on MTV Europe, and played percussion in a number of orchestras. His music is published by C.F. Peters, Smith Publications, and Western Wear Music Publishing. Elwood credits teachers J.C. Combs (percussion), and composers Donald Erb, David Felder, Walter Mays, Arthur S. Wolff, and Charles Wuorinen.

Juraj Kojs

Juraj Kojs is a performer, composer, producer, and educator. He is a Postdoctoral Associate in Music Technology and Multimedia Art at Yale's Department of Music. In May 2008, Kojs received his Ph.D. in Composition and Music Technologies at the University of Virginia.



Kojs' compositions were recently featured at festivals and conferences in Europe, Asia, and the Americas. Kojs' works received awards at Eastman Electroacoustic Composition and Performance Competition and the Digital Art Award. His articles appeared in journals such as Organized Sound, Digital Creativity, Leonardo Music Journal, and Journal of New Music Research.

HveKvung Lee

HyeKyung Lee (born in Seoul, Korea) graduated from The University of Texas at Austin (DMA) in Composition/Performance in Piano), where she studied Donald Grantham, Dan Welcher, Russell Pinkston, and Stephen Montague. She also studied with Bernard Rands at the Atlantic Center for the Arts and Ladislav Kubik at the



Czech-American Summer Music Institute in Prague. Her music can be found on Vienna Modern Master, New Ariel Recordings. Capstone Recordings, Innova Recordings, Mark Custom Recordings, Aurec Recordings, and SEAMUS CD Series Vol. 8. An accomplished pianist, HyeKyung recorded the CD, Blue-New Music for Saxophone and Piano with saxophonist Todd Yukumoto (released on Equilibrium) in 2001. One of her commissioned works, Dreaming in Colours for Bassoon and Piano was written for the first Meg Quigley Vivaldi Competition for young women. bassoonists in 2005. Recently she won the Renee B. Fisher Composer Award to write a new piece for the 2010 Renee B. Fisher Piano competition. Currently she is an Assistant Professor. at Denison University, Granville, Ohio.

Tom Lopez

Tom Lopez teaches at the Oberlin College Conservatory of Music where he is Associate Professor of Computer Music and Digital Arts, Chair of the Technology in Music and Related Arts Department and Director of the Contemporary Music Division. Tom has received awards from the National Endowment for the



Arts, the Aaron Copland Fund, the Betty Freeman Foundation. the Mid-America Arts Alliance, the Knight Foundation, the Disney Foundation, Meet the Composer, ASCAP, and a Fulbright Fellowship as composer-in-residence at the Centre International de Recherche Musical in Nice, France. He has appeared at festivals and conferences around the world as a guest lecturer and composer. Tom has been a resident artist at the MacDowell Colony. Copland House, Blue Mountain Center, Atlantic Center for the Arts, Villa Montalvo, and Djerassi. His compositions have received critical acclaim and peer recognition; including a Grant for Young Composers from ASCAP and CD releases by Centaur, Vox Novus, SCI, and SEAMUS. His music has been performed around the world and throughout the United States including The Kennedy Center.

Note Pagel holds a Bachelor of Arts in Managerial Studies and Chemical Engineering from Rice University. His work in the arts began while earning a Postgraduate Diploma in Fine Arts from University of Sydney. He completed a degree emphasizing theory and theses while exhibiting conceptual sculptural and installation works at the Tin Sheds Gallery in Sydney. Studies and all expenses were funded by a Rotary Foundation Scholarship for International Understanding. One sculpture and one installation piece received awards and one was featured on a local arts television program. Since then Nate has devoted his time increasingly to computerbased media: sound, graphics, video, videoconferencing, web sites and CD-ROM's.

Rodney Waschka II See Artist Biography in Concert 3.

Mark Zaki

Mark Zaki's professional life began at age 12 as a classical violinist. Building on his many diverse interests, his eclectic career encompasses composition, performance, media technology and the digital arts. He currently teaches at Rutgers University where he is director of the Rutaers



Flectro-Acoustic Labs. He lives outside NYC with his wife, two daughters, three cats and a considerable amount of software.

Mark has created a body of work that ranges from traditional chamber music to electroacoustic music, music for film and digital intermedia art. His credits include work on more than 50 films, television programs, theater productions and recordings for companies such as PBS, Paramount TV, Disney, Touchstone Pictures, Buena Vista Pictures, Sony/Classical, Chandos and Westwind Media. Recent projects include scores for the dramatic feature film "The Eyes of van Gogh," and the Peabody Awardnominated documentary "The Political Dr. Seuss" for PBS. His film work also includes both onscreen and soundtrack performances in Lasse Hallstrom's "Casanova." the American release of Mivazaki's "Kiki's Delivery Service" and Martin Scorsese's "The Key to Reserva."

His concert and electroacoustic music has been presented by the MIN Ensemblet (Norway), the Nash Ensemble of London, Speculum Musicae, the Boston and NYC Visual Music Marathons, the NYC Electroacoustic Music Festival, the Los Angeles Sonic Odyssey Concert Series, the Comunidad Electroacoustica de Chile (Santiago), Festival Oude Muziek (Utrecht), the Not Still Art Festival (NYC), the International Computer Music Conference, Nuit Bleue (France), Electrolune (France), Primavera en La Habana (Cuba), Musica Nova (Prague), the Seoul International Computer Music Festival, the SEAMUS National Conference, the Florida Electronic Music Festival, the NWEAMO Festival (San Diego), the New Music Miami ISCM Festival, the Cycle de Concerts de Musique par Ordinateur (Paris), the Pulse Field International Exhibition of Sound Art (Atlanta), and on the Canadian Electroacoustic Community CD project DisContact! III.

Mark includes among his teachers Paul Lansky, Steven Mackey, Charles Wuorinen and Arnold Steinhardt and has a Ph.D. degree in composition and music technology from Princeton University. He currently divides his time between New York City and Los Angeles. Saturday, November 7, 2009 at 4 p.m. Cousins Studio Theatre

Concert Five

limerence

Paula Matthusen

banjo and electronics [five minutes]

James Moore, banjo

Strange Moon

Rodney Waschka II

two-channel electroacoustic music [one minute]

Mike Frengel

Slinky

guitar and electronics [ten minutes]

Mike Frengel, guitar

Reedy Creek*

William Eldridge

two-channel electroacoustic music [twelve minutes]

Aerial Boundaries

Jonathon Hallstrom

1 X=AsinY, Y=AsinX

IL Pack (X,Y,Z)

video [six minutes]

restless drive

Wil Smith

banjo and electronics [nine minutes]

James Moore, banjo

* World Premiere

PROGRAM NOTES

Paula Matthusen, limerence

Examining reciprocation is a dangerous act. Even a short glance at the nature of exchange and balance can lead to an interminable dance in which one source overwhelms and is overwhelmed by its surroundings. *limerence* toys with such balances through combinations of noise and pitch, distortion and preservation of tone by utilizing prepared banjo in combination with explosive electronics, limerence was commissioned by James Moore and is dedicated to him. [PM]

Rodney Waschka II, Strange Moon

Strange Moon was composed in honor of composer Allen Strange shortly after his sudden death in February of 2008. The names of a few of his pieces, many of which were related in some way to the moon, are laid on a bed of ingredients taken from his Mexican food cookbook. [RW]

Mike Frengel, Slinky

Slinky is one in a set of pieces exploring interleaved structures. whereby developments with distinct identities are divided into segments and alternated in succession. In this piece, the segments of each identity act as sections of the holistic structure. A unique quality of interleaved structures is that returns to an identity are better described as continuation than repetition or variation, and consequently, the full development of each identity is only revealed over the duration of the piece. When those developments significantly transform the characters of the identities then dynamic relationships are likely to emerge between the various sections of the piece. Slinky was composed at City University, London in 2004. [MF]

William Eldridge, Reedy Creek

Reedy Creek was constructed entirely from original recordings of the sounds of the alto saxophone (key slaps, single notes, tremolos and a few brief passages). Techniques employed include granular synthesis, convolution and algorithmic composition using Csound Massage, the composer's own software for generating and manipulating Csound note statements. The work is named for a tributary of the James River, [WE]

Jonathon Hallstrom, Aerial Boundaries

Aerial Boudaries consists of two videos that will ultimately be part of a larger series of works based on manipulations of a single

gure video clip. Those familiar with the program Artmatic anow that it's possible to generate random video sequences within the program. In wandering around in the random preset combinations I hit upon an interesting sequence of images that subjected to further processing in Artmatic, Final Cut Pro and some 'home grown" video manipulation software written by a colleague at Colby. My goal has been to use my original "found object" to create constantly evolving collage-like image sequences unitied by subtle elements of the source video (which never appears in its original form.) [JH]

Wil Smith, restless drive

restless drive for banjo and electronics represents a close collaboration between James Moore and myself; it evolved from an improv set we performed together at Galapagos Art Space in Brooklyn early in 2007. The piece begins with a struggle: James must try to achieve certain pitches with feedback by manipulating and pressing on the head of the banjo. As the backing electronics become increasingly louder, the instrument becomes more volatile, making the feedback pitches progressively more difficult to achieve. [WS]

APTIST BIOGRAPHIES

William Eldridge

William Eldridge is a composer of concert music, electroacoustic music and music for film and other media. After attending Virginia Commonwealth University, The Boston Conservatory and The University of Michigan, he earned a PhD in Music at Harvard University where he was awarded the Variell Fellowship.



While at Harvard he served as Ivan Tcherepnin's Teaching Fellow in the Electronic Music Studio. He was founding manager of The Harvard Group for New Music, a resident professional chamber ensemble, and director of NEWCOMP, a non-profit computer arts organization. His composition teachers included John Clement Adams, Leslie, Leon Kirchner, Donald, Earl Kim and Sir Peter Maxwell Davies. He studied music theory with Robert Hatten, Donald Martino and Milton, electronic music with George Balch Wison and Ivan, and computer music with Barry Vercoe (creator of Csound) at MIT.

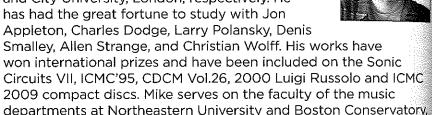
The composer's concert and computer music has been heard

in Italy, The Netherlands and across the US. His music for film and radio drama has been presented at film festivals in Boston New York, Aspen, Los Angeles and elsewhere and broadcast on national radio and TV networks in Britain, Germany, Japan, Canada and the United States. Performing and recording artists include Ursula Oppens, Bion Tsang, Peggy Pearson, Leslie Amper, Neil Anderson, Landon Bilyeu, Ralph Richardson, Sue-Ellen Hershman-Tcherepnin, the Cambridge Symphony Orchestra and the New World String Quartet.

Dr. Eldridge has taught at Tufts University, Salem State College (Massachusetts) and Virginia Commonwealth University, where he founded the VCU Electroacoustic Music Studio. He has written reviews and articles about computer music for Technology Review and the Computer Music Journal, edited a widely-used textbook on MIDI, and worked in the media industry as an animation voice director, audio editor, sound designer and composer. He is currently a freelance composer, private music teacher and founding President of Friends of City Dance, a nonprofit organization which supports Richmond, Virginia's municipal dance program.

Mike Frengel

Mike Frengel holds B.A., M.A. and Ph.D. degrees in electroacoustic music composition from San Jose State University, Dartmouth College and City University, London, respectively. He has had the great fortune to study with Jon Appleton, Charles Dodge, Larry Polansky, Denis



where he teaches courses in music technology and composition

Jonathan Hallstrom

Jonathan Hallstrom teaches music theory and composition, conducts the Colby Symphony Orchestra and directs the multimedia studio at Colby College. He has been the recipient of grants and fellowships from the Rockefeller. Exxon, and Sloan Foundations for his work in computer-generated sound and interactive multimedia and has been a featured composer at many national



national conferences and festivals, including SEAMUS, MC The Third Practice Festival, The Florida Electronic Music The New Music America Festival, Bourges' "Sonneries utopiques" and IRCAM's Portes Overtes series. In 1989-90 he was visiting lecturer at the University of Keele's Center for Music sechnology, and from 1990-1995 served as Consulting Director or the Juilliard Music Technology Center. He has been a visiting composer at The University of Lancaster (England), Marshall University Colgate University and the Stormking Music Festival. As a conductor, Mr. Hallström has appeared in recent years with the Juilliard Symphony Orchestra, the Keele (England) Symphony Orchestra, L'orchestre du Dixième (Paris), The Bangor Symphony Orchestra and The University of Iowa and University of Wisconsin New Music ensembles. He is also active as a conductor/clinician at high school orchestra festivals throughout the United States.

Paula Matthusen

Paula Matthusen is a composer, currently based in Brooklyn. She writes both electroacoustic and acoustic music and realizes sound installations. In addition to writing for a variety of different ensembles, she also collaborates with choreographers and theater companies. She has written for diverse instrumentations, such as nun-on sentence of the pavement for piano, ping-pong balls, and electronics, which Alex Ross of The New Yorker noted as being entrancing". Her work often considers discrepancies in musical space—real, imagined, and remembered.

Her music has been performed by Alarm Will Sound, International Contemporary Ensemble (ICE), orchest de ereprijs, Ballett Frankfurt, noranewdanceco, Kathryn Woodard, Diesel Lounge Boys, and Jody Redhage. Her work has been performed at numerous venues and festivals in America and Europe, including Merkin Concert Hall, WAX, Judson Dance, Joyce SoHo, the Construction Company, Das TAT, the Aspen Music Festival, Bang on a Can Summer Institute of Music at MassMoCA, Aural Tick Festival, the Gaudeamus New Music Week, SEAMUS, NWEAMO, and the Florida Electroacoustic Music Festival. She performs frequently with the electroacoustic duo ouisaudei, Groundwave New Music Collective, Object Collection, and recently winter company. Awards include a Fulbright Grant, ASCAP Morton Gould Young Composers' Award, First Prize in the Young Composers' Meeting Composition Competition, the MacCracken and Langley Ryan Fellowship. Matthusen has also held residencies at create@

iEar at Rensselaer Polytechnic Institute, STEIM, and the Atlantic Center for the Arts. Matthusen recently completed her Ph.D. at New York University - Graduate School of Arts and Science, and is now teaching music technology at FIU.

Wil Smith

Wil Smith is a composer and improviser based in Brooklyn, New York. His music spans traditional and popular styles, integrating electronics, theatrics, and improvisation.



A taste for unusual sounds and instrumentation has brought Wil to write for several unconventional ensembles, including electric guitar quartet. Uzbeki traditional instruments, and bluegrass band. He has written a set of pieces for solo instruments with electronics: "Heavy Beating" for bassist Eleonore Oppenheim," "Restless Drive" for banjoist James Moore, and "Crushed" for cellist Jody Redhage which was released in 2007 on New Amsterdam Records. The last of this set, "Automatic Arms" for violinist Eric km Clark, was premiered in May 2008 at the REDCAT Theater in Los Angeles at the California EAR Unit's "Premieres" concert, and also featured on the Electronic Music Foundation's "EMF Lab Series" in New York. Other recent performances include at the 2009 MATA Interval Series in Brooklyn, the 2009 New Directions Cello Festival in Ithaca, New York, the 12 Nights Series in Miami, and at The Wulf in Los Angeles.

Active as a performer, Wil regularly performs on keyboards, laptop, and organ. He has recently performed with his experimental rock band Passenger Fish, in composer Matt Mark's post-Christian nihilist pop-opera "The Little Death," and in Missy Mazzoli's band Victoire. In late October, he performed an organ concert at First Presbyterian Church, Brooklyn, which featured live video art projected onto the pipes by artist Kevin Lovelady and included the premieres of new works by Eric km Clark and himself.

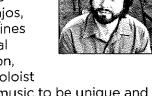
Wil has attended the Czech-American Summer Music Festival in Prague and the Bang on a Can Summer Music Institute. He studied composition, organ, and jazz piano at Florida State University and received his masters degree in composition from the Manhattan School of Music in 2005, were he studied with Julia Wolfe.

Rodney Waschka II

See Artist Biography in Concert 3.

SORMER BIOGRAPHY

James Moore, banjo
James Moore is a versatile guitarist with many
James Moore is a versatile guitarist with many
James Moore is a versatile guitarist with many
James Moore is a versatile guitarist, banjos,
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variety of acoustic and electric guitars, banjos,
variety of acoustic and electric guitaris, James combines
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theatrics, and experimentation, but as a solution and ensemble player, he aims for all of his music to be unique and personal.

lames's performances have brought him to concert halls and experimental venues across the country and abroad. As a soloist, he has been heard at the Chelsea Art Museum playing music for just-intonation steel string guitar, at Northwestern University performing on prepared classical guitar, in downtown Los Angeles presenting a set of amplified banjo compositions, and with the Astoria Symphony premiering a concerto for the Greek bouzouki. James also plays with several unconventional groups. His electric guitar quartet Dither has been active in and around New York, and recently premiered "Hong Kong Explodes!" a multimedia theater piece by Samson Young in New York and Hong Kong. James is the quitarist for William Brittelle's Mohair Time Warp, a pop-artconcept ensemble which was recently praised by Timeout NY as "completely electrifying," for Matt Marks's Christian nihilist pop opera The Little Death, a sadistically catchy concept musical, and for Jacob Cooper's electronic pop-tragedy Timberbrit, which earned a high ranking on the Hot-O-Meter of the New York Post's "Page Six" gossip section. James also performs regularly with Object Collection, the resident experimental ensemble at olaywright Richard Foreman's Ontological-Hysteric Theater. dames's own projects include the new folk-noise group Oliphant, the experimental band Passenger Fish, and conceptually extreme Chamber music project Ensemble de Sade.

James grew up in the San Francisco Bay Area, received his undergraduate degree in guitar performance and electronic music from The University of California, Santa Cruz, and his MM in guitar Defformance from the Yale School of Music. His primary teachers have been Mesut Özgen and Benjamin Verdery. He currently tesides in Brooklyn, NY.

Saturday, November 7, 2009 at 7:30 p.m. Camp Concert Hall, Booker Hall of Music

Concert Six

Mechanism(s)-Part I

Eric Deluca

Richmond Record Player Ensemble

paper phonograms and electroacoustic music [eight minutes]

Untitled

Kui Dong

clarinet and electronics [ten minutes]
Arthur Campbell, clarinet

through ripple glass

Elizabeth Hoffman

clarinet and electronics [eight minutes]

Arthur Campbell, clarinet

Light

Jeffrey Stolet

flashlights [six minutes]

Twin Prime Conjecture

Colby Leider

I. Divisible Only by One and Itself

II. {3, 5}

III. {5, 7}

IV. {11, 13}

V. {17, 19}

VI. {29, 31}

 $VII. \infty$

clarinet and electronics [ten minutes]
Arthur Campbell, clarinet

Radiance

Benjamin Broening

clarinet and electronics [ten minutes]
Arthur Campbell, clarinet

Alluvium

Mark Snyder

accordion, video and electroacoustic music [eight minutes]

Soliloquies; echoes

Maurice Wright

clarinet and electronics [ten minutes]
Arthur Campbell, clarinet

HEAD MOTES

enerism(s) materialized from a class lecture discussing early a fieluca, Mechanism(s) ound recording and reproduction. To exemplify the simple organia of the phonograph I guided students in building their own paremade record players using a thick piece of paper, a needle, a thumbtack, tape, cardboard, and pencils. While listening to the students test their paper players I became fascinated by the emerging textures that formed one timber, aggregated from a selection of locally purchased used records. The juxtapositions of hythmic glitches and mistake-generated scratches complimented the drone Mechanism(s): Part I is a constructive representation of this experience. Each realization of the work is organized around a homemade record player building workshop within the place of performance. Used records are purchased within that city and salactions should be based on the stock majority. This selective process will allow for a magnification of a normally hidden sonic stamp in a particular place, also creating a location-specific timbre (e.g. the drone in Miami emerged from Latin and instructional records.) The workshop participants, some of whom never performed music before, realize the work. [ED]

Kul Dong, Untitled

These short pieces are created based on concept of searching for similarities from the source data using the software "soundspotter" by Michael Casey. The clarinet solo acts as a leader that evokes the similarities and dis-similarities from the pre-recorded sound environments. There are certain amount of improvisation aspect in the pieces as even the clarinet part is written out, the reaction from the computer would be somewhat slightly different each time the piece is performed. [KD]

Elizabeth Hoffman, through the ripple glass

The title is a metaphor for this piece: ripple glass [sometimes called Tiffany glass] is often used decoratively, its main feature being an intricate and organic texture added to the silicon.

Such glass is also used functionally, since it prevents light from emerging as a focused image. If we could slither through the glass's wiggling motions while looking, we could probably see everything through it clearly. Occluded vision (or other sensory perception), however, is not entirely a negative frustration, since it brampts one's imagination to complete missing outlines.

The missing outlines in this piece manifest themselves as an

unfixed temporal framework. This enable rhythmic fluidity and complexity. In lieu of a lock on the computer – clarinet relationship there is a wiggly connection with fuzzy and unpredictable outlines, to be explored definitively in each performance. This malleability is due largely to the live electronics component which allows limited but strategic input from the laptop performer (and the clarinetist, if the player chooses). This piece is obsessed with timbre and texture at microsonic and macrosonic levels, and is a minimalist exploration of very limited motivic material.

I wish to thank Arthur Campbell for his intensely musical feedback and collaborative discussion and experimentation as this piece evolved. [EH]

Jeffrey Stolet, Light

Light, a piece for two flashlights and video analysis software, was originally composed as a demonstration of interactive performance-based music for the musicians of the Sichuan Conservatory of Music, where I was to be in residence for a week during May 2008. Light was created to teach a few points about interactive music.

Unfortunately, during May the massive 7.9 magnitude earthquake struck the Sichuan province. From my perspective in Beijing, where I was lecturing at the Central Conservatory of Music, I saw tremendous acts of human courage, bravery and heroism as the Sichuan residence picked one another up, and through their tears attacked the enormous challenges posed by the quake with amazing optimism.

So in the end, it was Sichuan who taught me and showed me the light.

This piece is dedicated to the people of Sichuan. [JS]

Colby Leider, Twin Prime Conjecture

Twin Prime Conjecture was composed for Arthur Campbell in 2009.

Twin primes are successive pairs of prime numbers (those numbers that are divisible only by one and themselves) whose difference is two. Of the first few prime numbers (2, 3, 5, 7, 11, 13, 17, 19, 23, 29, 31, 37, ...), only several adjacent pairs exhibit this property: (3, 5), (11, 13), (17, 19), and (29, 31). The Twin Prime Conjecture is a famous unsolved mathematical proposal that there exist an infinite number of such pairs; in fact, number theorists have struggled to prove this conjecture since Euclid proposed it more than two millenia ago.

Twin Prime Conjecture treats this by successively considering

tiese twin-prime pairs. Over the course of seven ments, the numbers comprising each pair are interpreted harmonically (in the case of chords tuned to frequency als that can be expressed as the ratios of two integers, or just intonation) or rhythmically (in the case of the number of notes the clarinet plays, or N-tuplets). The work requires the clarinetist to mount a small wireless sensor to the bell of the clarinet, along with a microphone. The sensor transmits information about the movement of the instrument over time; pecifically, it communicates the three-dimensional acceleration and two-dimensional gyroscopic tilt of the clarinet to a nearby computer via a wireless link. At times throughout the work, this information is used by the computer to process the sound of the clarinet in real time; at other times, the clarinet can serve s a virtual baton, whereby the performer can cue computercenerated sounds as an orchestral accompaniment.

Working with Art Campbell has been a pure pleasure. I am also grateful to my students Patrick O'Keefe, Stephen Molfetta, and sarah ldriss for their work on developing the clarinet sensor, and to Mark Freeman for his software assistance. The technology behind this work was supported by grants from the National Science Foundation under Grant No. IIS-0757552 and from the University of Miami. [CL]

Benjamin Broening, Radiance radiance is based on A.R. Ammons' poem City Limits:

When you consider the radiance, that it does not withhold itself but pours its abundance without selection into every nook and cranny not overhung or hidden; when you consider

that birds' bones make no awful noise against the light but lie low in the light as in a high testimony; when you consider the radiance, that it will look into the guiltiest

swervings of the weaving heart and bear itself upon them, not flinching into disguise or darkening; when you consider the abundance of such resource as illuminates the glow-blue

bodies and gold-skeined wings of flies swarming the dumped guts of a natural slaughter or the coil of shit and in no way winces from its storms of generosity; when you consider

that air or vacuum, snow or shale, squid or wolf, rose or lichen, each is accepted into as much light as it will take, then the heart moves roomier, the man stands and looks about, the leaf does not increase itself above the grass, and the dark work of the deepest cells is of a tune with May bushes and fear lit by the breadth of such calmly turns to praise. [BPB]

Maurice Wright, Soliloquies; echoes

The soliloquist talks to no one; the words disperse into the void Yes there is an echo, or perhaps just the sound of one's own breathing It's hard to tell at first, but then the echoes accumulate and keep company with the soliloquist. Hearing one's thoughts repeated back is comforting and lulling. But the echoes yearn for a voice of their own, they yearn to do more than repeat the familiar, they vearn to be more than simple comfort for the soliloquist. Such dissonance can lead only to struggle, and in the end the liberation of the echoes leaves the soliloquist completely alone. [MW]

ARTIST BIOGRAPHIES

Benjamin Broening

See Artist Biography in Concert 2.

Eric Deluca

Erik DeLuca, currently a PhD student in composition and computer technology at the University of Virginia, is an interdisciplinary artist who is specifically fond of natural sound phenomena (e.g. magnifying the unbelievable sound language of Japanese Koi, better



known as gold fish.) He writes and performs music, records our environment, teaches, and is an aspiring community art builder He was awarded a Masters in Music from Florida International University where he studied with Paula Matthusen and Kristine H. Burns. He recently attended residencies with Alvin Lucier, David Dunn, George Lewis, and Natasha Barrett. In 2009, his work was played at Art Basel Miami, Wet Sounds (an underwater sound) art gallery touring the UK.) SEAMUS in Fort Wayne, and ICMC in Montreal, QC, among others. Erik was recently awarded a grant from the city of Miami to compose The Deep Seascape: The Sonic Sea, a composition exploring Miami's underwater sound environment.

received B.A. and M.A. degrees in cory and composition from the Central evatory of Music in Beijing. In 1991, She e lo California, where she obtained a doctoral regree in composition from Stanford University.



Gong's compositions span diverse genres and styles and include ballet, orchestral and chamber works, horus, electro-acoustic music, film scores, and multi-media art. recent compositions written in the US have incorporated raditional Chinese instruments and musical ideas into contemporary settings and in some compositions show influences from lazz, experimental, electro-acoustic and other ethnic music. she also performs free-improvisation on piano with her Dartmouth colleagues Christian Wolff and Larry Polansky and currently leaches at Dartmouth College.

Among the honors and awards she has received, most noticeably are The Serge Koussevitzky Music Foundation commission, Forum commission, Meet The Composer/USA commissioning award, ISCM international composition prize, Rockefeller's Bellagio Residency, Djerassi Resident Artists Program, Italy's Val Tidorie Composition competition, Austria's Prix Ars Electronics (Honorary), ASCAP Award for Young Composers, Alea III International Composition Competition and China National Dance Music. Her compositions have been presented in music festivals and concerts in Finland, China, Spain, Argentina, France, Canada, Germany, Australia and USA. Her music can be found on New World Records and Other Minds Records. Kui Dong would like to thank Clarinetist Arthur Campbell for the encouragement and nvitation for writing a piece for him with computer.

Eisaketh Hoffman

Electric Hoffman composes acoustic and electroacoustic music (the latter since the early 1990s and study with Bülent Arel at Stony **Brook and Diane Thome and Richard Karpen,** at the University of Washington.) Hoffman **is currently** a faculty member at New York University FAS where she founded and directs the Washington Square Computer Music Studio. Recognition for her electroacoustic music has come from the Bourges International Competition (France), Prix Ars International Competition (Austria), Seattle Arts Commission grants, and a Jerume Foundation "Sonic Circuits" grant. Recent commissions



and collaborative projects include work with NYC performers such as the GlassFarm Ensemble, TimeTable Percussion, Ivan Goff, and Marilyn Nonken. Current projects include a new work for live electronics commissioned by clarinetist Arthur Campbell for release in 2010. Present interests center around tuning, timbre harmony at the border of noise, and the use of technology to help performers and composers transcend the limits and restrictions of notation, and to generate unresolvable musical complexities.

Colby Leider

Colby Leider has received prizes and honors from the American Composers Forum, the Institut International de Musique Electroacoustique de Bourges, Princeton University, the International Computer Music Association, and Dartmouth College. He has composed music for the Nash Ensemble of London. Paul Hillier and the Theatre



of Voices, the New Jersey Symphony Orchestra, contrabassist
Bertram Turetzky, percussionist Gregory Beyer, accordionist
William Schimmel, and others. Colby's music is recorded on
Innova, ICMA, SEAMUS, Princeton, everglade, and UF labels.
His research interests include digital audio signal processing,
sound synthesis and spatialization, tuning systems, and alternate
controllers for music-making. Colby chaired the 30th Annual
International Computer Music Conference at the Frost School of
Music in Miami, and his book The Digital Audio Workstation was
published by McGraw-Hill in 2004.

Colby currently works as Associate Professor of Music Engineering and Acting Director of that program at the University of Miami, and he serves as Associate Editor of Computer Music Journal (published by MIT Press). He also works as a consultant in patent-infringement cases involving audio and new media technologies, and he serves as President and Co-Founder of everglade records, a non-profit record label devoted to experimental music and acoustic documentary. He holds degrees from Princeton, Dartmouth, and the University of Texas, and he makes soap and helps raises goats, chickens, a horse, ducks, turtles, turkeys, and two children near the Florida Everglades.

Mark Snyder is a composer, performer and Mark Snyder is a composer, performer and Mark Eacher living in Cleveland, Mississippi. Mark Eacher living in Cleveland, wississippi. Mark Written for orchestra, choir, wind ensemble, with the wind and win



Argentina, Europe, New Zealand and Talwan Argentina, Europe, New Zealand and Talwan Industry and Selected for festivals and conferences that include Electronic and selected for festivals and conferences that include Electronic and selected for festival which Music MidWest, National Flute Association, West Virginia Festival Music Ocean, Imagine and the Imagine 2 Electro-Acoustic Festival which Ocean, Imagine and the Imagine 2 Electro-Acoustic Festival which Ocean, Imagine and directed. His work has been supported by Mark founded and directed. His work has been supported by Denerous grants from several organizations including the National Denerous grants

Justiney Stalet

currently a Philip H. Knight Professor of Intermedia Music Technology at the University of Oregon. Stolet was born in Aguadilla, Puerto Rica. He received his early musical training from Stern and serious piano teachers who exploded in rage when he corrected Mozart's piano sonatas. Stolet went on to complete a Ph.D. in Music at The University of Texas at Austin.

Stolet's work has been presented around the world and is available on the Newport Classic, IMG Media, Cambria, SEAMUS and ICMA labels. Presentations of Stolet's work include major electroacoustic and new media festivals such as the International Computer Music Conference, the Society for Electro-Acoustic Music In the United States Conference, the MusicAcoustica Festival in Beijing, the Annual Electroacoustic Music Festival in Santiago the Chile, the Florida Electroacoustic Music Festival, SIGGRAPH, the transmediale International Media Art Festival, Boston Cyber Arts Festival, Cycle de concerts de Musique par ordinateur, the International Conference for New Interfaces for Musical Expression and the International Electroacoustic Music Festival "Primavera"

en La Habana," in Cuba. In addition, his work has been presented in diverse venues such as the Museum of Modern Art in New York, the Pompidou Center in Paris, and the Center for Computer Research in Music and Acoustics at Stanford University. Stolet's recent work has centered on performance environments where he uses a variety of wands, sensing devices, game controllers and other magical things to control the sonic and videographic domains. In addition, Stolet has collaborated with The New Media Center at the University of Oregon to transform an original electronic music textbook into *Electronic Music Interactive*, an Internet deliverable, multimedia document containing motion animations, sound, and glossary that has received rave reviews in the press (*Electronic Musician, Keyboard Magazine*, *The Chronicle of Higher Education*, and *Rolling Stone Magazine*).

Maurice Wright

Maurice Wright (www.mauricewright.org) was born in Front Royal, Virginia, a small town situated between the forks of the Shenandoah River near the Blue Ridge Mountains.

Wright's work is described by critics as "forthright and witty, a rarity in 'serious' music... fresh and completely natural but concealing a good deal of compositional craft."

Performed by the Boston Symphony Orchestra, the Emerson String Quartet, the American Brass Quintet and other outstanding musicians, recordings of his compositions appear on the New World and Innova labels.

After experimenting with visualization of musical sound and with digital animation, he presented his first visual music composition in March, 1996. Recent work has been seen and heard in festivals across the United States, and in Beijing, Copenhagen, Dresden, Seoul, Stockholm, and the United Kingdom. Composing with electronic music since 1967, his most performed work is the Chamber Symphony for Piano and Electronic Sound (1976), recorded on the Smithsonian, CRI/New World, and InNova labels. Wright is Laura H. Carnell Professor of Music Composition at Temple University's Boyer College Of Music and Dance, and serves as Chair of the Music Studies Department and Coordinator of the Music Composition Division.

here





Daniel Koppelman Escapement



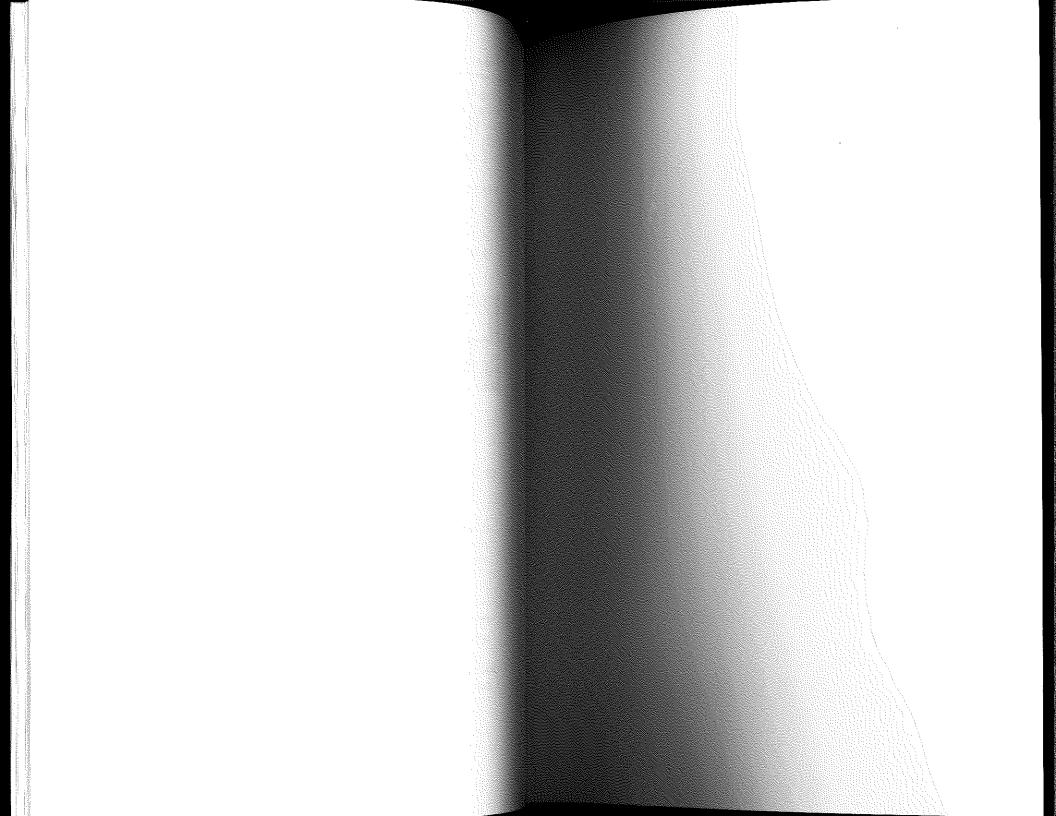
Kristine H. Burns Voices

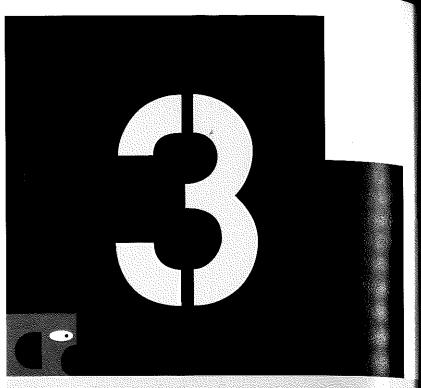


Scott Locke Celestial Dreamscapes



www.everglade.org





THIRD PRACTICE ELECTRO

