

11-3-2017

Third Practice Electroacoustic Music Festival

Department of Music, University of Richmond

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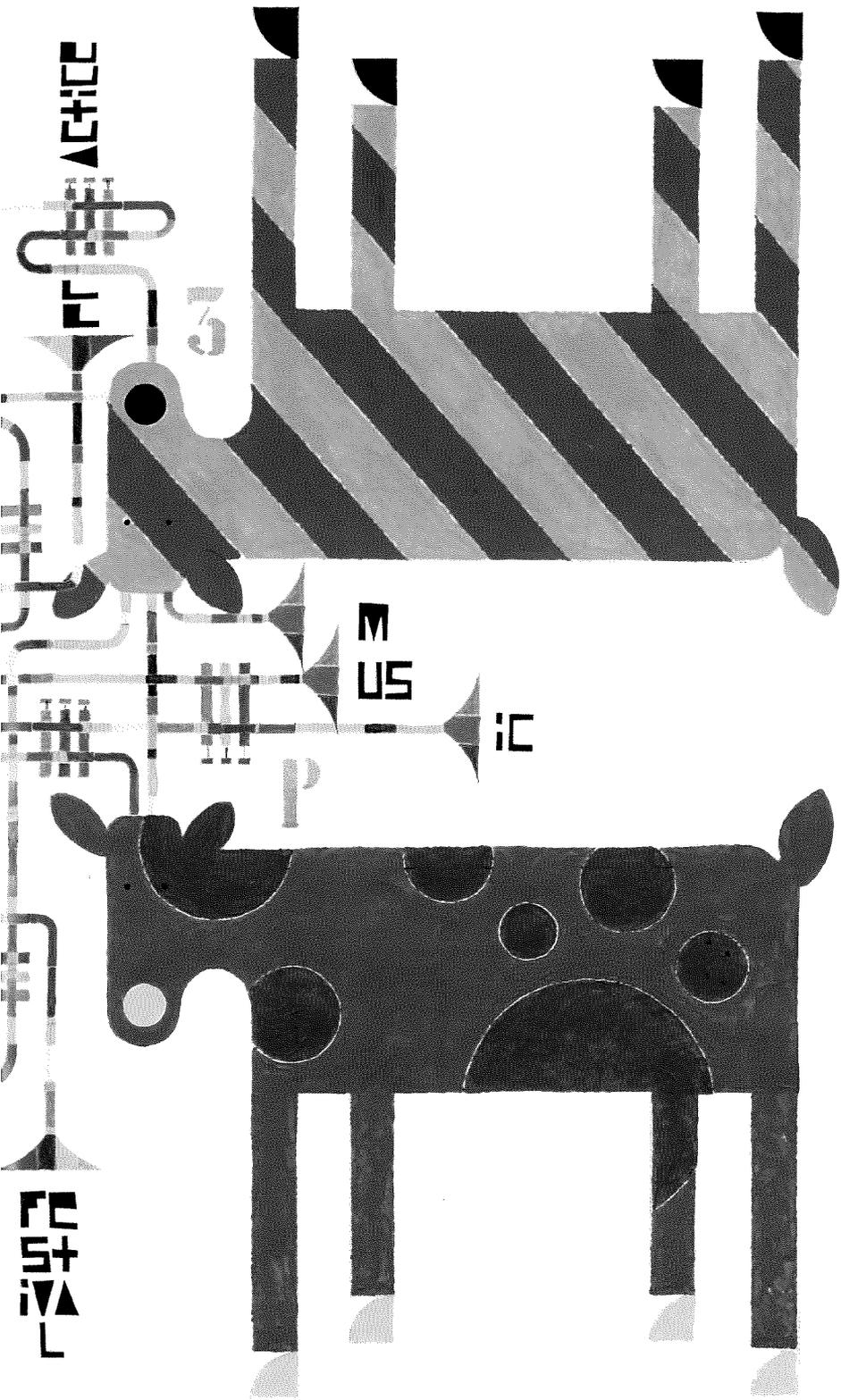
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Christopher Chandler
Acting Director



WELCOME to the 2017 Third Practice Electroacoustic Music Festival at the University of Richmond. The festival continues to present a wide variety of music with technology; this year's festival includes works for traditional instruments, glass harmonica, chin, pipa, laptop orchestra, fixed media, live electronics, and motion sensors. We are delighted to present Eighth Blackbird as ensemble-in-residence and trumpeter Sam Wells as our featured guest artist.

Third Practice is dedicated not only to the promotion and creation of new electroacoustic music but also to strengthening ties within our community. To that end, we take great pleasure in presenting a Virginia exchange concert featuring undergraduate and graduate student works from all around the state. This year's

festival presents works by students from schools including the University of Mary Washington, University of Richmond, University of Virginia, Virginia Commonwealth University, and Virginia Tech.

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 engagement, dedication, and support; the staff of the Modlin Center for the Arts for their energy, time, and encouragement; and the Cultural Affairs Committee and the Music Department for financial support. I am also grateful for the support of Ben Broening who has, for the last four years, entrusted me with much of the festival he began seventeen years ago. ■

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RESONANT SPACES: BELL TOWER

Tim Feeney

FRIDAY, NOVEMBER 3, 2017

3:30-5:00 pm

Westhampton Lake

SATURDAY, NOVEMBER 4, 2017

4:00-5:30 pm

Jenkins Greek Theatre

RESONANT SPACES is a series of installation works creating an electroacoustic sound environment using resonant “speaker-objects” built by attaching small speakers to snare drums. The size, shape, and tuning of each drum filter these sounds, which are further affected by the geometry and construction of the surrounding space. The resultant sounds of these hybrid electronic and acoustic instruments activate the resonant frequencies of their locations, delineating the physicality of a surrounding environment defined both by its architecture and materiality.

Bell Tower stages sounds around the hiking trails and common space near Westhampton Lake, and when sounding together fade into an irregular droning texture, as different overtones collide, reinforce,

and interfere with one another. At a distance, this texture fades into and blends with that of the natural soundscape generated by crickets, birds, and nearby pedestrian and auto traffic. At close range, the sound of an individual drum saturates its siting location.

These sounds arrange themselves in the form of a clock, such that different beacons arrive together at the quarter and half hour. When all four are speaking at the top of the hour, their combined sound reproduces the resonant frequencies of the bell in the Boatwright Library tower.

Participants stopping to listen to a beacon in one location experience the interaction between nearby and far-away reflections, and carve their own physical and aural path through the space over the duration of the event. ■

STAFF

Artistic Director

Benjamin Broening

Acting Director

Christopher Chandler

Technical Director

Matthew McCabe

Associate

Technical Director

Nick Mobley

Production Manager,

Modlin Center for the Arts

Sean Farrell

Assistant Production

Manager, Modlin

Center for the Arts

Robert Richards

Graphic Design and

Pre-Concert Animations

John Malinoski

Technical Assistants

Becky Brown

Reuben Davis

Mike Dietrick

James Kim

Roshan Sen

Xavier McCormick

Program Design

Sarah Barton

SCHEDULE OVERVIEW

FRIDAY, NOVEMBER 3, 2017

11:00 am CONCERT ONE,
CAMP CONCERT HALL

Virginia Exchange

*Music of Belolipetski,
Bouchard, Bukvic,
Cole, Dragone, Hale,
Mullany, and Robertson*

2:00 pm CONCERT TWO,
PERKINSON
RECITAL HALL

featuring Sam Wells

*Music of Broening,
Carroll, Chan,
Chandler, and Ernste*

7:30 pm CONCERT THREE,
CAMP CONCERT HALL

*Music of Alvarez,
Choi, Cox, Fieldsteel,
Liberatore, Park,
Pezzulo, and Shen*

SATURDAY, NOVEMBER 4, 2017

11:00 am CONCERT FOUR,
CAMP CONCERT HALL

*Music of Austin,
Brown, McCabe,
Neikirk, Thompson,
and Stebbins*

3:00 pm CONCERT FIVE,
PERKINSON
RECITAL HALL

featuring Sam Wells

*Music of Ashby,
Bratt, Burtner,
Snyder, and Olson*

7:30 pm CONCERT SIX,
CAMP CONCERT HALL

***featuring Sam Wells
and Eighth Blackbird***

*Music of Chen,
Davis, Joachim,
Joyce, Kouyoumdjian,
Negron, Nguyen,
Reid, and Shatin*

Tickets are not required for Third Practice events.



Eighth Blackbird

Nathalie Joachim, *flutes*
Michael Maccaferri, *clarinets*
Yvonne Lam, *violin and viola*
Nick Photinos, *cello*
Matthew Duvall, *percussion*
Lisa Kaplan, *piano*

EIGHTH BLACKBIRD is “one of the smartest, most dynamic contemporary classical ensembles on the planet” (*Chicago Tribune*). Launched by six entrepreneurial Oberlin Conservatory undergraduates in 1996, this Chicago-based supergroup has earned its status as “a brand-name... defined by adventure, vibrancy and quality...known for performing from memory, employing choreography and collaborations with theater artists, lighting designers and even puppetry artists” (*Detroit Free Press*).

Eighth Blackbird first gained wide recognition in 1998 as winners of the Concert Artists Guild Competition.

Over the course of two decades, the group has commissioned and premiered hundreds of works by composers such as David Lang, Steven Mackey, Missy Mazzoli, and Steve Reich, whose *Double Sextet* went on to win the 2009 Pulitzer Prize. A longterm relationship with Chicago’s Cedille Records has produced eight acclaimed recordings and four Grammy Awards for Best

Small Ensemble/Chamber Music Performance, most recently in 2016 for *Filament*. They were named Music America's 2017 Ensemble of the Year, and in 2016 were the inaugural recipients of Chamber Music America's Visionary Award and the prestigious MacArthur Award for Creative and Effective Institutions.

Eighth Blackbird's 2017-18 season marks debuts in Turin, Milan, Budapest, with the Philadelphia Orchestra and Cincinnati Ballet, tours through 11 states, and the release of *Olagón*, a new album featuring music by Dan Trueman, poetry by Paul Muldoon, and sean nós singer Iarla Ó Lionáird. Eighth Blackbird celebrated its 20th anniversary in 2016 with tours of music from *Filament* and *Hand Eye*, as well as keystone performances celebrating Steve Reich's 80th birthday, a fresh round of raucous shows with "Appalachian postpunk solipsist" (*The Wanderer*) Will Oldham (Bonnie Prince Billy), and world premieres by Holly Harrison, Pulitzer Prize-winner David Lang, and Ned McGowan.

Eighth Blackbird's mission—moving music forward through innovative performance, advocating for new music by living composers, and creating a legacy of guiding an emerging generation of musicians—extends beyond recording and touring to curation and education. The ensemble served as Music Director of the 2009 Ojai Music Festival, has held residencies at the Curtis Institute of Music and at the University of Chicago, and holds an ongoing

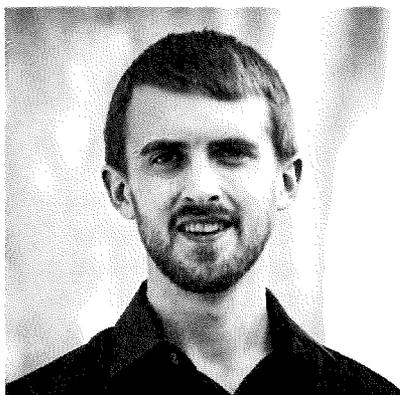
Ensemble-in-Residence position at the University of Richmond. The 201516 season featured a pioneering residency at Chicago's Museum of Contemporary Art: a living installation with open rehearsals, performances, guest artists, and public talks. In 2017, Eighth Blackbird launched its boldest initiative yet with the creation of Blackbird Creative Laboratory, a tuition-free, two-week summer workshop and performance festival for performers and composers in Ojai, CA.

Eighth Blackbird's members hail from the Great Lakes, Keystone, Golden, Empire and Bay states. The name "Eighth Blackbird" derives from the eighth stanza of Wallace Stevens's evocative, imagistic poem, *Thirteen Ways of Looking at a Blackbird*: "I know noble accents / And lucid, inescapable rhythms; / But I know, too, / That the blackbird is involved / In what I know." ■

eighthblackbird.org

Eighth Blackbird is managed by David Lieberman Artists, Hazard Chase and Paola Castellano.

Nathalie Joachim is a Burkart Flutes & Piccolos artist, Michael J. Maccaferri is a D'Addario Woodwinds Artist. Matthew Duvall proudly endorses Pearl Drums and Adams Musical Instruments, Vic Firth Sticks and Mallets, Zildjian Cymbals, and Black Swamp Percussion Accessories. Lisa Kaplan is a Steinway Artist.



SAMUEL WELLS is a composer, performer, and music technologist based in New York City. As an advocate for new and exciting music, he actively commissions and performs contemporary works.

Sam has performed throughout the North America, as well as in China and France. He has also been a guest artist/composer at universities throughout North America, including Western Michigan University, Western University of Ontario, and Northern Arizona University. He is a recipient of a 2016 Jerome Fund for New Music

award, and his work, *stringstrung*, is the winner of the 2016 Miami International Guitar Festival Composition Competition. He has performed electroacoustic works for trumpet and presented his own music at the Bang on a Can Summer Festival, Chosen Vale International Trumpet Seminar, Electronic Music Midwest, Electroacoustic Barn Dance, NYCEMF, N_SEME, and SEAMUS festivals. Sam and his music have also been featured by the Kansas City Electronic Music and Arts Alliance (KcEMA) and Fulcrum Point Discoveries. Sam is a member of Arcus Collective, Kludge, and SPLICE Ensemble. Sam has performed with Contemporaneous, Metropolis Ensemble, TILT Brass, the Owensboro Symphony Orchestra, and the Colorado MahlerFest Orchestra.

Sam has degrees in both performance and composition at the University of Missouri-Kansas City, and graduate degrees in Trumpet Performance and Computer Music Composition at Indiana University. He is on faculty at SPLICE Institute and Molloy College. ■

FRIDAY, NOVEMBER 3, 2017 AT 11:00 A.M.
CAMP CONCERT HALL, BOOKER HALL OF MUSIC

PROGRAM NOTES

BEN LUCA ROBERTSON, *Drifts*

The unique spectral characteristics of the clarinet play a defining role in the composition of *Drifts*. Analysis of the overtone structure of notes generated in the *Chalumeau* and "throat" registers arguably exhibit the most compelling and indelible traits of the instrument, as well as subsequent potential for harmonic extension. In composing for this unique spectra, consideration for concurrent overtone interactions was essential in establishing a coherent vertical structure for the piece, as well as recreation of resultant microtones dwelling in the strange and beautiful, upper reaches of the harmonic series. Defining salient interactions between concurrent notes, as well as the partials that make up these notes, poses an inimitable challenge when designing both an interactive system and managing resultant tonal permutations. In this capacity, electronics are employed to both reflect and augment these structures. To aid in this process, the composer utilizes spectral roughness modeling as a means to both quantify sensory dissonance between simultaneously sounding spectra and create a tuning structure tailored to the most unique facets of the instrument.

SARA BOUCHARD, *Song for Many Paths*

Song for Many Paths is an original spiritual invoking the history of

American migration. I recorded the song while walking alone at night through various terrain: tall grass, mud, gravel road, dead leaves. I then layered the recordings together so that the many iterations of the song begin in unison and gradually drift out of sync due to variations in tempo. Landscape and movement not only supply the inspiration and subject of the song but the backing rhythm as well. With each speaker containing one walk, the installation in turn creates its own soundscape.

GALINA BELOLIPETSKI, *Enveloped*

This piece is a result of a week of recording sounds across the university, that have now been altered and manipulated to be placed in the piece. The idea for this piece came from the desire of creating a slightly uncomfortable but strangely welcoming atmosphere. It is meant to keep the audience engaged and on their toes for the entire duration for the piece. It is organized into three sections, the introduction, the middle, and the ending. The introduction is meant to give the audience a short taste of the sounds that are to be manipulated for the rest of the piece, to make them feel more at ease as the repetition continues. The middle section is meant to break that continuous nature, and make the audience feel slightly confused and shocked. The ending is meant to combine the

shocking section and the comforting repetitive section, in order to give the audience a means of solid conclusion, and bring in elements of the first two sections.

SAM MULLANY, *Plain*

Plain began as a reinterpretation of various elements of John Ashbery's *Self Portrait In A Convex Mirror*, a poem where he examines a Renaissance painting of the same name by Parmigianino. I was attempting to represent, through drawn animation, the creation of the self-portrait from the artist's perspective. The animation quickly became a self-referential

documentation of it's own making, a self-portrait of itself.

KELLY COLE, *Some Women*

Some Women samples a personal interview between two women in the form of six fixed media poems. It examines the stigma against discussing female sexuality freely in our society and reveals many unsettling truths through the musings and thoughts of a young female in her twenties.

DRAKE DRAGONE, *Atria and Aortas*

If those thoughts have ever haunted you, please don't.

PERFORMER BIOGRAPHIES



TIFFANY VALVO

A vibrant performer and teacher, Dr. Tiffany Valvo is currently the Assistant Profes-

sor of Clarinet at Virginia Commonwealth University. Tiffany has been a lecturer of music at both Nazareth College and Syracuse University, and has performed at the Sante Fe Chamber Music Festival, the Kennedy Center, with the Richmond Symphony, Rochester Philharmonic Orchestra and Tallahassee Symphony Orchestra, has been on international tours with the American Wind Symphony Orchestra, and a participant in the Brevard Music

Festival, Boston University Tanglewood Institute, the Eastern Music Festival, and the CCM Spoleto festival in Spoleto, Italy. Tiffany has become a sought after performer of contemporary repertoire, and she is dedicated to performing and teaching this music. In July 2012 she was chosen to participate in the Creative Dialogue workshop at the Sante Fe Music Festival, and in March of the same year she performed small chamber works by living composers at the Kennedy Center in Washington.

Fueled by teaching and learning, Tiffany has taught applied clarinet, methods courses, chamber music, aural skills and music theory. Her varied teaching experiences have served as a catalyst for examining →

CONCERT ONE

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CAMP CONCERT HALL, BOOKER HALL OF MUSIC

the ways in which we can build connections between the applied studio and other disciplines in music. Tiffany has presented on this topic at both the International Clarinet Association Conference and the Pedagogy of Theory Conference. Tiffany holds a Doctor of Musical Arts degree and Master of Music degree in Performance and Literature from the Eastman School of Music and a Bachelors Degree in Clarinet Performance from Florida State University, with additional chamber music studies completed at the Trossingen Hochschule für Musik, Germany with Israeli clarinetist Chen Halevi. Her other teachers include Kenneth Grant, Jon Manasse, Frank Kowalsky and Deborah Bish.



L20RK

Named as one of the top six national transdisciplinary exemplars (*a2ru*, 2015), and one of the top eight research projects at Virginia Tech (*DCist*, 2014), a contemporary multimedia ensemble Linux Laptop Orchestra or L20rk (pronounced as 'lohkr'), explores unique form of

collaboration found in the western classical orchestra through the use of innovative human-computer interaction technologies for the purpose of exploring an integrative approach to design, engineering, arts, and science.

Founded by Dr. Ivica Ico Bukvic in May 2009, L20rk is part of the interdisciplinary initiative by the Virginia Tech Digital Interactive Sound & Intermedia Studio (DISIS) and the Institute for Creativity, Arts, and Technology (ICAT). As the world's first Linux-based laptop orchestra incorporating extensive study of gesture and Taiji (Tai Chi) choreography L20rk offers optimal infrastructure for creative research at minimal cost. By providing a seamless integration of arts and sciences it is in part designed to bridge the gap between STEM and the Arts, with particular focus on K-12 education.

Since its inception, L20rk has helped start seven laptop orchestras in North and South Americas, many of which rely heavily on its affordable design. L20rk's infrastructural backbone Pd-L20rk visual programming environment with its unique K-12 learning module has been utilized in dozens of K-12 Maker workshops, including the 2014 Raspberry Pi Orchestra summer gifted program and is currently used around the world by thousands of artists, designers, researchers, and educators.

COMPOSER BIOGRAPHIES

**GALINA
BELOLIPETSKI**

Composer, violinist, and researcher, Galina Belolipetski is a student at Virginia

Tech, studying computer science and music composition. In her work, she incorporates traditional music theory and interdisciplinary research. Her recent pieces have been for small chamber ensembles, solo instruments, Wiimotes, and computer. Galina's recent work has been performed at the Cube at the Moss Arts Center located at Virginia Tech, at the Electroacoustic Barn Dance at the University of Mary Washington, and at various small concert halls at Virginia Tech. She is also continuing work on an interdisciplinary research project where the team is analyzing large quantities of music scores to extract pattern recognition information from classical composers; currently, she is developing a MusicXML to natural language description of a piece of music.

**SARA
BOUCHARD**

Sara Bouchard is a multidisciplinary artist exploring the intersection of sound,

story and environment through performance, audio, installation and songwriting. Born in Stockton, CA, Bouchard received her BA from Yale University in 2003, and was subsequently based in New York City until this fall. She has exhibited and performed across the Northeast and internationally, including at The Center for Book Arts and The American Folk Art Museum in New York, as well as in the Berlin Underground. Bouchard also leads the musical group Salt Parade on voice and mandolin, a project which builds upon American roots music traditions. She is currently an MFA student at Virginia Commonwealth University in the School of Art's Kinetic Imaging department. www.sarabouchard.com →

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IVICA ICO BUKVIC

The work of sound artist and researcher Ivica Ico Bukvic (b. 1976) is driven by the ubiquitous interactivity. Bukvic's output encompasses aural, visual, acoustic, electronic, performances, installations, technologies, research publications, presentations, grants, patent disclosures, and awards. His most recent work focuses on audio spatialization, exploring connections among the arts and human health, and recontextualizing STEM K-12 education through innovative approaches to creativity and technology.

Dr. Bukvic is currently an associate professor of music technology in Virginia Tech's School of Performing Arts where he serves as the founder and director of the Digital Interactive Sound and Intermedia Studio (DISIS) and the Linux Laptop Orchestra (L2Ork), Institute for Creativity, Arts, and Technology's Senior Fellow, and a member of the Center for Human-Computer Interaction with a courtesy appointment in Computer Science.

Recent recognition include L2Ork being recognized as one of the top six transdisciplinary projects in the United States (a2ru, 2015), and as one of the eight top research projects at Virginia Tech (DCist, 2014), AL Light & Architecture Design Award (New York, 2013), first place in the First International Laptop Orchestra Competition (Montana Univer-

sity, 2011), Excellence in Research and Creative Scholarship Award (VT CLAHS, 2011), XCaliber Award (VT, 2010), Best Animated Short (San Francisco, 2009), and the Creative Achievement Award (VT CAUS, 2009).



KELLY COLE

Kelly M. Cole is an undergraduate student at the Schwob School of Music. She is nearing completion of her BA in Voice, and will graduate with dual concentrations in Audio Technology and Communications. She studies voice with Dr. Michelle DeBruyn and electroacoustic composition and audio engineering with Dr. Matthew McCabe. She is an active member of the CSU Honors College and Lambda Sigma Chapter of the women's music fraternity Sigma Alpha Iota. She holds a student scholarship in the St. Luke United Methodist Chancel Choir. She also hosts the weekly radio show *Don't Call It a Comeback* on 88.5 FM WCUG Cougar Radio and is the creator of the YouTube series *Tell Me A Story, Columbus*.



DRAKE DRAGONE

Drake Dragone is a composer, performer, and multi-instrumentalist from Richmond, Virginia. His works have been

described as “fascinating textural creations, which invoke introspective feelings and senses of ethereal wonder.” Drake, who has studied with Mark Snyder, is currently studying at the University of Mary Washington with Michael Bratt where he will graduate with a BA in Music in the Spring of 2019.



SAM MULLANY

Sam Mullany is a multi-media artist and musician interested in experimental and non-narrative

film-making, sound’s role in physical environments, and recombination as a process of creating music or art. From Rappahanock County, VA, Sam is currently living in Richmond, and enrolled in VCU’s Kinetic Imaging department.



BEN LUCA ROBERTSON

Ben Luca Robertson is a composer, experimental luthier, and co-founder

of Aponia Recordings. His work addresses an interest in autonomous processes, landscape, and biological systems—often by supplanting narrative structure with an emphasis on the re-embodiment of sound, spectra, and microtonality. Growing up in the dry, expansive landscapes of the inland Pacific Northwest, impres-

sions of Ponderosa pine trees, basalt outcroppings, vacant lots, and relics of boomtown decay continue to haunt his work. Ben holds a MA in Music Composition from Eastern Washington University and a BA from the Evergreen State College. In the Summer of 2015, he was appointed to a guest research position at the Tampere Unit for Computer-Human Interactions (TAUCHI) in Finland and recently collaborated with the University of Idaho Water Resources Department to sonify migratory patterns of Chinook salmon. As an educator, Ben has taught courses in composition, music technology, and instrument design. His music has been performed both regionally and abroad, including the New York Reembodied Sound Symposium, Olympia Experimental Music Festival, Pritchard Gallery, Seattle Magma Fest, and Sound & Music Computing Conference in Maynooth, Ireland. Ben is currently pursuing a PhD in Composition & Computer Technologies at the University of Virginia. ■

CONCERT TWO

FRIDAY, NOVEMBER 3, 2017 AT 2:00 P.M.
PERKINSON RECITAL HALL, NORTH COURT

CONCERT TWO

featuring Sam Wells and Andrea Cheeseman

Of the Moon, Under the Moon Sam Wells, trumpet
Nicole Carroll, 12'

tempora mutantur Andrea Cheeseman, clarinet
Chin Ting Chan, 8.5'

from these old roots fixed media
Christopher Chandler, 12'

The Awful Grace Wendy Richman, viola
III. Only when it is dark enough Tim Feeney, percussion
can you see the stars
Kevin Ernste, 10'

Arioso/Doubles Andrea Cheeseman, clarinet
Benjamin Broening, 7'

PROGRAM NOTES

NICOLE CARROLL,

Of the Moon, Under the Moon

Of the Moon, Under the Moon was inspired by divination folklore and hermetic occult philosophies. Pitch and amplitude content for the acoustic trumpet part, as well as live processing and audio synthesis parameters, are derived by mapping lunar data from NASA's Horizons Ephemeris System. The trumpet is accompanied by sonified lunar data that provides a con-

tinuous underlying drone, representing the moon's omnipresence. Additional layers are environmental soundscapes and videos representing each element: earth, air, fire, and water, which are temporally mapped to corresponding moon phases, as detailed in W.B. Yeats's "A Vision." Parameters change as the mapping system moves through each of the 28 days of the lunar cycle. This piece was written for Sam Wells, for premiere at SPLICE in 2016.

**CHIN TING CHAN,
*tempora mutantur***

"Tempora mutantur" is a Latin phrase meaning "the times are changed." It is usually stated in a hexametric form, followed by another phrase "nos et mutamur in illis," meaning "we too are changed in them." This piece is one in a series of electro-acoustic pieces relating to the motion of time and its effects on sounds. Aside from working primarily with time-based DSP effects, the idea of the motion of time is also prominent in how the composer systematically structured the composition in its harmonic content as well as its overall pace.

This piece is commissioned by and written for clarinetist Pei-Lun Tsai. The fixed sample playbacks used are pre-recorded clarinet sounds and synthesized materials. Live processing techniques such as feedback delay, chorusing, flanging, harmonizer and granular synthesis are also employed throughout most of the sections.

**CHRISTOPHER CHANDLER,
*from these old roots***

from these old roots exists in two versions, one for two saxophones and electronics and the other for fixed media presented here at Third Practice. In both versions, the electronics feature a variety of closely mic'd percussion instruments, in particular the bass drum. My focus while creating the source material for the piece was to activate the bass drum with

various implements (e.g., fingertips, fingernails, wooden mallets, hair brushes, etc.) and physical gestures or techniques (e.g., striking, quick scrapes, circular motions, granular tremoli, etc.). I organized these improvisatory materials not only through standard sequencing methods but also through some custom software developed in SuperCollider that enables algorithmic generation and patterning.

KEVIN ERNSTE, *The Awful Grace*

The Awful Grace is an (as yet unfinished) half-evening-length work, an allegory and contemporary interrogation of American racial unity/division, rooted in the historical moment of a speech given by Robert Kennedy on April 4th 1968, informing his Indianapolis audience of Martin Luther King's assassination earlier that day. In his address, Kennedy quotes Aeschylus's *Oresteia* (458 BC), a work on the nature of justice, contrasting the Furies' vicious cycles of retaliation and revenge with Orestes' desire for objectivity and fairness. The quote, which would later appear as Kennedy's own epitaph, calmed the angry and confused mixed-race crowd...unlike elsewhere in the country where violent riots were a more common response.

This performance presents the piece's last section, Part III, exploring the horror and ensuing calm of that historical moment. The duo instrumentation echoes the Aeschylean dramaturgy of →

CONCERT TWO

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PERKINSON RECITAL HALL, NORTH COURT

protagonist and antagonist with 'off-stage chorus' --here represented by the unmanned piano. The electronics echo the original text, derived from the piano-resonated vowels of Kennedy's voice gradually infused with King's.

BENJAMIN BROENING, *Arioso/Doubles*

Arioso/Doubles was commissioned for Arthur Campbell by the Band and Orchestral Division of the Yamaha Corporation of America. Its title reflects the piece's indebtedness to vocal music, and to 17th century opera in particular. The piece is not meant to evoke the harmonic or stylistic language of early-to-mid 17th Italian opera. Rather, the title refers to changing nature of the melodic line that moves fluidly among declamatory or recita-

tive-like passages, short melodic phrases and longer, more strongly characterized lines.

Arioso/Doubles is the third work in a series of pieces for solo instrument and computer. *Doubles* is a term used in 17th and early 18th century French music for a technique of variation in which more or less elaborate ornamentation is added to the original melody, while the supporting harmonies remain constant. The *Doubles* series takes this idea as its starting point and applies the variation technique to the timbre of the soloist as well as the pitched material. The computer also responds to the clarinet's music; sometimes confirming (doubling) and summarizing, sometimes extending, altering or recontextualizing the clarinet's melodic and harmonic material.

PERFORMER BIOGRAPHIES



ANDREA CHEESEMAN

Dr. Andrea Cheeseman is Professor of Clarinet at Appalachian State University. A versatile performer, Cheeseman appears regularly as a soloist and collaborative musician locally and nationally. As an advocate of new music and a specialist in the performance of

electroacoustic music, she has received invitations to perform at diverse festivals such as the Electroacoustic Barn Dance, SEAMUS, Third Practice, National Flute Association Conventions and the Oklahoma Clarinet Symposium.

Prior to her appointment at ASU, Cheeseman was on the faculties of Delta State University, Alma College and Hillsdale College. Cheeseman earned the Doctorate of Musical Arts

and Master of Music degrees in clarinet performance from Michigan State University and the Bachelor of Music degrees in clarinet performance and music education from Ithaca College.

When not teaching or performing, Cheeseman spends her time gardening, swimming and practicing ashtanga yoga.



TIM FEENEY

Composer/performer Tim Feeney frequently collaborates with experimental musicians and

improvisers including the trio Meridian, with percussionists Sarah Henries and Greg Stuart; pianist Annie Lewandowski; cellist and electronic musician Vic Rawlings; vocalist Ken Ueno, saxophonist Andrew Raffo Dewar; banjo and electronic musician Holland Hopson, and many others.

Within this community, Tim has presented work at experimental spaces throughout the United States, such as the Red Room in Baltimore, Boston's Institute of Contemporary Art, the Knitting Factory New York, and The Stone, as well as the Center for New Music and Audio Technology at UC-Berkeley, the Stanford Art Museum, Mills College, Princeton University, and Dartmouth College. He has recorded for the experimental Caduc, Accidie, Full Spectrum, Sedimental, homophoni, Audiobot, Soul on Rice, lildiscs, and Brassland/

Talitres labels.

He was a founding member of the quartet So Percussion, a member of Boston's Callithumpian Consort, and performed with Rinde Eckert in his Pulitzer-nominated *Orpheus X*, directed by Robert Woodruff and staged at the American Repertory Theater, the off-Broadway Duke Theatre on 42nd Street, and the 2008 Hong Kong International Festival.

Most recently, he has performed in quartet and large ensembles with composer and saxophonist Anthony Braxton, with whom he recorded for the Tri-Centric Foundation for release in 2017.

Tim is currently Assistant Professor of Percussion at the University of Alabama. timfeeney.com



WENDY RICHMAN

Violist Wendy Richman is a founding member of the New York-based

International Contemporary Ensemble (ICE). With ICE and as soloist and chamber musician, she has performed at the Lincoln Center Festival, Metropolitan Museum of Art, Miller Theater, Mostly Mozart Festival, Park Avenue Armory, Phillips Collection, and international festivals in Berlin, Darmstadt, Helsinki, Hong Kong, Morelia, and Vienna. In recent seasons, Wendy has been a guest with the viola sections of the Atlanta Symphony Orchestra, →

CONCERT TWO

FRIDAY, NOVEMBER 3, 2017 AT 2:00 P.M.
PERKINSON RECITAL HALL, NORTH COURT

Minnesota Orchestra, Orpheus Chamber Orchestra, St. Louis Symphony, and St. Paul Chamber Orchestra.

Appointed to the faculty of New York University (NYU Steinhardt) in 2017, Wendy has also held teaching positions at the University of Tennessee, University of Alabama, and Cornell University, as well as Walden School Summer Young Musicians Program, Sewanee Summer Music Festival, and Music in the Mountains Conservatory. She graduated from Oberlin Conservatory (BM), New England Conservatory (MM), and Eastman School of Music (DMA). She studied viola with Carol Rodland, Kim

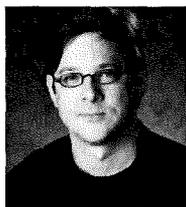
Kashkashian, Peter Slowik, Jeffrey Irvine, and Sara Harmelink, and voice with Marlene Ralis Rosen, Judith Kellock, and Mary Galbraith.

Through her *vox/viola* project, loosely inspired by Giacinto Scelsi's *Manto III*, Wendy has collaborated with numerous composers on pieces in which she sings and plays simultaneously. In early 2018, she will release these works on ICE's TUNDRA imprint on New Focus Recordings.

SAM WELLS

See page 6.

COMPOSER BIOGRAPHIES



BENJAMIN BROENING

Benjamin Broening's music reflects both his interest in the expressive power of sound and a sense of line derived from his background as a singer. His orchestral, choral, chamber and electroacoustic music has been performed in over twenty countries and across the United States by many ensembles, including Grammy winners eighth blackbird, Da Capo Chamber Players, Choral Arts Society of Philadelphia, Charlotte Symphony Orches-

tra, Chorus, Richmond Symphony Orchestra, Zeitgeist, Network for New Music, Arctic Philharmonic Sinfonietta (Bodø, Norway), Ensemble U; (Tallinn, Estonia) and others. He has also worked closely with numerous leading figures in the contemporary music world, including Tim McAllister, Camilla Hoitenga, Richard Hawkins, Tim Munro, Arthur Campbell, Nicholas Photinos, Curtis Macomber, Lina Bahn, and Daniel Koppelman.

Broening is recipient of Guggenheim, Howard and Fulbright Fellowships, and has also received recognition and awards from the American Composers Forum, Virginia Commis-

sion for the Arts, ACS/Andrew Mellon Foundation, the Jerome Foundation, and the Presser Music Foundation, among others.

Trembling Air, a 2012 Bridge Records release of his chamber music recorded by eighth blackbird, has been praised as “haunting” and “enchanted” (*Cleveland Plain Dealer*), “magical” (*Fanfare*), “other-worldly” (*Gramophone*), and “coruscatingly gorgeous” (*CD Hotlist*).

Critics have described *Recombinant Nocturnes*, his 2011 disc of music for piano recorded by Duo Runedako, as “a breathtaking suite for pianos” (*World Music Report*) “deep, troubling” (*François Couture*) and “lovely, delicate, calming” (Los Angeles’ KFJC) and “a gorgeous disc of music” (*New Music Box*).

Writing about the recent recording of his *Clarinet Concerto, Sequenza21* praised its “many thrilling passages” and said “it is, as is most of his music, from a formal vantage point exquisitely well sculpted.” Other recordings have been released by Ensemble U: in Estonia, and on the Centaur, Everglade, Equilibrium, MIT Press, Oberlin Music, Open G and SEAMUS record labels.

Broening is founder and artistic director of Third Practice where he is Professor of Music and Associate Dean of Arts & Sciences. He holds degrees from the University of Michigan, Cambridge University, Yale University, and Wesleyan University.



NICOLE CARROLL

Nicole Carroll is a composer, performer, sound designer, and builder working with audio, video, and tangible objects. Her work spans installation, improvisation, and fixed media performance, across noise, soundscape, and acousmatic genres. She is active as a sound designer and composer in theatre, performs electronic music under the alias “n0izmk,” and builds custom synthesizers, controllers, and performance sensor systems. Her research focuses on generative systems that merge analog and digital technologies to create musical performance systems from non-musical sources. Additional interests include soft circuits and wearable sensors, augmented acoustic instruments, and AV synthesis on mobile devices and embedded systems.

Themes found in Nicole’s work derive from reflections on nature, occult philosophies, literature, and the human psyche. She employs divination systems and chance procedures to create conceptual and mapping frameworks in her music.

Nicole’s works have been performed internationally in USA, Mexico, Wales, Germany, Greece, S. Korea, Australia, and China, including at SEAMUS, ICMC, and NIME →

CONCERT TWO

FRIDAY, NOVEMBER 3, 2017 AT 2:00 P.M.
PERKINSON RECITAL HALL, NORTH COURT

conferences. Nicole holds an MM and BM in Composition from Bowling Green State University and Arkansas State University, respectively. She is pursuing a PhD in Computer Music and Multimedia at Brown University in Providence, RI, USA. She is currently based in Brisbane, Australia, where she is an Adjunct Research Fellow at QCGU. nicolecarrollmusic.com



CHIN TING CHAN

Hong Kong composer Chin Ting (Patrick) Chan has been a fellow and guest

composer at festivals such as the International Computer Music Conference, IRCAM's ManiFeste and the Wellesley Composers Conference, with performances in more than twenty countries. He has twice represented Hong Kong abroad in the International Rostrum of Composers and the ISCM World Music Days Festival. Awards and commissions include those from the American Prize, ASCAP, Association for the Promotion of New Music, the Charlotte Street Foundation, Foundation for Modern Music, the Hong Kong Composers' Guild, the MidAmerican Center for Contemporary Music, the Interdisciplinary Festival for Music and Sound Art – Shut Up and Listen!, the Lin Yao Ji Music Foundation of

China, MMTA/MTNA, newEar, the New-Music Consortium, the Soli fan tutti Composition Prize, the Virginia Center for the Creative Arts and others. His works are published with the ABLAZE Records, Darling's Acoustical Delight, Music from SEAMUS, Navona Records/PARMA Recordings, RMN Classical, the SCI Journal of Music Scores and Unfolding Music Publishing (ASCAP). He is currently Assistant Professor of Music Composition at Ball State University. He holds a DMA from the University of Missouri–Kansas City as well as degrees from Bowling Green State University and San José State University. chintingchan.com



CHRISTOPHER CHANDLER

Christopher Chandler is a composer of acoustic and electroacous-

tic music and the co-founder and executive director of the Switch-Ensemble. He currently serves as a Visiting Assistant Professor at the University of Richmond where he teaches courses in composition and music technology and directs the Third Practice Electroacoustic Music Festival. Christopher draws inspiration from poetry, nature, the acoustic properties of instruments, and his experiences working closely with

sound in computer music studios.

His music has been performed across the United States, Canada, and Europe by ensembles including eighth blackbird, Ensemble Modelo62, Ensemble Interface, the Cleveland Chamber Symphony, and Le Nouvel Ensemble Moderne. Recent performances include ICMC 2016, June in Buffalo, Domaine Forget, the Florida State University New Music Festival, the New York City Electroacoustic Music Festival, and SEAMUS Conferences. In addition to composition and music technology, Christopher's research interests include the music of Danish composer Hans Abrahamsen. His dissertation explores Abrahamsen's approach to recomposition and recontextualization in *Walden* (1978) and *Wald* (2009).

Christopher has been honored with awards including a BMI Student Composer Award, an ASCAP/SEAMUS Student Commission, two first prizes from the Austin Peay State University Young Composer's Award, winner of the American Modern Ensemble's Annual Composition Competition, and the Nadia Boulanger Composition Prize from the American Conservatory in Fontainebleau, France. Christopher holds degrees in composition from the University of Richmond, Bowling Green State University, and the Eastman School of Music.



KEVIN ERNSTE

Kevin Ernste is a composer, performer, and teacher of composition and elec-

tronic music at Cornell University where he is Director of the Cornell Electroacoustic Music Center. He was previously an Acting Director and lecturer at the Eastman School of Music's Eastman Computer Music Center.

His recent music includes *Interregnum* for mixed ensemble, water bowls, and bells composed for the Centenary of the US National Park Service and *Music in the American Wild*, *Palimpsest* for the JACK Quartet—the result of a Fromm Foundation Commission, presented recently at the Sweet Thunder Festival in San Francisco and the International Computer Music Conference in Athens Greece, *Nisi* [nee-see] [Greek for “Island”] for hornist Adam Unsworth released on Equilibrium Records “Snapshots” (CD111), *Adwords/Edward*, dedicated to NSA whistleblower Edward Snowden and composed for Google Glass, *Numina* for Brooklyn-based Janus Trio (flute, viola, harp), and *Roses Don't Need Perfume* for guitarist Kenneth Meyer (solo guitar and electronic sounds, 2009) recently released on his Innova Records CD, *Draw the Strings Tight*. ■

CONCERT THREE

FRIDAY, NOVEMBER 3, 2017 AT 7:30PM
CAMP CONCERT HALL, BOOKER HALL OF MUSIC

CONCERT THREE

- Brain Candy** Eli Fieldsteel, *sensor gloves and live electronics*
Eli Fieldsteel, 6.5'
- The Unveiling** Sophia Shen,
I. Metallum *pipa and live electronics*
II. Crystallum
Sophia Shen, 10'
- Ghost City** video
Izzy Pezzulo, 3'
- Train(wreck) of Thought** fixed media
Anthony Alvarez, 3'
- Colors often break themselves** John Liberatore,
John Liberatore, 9' *glass harmonica*
- rare yet soft** fixed media
Kyong Mee Choi, 7'
- Touch** Joo Won Park, *found objects, synthesizer, and computer*
Joo Won Park, 10'
- Lift**
START Robin Cox, *violin*
Robin Cox, 7.5'

PROGRAM NOTES

ELI FIELDSTEEL, *Brain Candy*

In October 2015 I began learning how to use the Arduino platform, an open-source hardware/software micro-controller kit. I purchased several light- and motion-sensitive resistors, and fashioned a pair of homemade sensor gloves using my old bicycle gloves. I spent considerable time experimenting with different physical gestures, and after narrowing in on a set of reliably reproducible hand movements, composed a set of sounds to accompany these gestures. The overall goal was to use physical gesture to create expressive music. *Brain Candy* is the result.

SOPHIA SHEN, *The Unveiling*

In this interactive improvisation, the dialog between the instrument and the computer is established upon amplification and processing of the neglected sounds of the instrument in Super-Collider. A pear-shaped, four-string plucked instrument that can be dated back to the late Han Dynasty around 2nd century CE, *pipa* is one of the most popular Chinese instruments and has been played for almost two thousand years in China. The decaying notes and enlarging spaces will connect the music between the acoustic and synthetic worlds. The performer plays an essential role in realizing the dialog between computer and instrument by listening and responding intensely to the sound in the moment.

IZZY PEZZULO, *Ghost City*

Ghost City is a soundscape and experimental video created using sound recordings from a 2,220 acre tract of land in Henrico County, Virginia called Elko Tract. During WWII, it was used as a "decoy city" to evade Japanese and German bombers targeting Richmond. The structure of this tract of land closely resembles Richmond City, with false roads and landing strip identical to the nearby airport. The visual component to this soundscape uses found footage as well as contemporary documentation of the landscape. The making of the video was a process of collecting material from the past and present, peeling back layers of history in the ruins. In doing so, we can make parallels when our own environments take on an aura of crisis and destruction. →

**ANTHONY ALVAREZ,
*Train(wreck) of Thought***

Train(wreck) of Thought is a continuation of a project started in MUS 213 and takes inspiration from Mark Applebaum's *Pre-Composition*. The piece is a playful representation of a student's inner thoughts as he fails to concentrate during class. There are many layers used to depict the scattered and fickle thoughts of the student's inner voice. The density of these inner voices rises and falls as they instigate, quell, and attempt to concentrate throughout the piece. →

CONCERT THREE

FRIDAY, NOVEMBER 3, 2017 AT 7:30PM
CAMP CONCERT HALL, BOOKER HALL OF MUSIC

JOHN LIBERATORE,
Colors often break themselves

Colors often break themselves is an homage to the poetry of Barbara Guest (1920-2006). As I often attempt with my music, her poetry relies on plain, vernacular language that manages, despite its transparency, to express both ambiguity and immediacy. She achieves this partially through a rich and surprising color palette. The title comes from her poem "Noisetone." The last two lines read:

"The spirit is lifted among primary colors. Nine rows of color.

The future writ in white spaces."

KYONG MEE CHOI, *rare yet soft*

rare yet soft explores the subtlety of quoted thematic material from Mahler's Symphony No. 5 Adagietto. The piece has three sections when each quote is introduced in a different context. At the end, the piece shows how subtle influence of this quotation can affect the overall shape of the piece. This piece is dedicated

the composer's beloved father, Soon Bong Choi.

JOO WON PARK, *Touch*

Touch is a piece for found objects, computer, and a synthesizer. The sound of various ways of touching is amplified and enhanced with a custom music program. The title of the piece comes from a piece by Morton Subotnick, who is a big influence on my music.

ROBIN COX, *START*

START relies upon the performer's use of bone conduction click track monitoring to execute tightly integrated relationships with electronic playback, *START* comes close, but never quite settles into stable rhythmic patterns between live acoustic and electronic elements. It places upon the amplified violinist any temporal grounding or structural foundation sensed in relation to very quick, fleeting, and highly syncopated rhythmic gestures of the electronic parts. Click track monitoring also allows for the live musician to anticipate and musically lead the electronics in performance.

PERFORMER BIOGRAPHIES

ELI FIELDSTEEL

See page 26.

JOHN LIBERATORE

See page 26.

ROBIN COX

See page 25.

SOPHIA SHEN

See page 27.

JOO WON PARK

See page 27.

COMPOSER BIOGRAPHIES



ANTHONY ALVAREZ

Anthony Alvarez is a senior at the University of Richmond majoring in psychology and minoring in music. Originally from Greenville, South Carolina, he enjoys blasting his amp to eleven, screaming his head off, and playing music as loud as possible. While his plans after graduation are still up in the air, Anthony hopes to continue doing that no matter what path he takes.



KYONG MEE CHOI

Kyong Mee Choi, composer, organist, painter, and visual artist, received several prestigious awards and grants including John Simon Guggenheim Memorial Foundation Fellowship, Robert Helps Prize, Aaron Copland Award, Illinois Arts Council Fellowship, First prize of ASCAP/SEAMUS Award, Second prize at VI Concurso Internacional de Música Electroacústica de São Paulo among others. Her music was published at Cimesp (São Paulo, Brazil), SCI, EMS, ERM media, SEAMUS, and Détonants Voyages (Studio Forum, France). She is the Head of Music Composition and an Associate Professor of Music Composition at Roosevelt University in Chicago where she teaches composition

and electro-acoustic music. Samples of her works are available at kyongmeechoi.com.



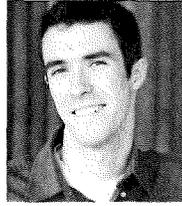
ROBIN COX

Robin Cox is a composer, violinist, and collaborator known for performance of his own works and that of other contemporary artists. With the Robin Cox Ensemble, he led over 170 performances, produced three critically acclaimed CD recordings, and premiered works by over eighty composers. He also led a mixed-media performance series as Executive Director of Iridian Arts, Inc. His latest large scale ventures are the community participation event *HOURLASS* and the immersive performance environment *BIG TENT*. Cox has received numerous awards, including multiple Lester Horton Awards for Outstanding Achievement in Music for Dance and an ASCAP Deems Taylor Award for the founding of Iridian Radio.

He holds degrees from the University of Texas at Austin, University of Michigan, and the University of Miami, and after many years on faculty at California State University Long Beach, Bob Cole Conservatory, and California Institute of the Arts, Dr. Cox joined the Music and Arts Technology faculty at Indiana University Purdue University Indianapolis (IUPUI) in fall of 2013. →

CONCERT THREE

FRIDAY, NOVEMBER 3, 2017 AT 7:30PM
CAMP CONCERT HALL, BOOKER HALL OF MUSIC

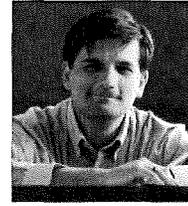


ELI FIELDSTEEL

Dr. Eli Fieldsteel, serving as Director of the University of Illinois Experimental Music Studios since

2016, is a composer specializing in music technology with a diverse history of cross-disciplinary collaboration. He is the recipient of the 2014 James E. Croft Grant for Young and Emerging Wind Band Composers, first prize in the 2012 ASCAP/SEAMUS Student Commission Competition, as well as awards and recognition from other organizations, including the Bandmasters' Academic Society of Japan and the Frank Ticheli Competition.

Fieldsteel's music and research engages with the intersection between music technology and performance, focusing on topics such as human-computer improvisation, interactivity, and sensor-driven music. Utilizing new technologies and real-time environments, his works are highly gestural, expressive, and richly detailed. As an active collaborator, he has worked closely with dancers, choreographers, lighting designers, architects, and video artists, resulting in a variety of unique and site-specific installations and performances. He is fluent in several contemporary music programming languages, and maintains an active teaching presence online through a well-trafficked series of SuperCollider tutorials.



JOHN LIBERATORE

John Liberatore is a composer, pianist, and one of the world's few performers of the

glass harmonica. Described by critics as "enchanted" and "truly magical" (Boston and New York Classical Review, respectively), his works seek ambiguity through transparency, and complexity within simple textures.

He has received fellowships and other recognitions from Tanglewood, the MacDowell Colony, the Brush Creek Arts Foundation, the I-Park Enclave, the Millay Colony, the Presser Foundation, the American Opera Initiative, ASCAP, and other organizations. Recordings of his works are available on Innova, Ravello, and Centaur Records, with his debut portrait album scheduled for release with Albany Records in the summer of 2018. In 2015, he was appointed as an assistant professor at Notre Dame after earning his PhD from Eastman the previous year. He is currently writing pieces for Daniel Druckman and Jamie Jordan, a solo flute piece for Molly Barth, and a work for Roomful of Teeth featuring the glass harmonica.

**JOO WON PARK**

Joo Won Park (joowonpark.net) wants to make everyday sound beautiful and strange so that

everyday becomes beautiful and strange. He performs live with toys, consumer electronics, kitchenware, vegetables, and other non-musical objects by digitally processing their sounds. He also makes pieces with field recordings, sine waves, and any other sources that he can record or synthesize. Joo Won draws inspirations from Florida swamps, Philadelphia skyscrapers, his two sons, and other soundscapes surrounding him. He has studied at Berklee College of Music and the University of Florida, and currently teaches Music Technology at the Wayne State University. Joo Won's music and writings are available on ICMC DVD, Spectrum Press, MIT Press, PARMA, Visceral Media, MCSD, SEAMUS, and No Remixes labels.

**IZZY PEZZULO**

Izzy Pezzulo is a current senior at the University of Richmond studying visual and media arts

practice. Her work typically explores landscapes and our relationships to them through history and the sensory aspects of sound and video. She has served as a technical assistant

for the Third Practice Electroacoustic Festival for all 4 years of her undergraduate degree. She is currently working on a senior thesis exhibition that focuses on sites in Richmond, using sound and video as a medium to explore histories that have been erased or obscured. She hopes to pursue her work after college in sound and video, as well as her more "analogue" visual practice in printmaking.

**SOPHIA SHEN**

Born in Zhangzhou, a small city in southeast China, Sophia Shen is a composer, sound

artist, pipa performer/ improviser and pianist who believes in the subjective, evocative, conceptual and ineffable nature of music and sound. She makes intangible connections with performers and listeners by creating music that evokes memory and imagination. She is interested in bridging the divide between cultures by using instruments to disassemble and synthesize new sounds.

Sophia is currently based in the San Francisco Bay Area. She holds an MFA in Electronic Music and Recording Media from Mills College where she also studied composition and improvisation. She received a BA degree in Music with High Distinction and a BA degree in German from the University of Virginia. ■

CONCERT FOUR

SATURDAY, NOVEMBER 4, 2017 AT 11:00AM
CAMP CONCERT HALL, BOOKER HALL OF MUSIC

CONCERT FOUR

I want ___ please Becky Brown, *harp*
Becky Brown, 6'

Explanation of the Plain fixed media
Travis Austin, 10'

Electrotactile Maps video
John Thompson, 6'

Silence is... fixed media
Matthew McCabe, 7'

what i am not video
Heather Stebbins, 10' *Video by Rozzdower
Zimmerman, VJ Catmac,
and Kathrin Spickermann*

locoMotives Becky Brown, *harp*
Anne Neikirk, 8'

PROGRAM NOTES

BECKY BROWN, *I want ___ please*

You have to pull them out of their bodiless dream. You have to make them talk to you; they have to practice speech, but they're nonverbal, so you have to make a mouth for them out of paper, or a laptop, or their hands. Any tongue you can find, any teeth you can afford, you try, you try, you try, because when they age out of high school, you can't help them anymore. If you can't instill the habit by age 22, there's a possibility that no one will ever ask or push them to use language again.

This piece is dedicated to the staff and students at Heather Empfield Day School and Transition Center, a school for children with severe and profound autism.

TRAVIS AUSTIN, *Explanation of the Plain*

Explanation of the Plain was composed alongside a number of visual works in-the-making. Generally, I've been working away from screens, but I've had the material surface and illusory space of the screen very much in mind. Over the last year my work has been concerned with the flux of moving-images, materiality, illusory-space and reality. While recording sounds for *Explanation of the Plain*, I encountered a crackling hum resultant of a faulty instrument cable. The sound presented itself as decidedly concrete, singular, flat and surface-like. Upon digitally processing and manipulating of the noise, the shallow depth that emerged posed quite a contradiction

to the material flatness of the screen with which I was interfacing. This juxtaposition of flatness and depth set the course of the composition which grew to introduce characters that dance upon precarious surfaces, and rough terrains of laminae that twist, crumble, evaporate and return.

JOHN THOMPSON,
Electrotactile Maps

Electrotactile devices allow the brain to map tactile voltage pulses, applied through the tongue or other skin surface, to the brain. This information is then parsed as sensory information, allowing one to gain a sense where one is lost, or perhaps create new senses where there were none. The piece *Electrotactile Maps* looks to this specific kind of sensory substitution as inspiration. It imagines an electrical field, encoded for an array of surface electrodes. The audiovisual aggregate is introduced as such a grid, which gradually becomes interpreted as coherent objects.

HEATHER STEBBINS, *what i am not*

When I create pieces with electronics I almost always use sounds I record from instruments or found natural objects. For *what i am not*, I chose to use source material that I would not normally gravitate towards — recordings of electromagnetic fields surrounding both contemporary and more dated technology. Though I initially felt outside my comfort zone, I feel as though I was able to make the source material my own. This version

for video and electronics was made in collaboration with HighPass Radio, a collective that pairs experimental musicians with visual artists. Another version for trombone and electronics exists for my friend and immensely talented trombonist, Will Lang.

ANNE NEIKIRK, *locoMotives*

Witnessing a powerful, fast-moving object fly past elicits both excitement and fear. There is a certain thrill to seeing a train whiz by at close range, but not without some implication of danger. I reflect this emotional content in *locoMotives* with dissonant sounds in the electronics and harsh extended techniques in the harp that elicit the same excitement and fear. There are also moments of peaceful repose throughout the work, highlighting the beauty of the harp and embodying the comfort of riding in a train while watching the landscape pass by through the window. The visual component, a series of shadow projections onto a wall, places the viewer both inside and outside the train and reflects these various emotional responses. Most of the melodic material in the piece is derived from the pitches inherent in the train whistle and the crossing gates. The Doppler effect became the connective element in the piece. Other sounds in the raw audio include the ticking noises of the lowering crossing gates at a nearby road and the whoosh of the wind as the train passed by. These sounds are all imitated in some way by the harp and augmented by the electronics. All aboard! →

CONCERT FOUR

SATURDAY, NOVEMBER 4, 2017 AT 11:00AM
CAMP CONCERT HALL, BOOKER HALL OF MUSIC

COMPOSER BIOGRAPHIES



TRAVIS AUSTIN

Born in Austin, TX, Travis Austin holds an MFA in Performance and Interactive Media Arts from Brooklyn College. His work addresses material and place in-flux, working with various media including sound, painting, video and sculpture. He has studied under David Grubbs, Stephen Vitiello, and Vito Acconci. He is an associate of the Order of the Third Bird, a recent contributor to the publication *The Value of Academic Discourse: Starting Conversations that Matter* (Rowman & Littlefield Publishing Group) and a recent presenter at The Learner's International Conference in Vancouver, Canada. Travis currently lives in Richmond, VA.



BECKY BROWN

Becky Brown is a composer, harpist, artist, and web designer, interested in producing intensely personal works across the multimedia spectrum. Currently, she is pursuing a doctorate in composition at the University of Virginia, is the Technical Director of the Electroacoustic Barn Dance, and recently worked as a Music Technology Specialist at the University of Richmond. Her music has been performed at SEAMUS, SCI National/

Regional, Third Practice Electroacoustic Festival, Ball State New Music Festival, and in Beijing, China. *Hold Still*, her work for live art and electronics, will be released on the SEAMUS label in August 2017. She is a 2015 Music and Computer Science graduate of the University of Mary Washington, studying electroacoustic composition with Dr. Mark Snyder, and harp performance with Dr. Grace Bauson.



MATTHEW MCCABE

Matthew McCabe is Assistant Professor of Audio Technology at Columbus State University's Schwob School of Music and holds degrees from the University of Richmond, Bowling Green State University, and the University of Florida. In addition to his compositional activities, he runs the school's recording studio, audio technology minor, and teaches technology and popular music courses. Recent activities have included performing with blues musician Neal Lucas and backing band The Freezer Burn, and traditional Irish music group Wolf & Clover.



ANNE NEIKIRK

Composer Anne Neikirk is drawn to creative processes that involve interdisciplinary

work. She has collaborated with a poet, a biologist, a painter, and numerous performing artists who have commissioned her. Her background in vocal music instilled a particular interest in the relationship between music and the written word. She has received a Presser Music Award, an American Composers Forum Subito Grant, and was included in the SCI CD Series. Neikirk has presented her work at conferences including the Society of Composers Conferences, the College Music Society Conferences, the North American Saxophone Alliance Biennial Conference, and the American Harp Society National Conference, among others. Dr. Neikirk received her DMA in Composition from Temple University, preceded by her MM from Bowling Green State University and a BA in Music from Hamilton College. Upon completing her education, she worked as an adjunct faculty member at Temple University and at the University of Delaware. In 2016 she began as an Assistant Professor of Composition/Theory at Norfolk State University in Virginia. She currently serves as the Submissions Coordinator for the Executive Committee of the Society of Composers, Inc.



HEATHER STEBBINS

Heather Stebbins is an internationally performed composer of acoustic and electroacoustic works with a background

as a cellist. She received her DMA from Boston University in 2016, where she was a Center for New Music Fellow and taught courses in electronic music and musicianship. Heather's principal teachers include Benjamin Broening, Joshua Fineberg, and Helena Tolve, whom she studied with during a Fulbright Fellowship in Tallinn, Estonia, from 2014-2015. Heather resides in Boston, Massachusetts, where she splits her time between composing and teaching mathematics at a college prep high school. In addition to composing and teaching, Heather enjoys exploring new places and spaces with her partner Mike, their son Elliott, and their four-legged companion, Rowan.



JOHN THOMPSON

John Thompson is a composer of electroacoustic music and electroacoustic audio-visual music. His recent audio-visual works feature a tight coupling of sonic and visual components. He co-founded and co-directs the annual Root Signals Festival of Electronic Music and Media Art.

John is Head of the Music Technology program at Georgia Southern University, where he is Professor of Music. He teaches courses ranging from audio programming to interactive media. He is currently an At-Large Director for the International Computer Music Association. ■

CONCERT FIVE

SATURDAY, NOVEMBER 4, 2017 AT 3:00 PM
PERKINSON RECITAL HALL, NORTH COURT

CONCERT FIVE

featuring Sam Wells

can't Sam Wells, *trumpet*
Mark Snyder, 5'

glass and trolley II fixed media
Steve Ashby, 8'

Song for Low Tree Matthew Duvall,
Matthew Burtner, 13' *percussion*

Visions fixed media
Michael Bratt, 5.5'

All Along the North Shore Michael James Olson,
Michael James Olson, 9' *guitar and video*

PROGRAM NOTES

STEVE ASHBY, *glass and trolley II*

Investigating the history of the Depot building at Virginia Commonwealth University began an exploration towards creating sound works that embody its history as the main depot juncture for commuter traffic from 1901-1938, and more recently as the Richmond Glass Co. The pieces composed through this ongoing venture encompass sound elements of field recordings captured along the Ashland Trolley Trail, a half mile stretch of land through which the

Richmond-Ashland Trolley once ran, and sound elements of glass instruments created and performed by Bohyun Yoon.

MATTHEW BURTNER, *Song for Low Tree*

Song for Low Tree: a melody from human exhalation, transposed several octaves lower into the range of a bass tree, the rate of a drum, a log, pieces of wood; in counterpoint with patterns from a tree exhalation, transposed several factors up into the rate of a human song.

MICHAEL BRATT, *Visions*

The melodic material for this track was derived from a single, monophonic oscillating pulse wave. This single wave gives the impression of many different waves moving simultaneously by means of tempo and panning. The rest of the musical material is variations of this material processed multiple ways but never reoccurring the same way twice.

MICHAEL JAMES OLSON, *All Along the North Shore*

The north shore of Lake Superior in Minnesota has always been a magical place for me. Summertime temperatures routinely hover around 65 degrees, and the water is icy cold, never warming to the temperature of the surrounding 10,000 lakes. This work reflects the contemplative nature of being on the North Shore in the summer: a beautifully static landscape made alive in the subtle variations of lake.

PERFORMER BIOGRAPHIES

MATTHEW DUVALL

See page 4.

SAM WELLS

See page 6.

MICHAEL JAMES OLSON

See page 35.

COMPOSER BIOGRAPHIES

**STEVE ASHBY**

Steve Ashby is a Richmond, VA based musician, composer, and sound artist. Building on his

background as a classical guitarist, Ashby builds his work around concrete sources found in the natural, and digital world, discovering the places where they intersect, and amplifying those attributes. Ashby's work is a combination of field

recordings, manipulated sound material, and composed elements. With an interest towards sound ecology, Ashby looks for rhythms, melodies, and textures found in his surroundings to inform the direction of his work. He studied at Virginia Commonwealth University, where he currently serves as part of the guitar faculty. Recent activities include participation in the Spatial Music Workshop/Cube Fest at Virginia Tech, and an upcoming residency in South Africa, curated by Francisco López. →

CONCERT FIVE

SATURDAY, NOVEMBER 4, 2017 AT 3:00 PM
PERKINSON RECITAL HALL, NORTH COURT



MICHAEL BRATT

The music of Michael Bratt has been described as “traveling through a circuit board at the speed of light,” “well-crafted... colorfully orchestrated and totally engaging,” (*Cleveland Classical*) and “bursting with inventive, energetic spirit” (*The Plain Dealer*). Composer, Conductor, Digital Artist – Michael Bratt has received numerous honors including official selection at the Foro Internacional De Música Nueva Manuel Enríquez, Composer/Fellow for the Canton Symphony Orchestra, regional finalist for the SCI Student Composer Commission, Verdehr Trio Composition Contest, the Minnesota Orchestra Institute, and the Bain Murray Composition Award among others. He has been commissioned by many organizations including The Cleveland Museum of Natural History, The Cleveland Clinic, The Cleveland Public Theatre, The Cleveland Shakespeare Festival, and others.

Dr. Bratt has taught at Ursinus College, the Cleveland Institute of Music, Oberlin College Conservatory of Music (TIMARA Department, Technology Music and Related Arts), the Northeast Ohio branch of Indiana Wesleyan University, and is currently Visiting Assistant Professor of Music at the University of Mary Washington where he teaches Music Composition and Electronic Music.



MATTHEW BURTNER

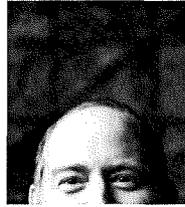
Matthew Burtner (matthewburtner.com) is an Alaskan-born composer and sound artist

exploring embodiment, ecoacoustics and human-environment-computer interaction through music. An IDEA Award winner and first prize winner of the Musica Nova Electroacoustic Music composition, Burtner works closely with politicians, scientists, artists and musicians, creating music in support of free imagination and sustainability. In 2014 he was invited to Brazil to work with former Vice President Al Gore on Climate Reality, and in 2015 he was invited by the US State Department to create the music for President Barack Obama’s visit to Alaska. He has also recently been featured on the Smithsonian Magazine’s Future is Here festival, the Smithsonian Natural History Museum’s Arctic Spring Festival, and the Polar Rhythms Festival in New York. His electronic and chamber music is played widely in festivals and concerts around the world and is available on several critically acclaimed albums. Burtner is Professor of Composition and Computer Technologies (CCT) and Chair of the McIntire Department of Music at the University of Virginia. He also directs the environmental music organization, EcoSono (ecosono.org).



MICHAEL JAMES OLSON

Michael James Olson is a Minnesota-based composer, performer, producer, and media artist. Michael's concert music has been performed throughout the world, including the Beijing Science Museum, SEAMUS, ICMC, EMM, EABD, Noisefloor Festival, International Saxophone Symposium, and Audiograft Festival, among others. Michael is the co-Director of the Root Signals Electronic Music Festival, a semi-annual festival of electronic music and media art which is held at campuses across the country. Michael's music and production has been featured on more than 30 albums and in films and television, including programs on MTV, VH1, E!, Spike, ABC, NBC, PBS, and CBS. He holds a MM from Georgia Southern University, and a doctorate from Ball State University. Michael currently serves as Assistant Professor of Music Composition and Music Technology at Minnesota State University, Mankato.



MARK SNYDER

Mark Snyder is a composer, performer, producer, songwriter, video artist, and teacher living in Jacksonville, Florida. Mark's multimedia compositions have been described as "expansive, expressive, extremely human, ... Snyder's compositions attract performers who resist to works with electronics as well as audiences who don't think they want to hear computer processing." Dr. Snyder is Visiting Assistant Professor of Music Business at Jacksonville University teaching courses in music business, audio production, and music technology. He earned his DMA from the University of Memphis and an MM from Ohio University. He is a member of the American Society of Composers, Authors and Publishers (ASCAP), the Audio Engineering Society (AES), The National Academy of Recording Arts and Sciences (NARAS) Society of Composers Incorporated (SCI) and Society of Electroacoustic Musicians in the US (SEAMUS). ■

CONCERT SIX

SATURDAY, NOVEMBER 4, 2017 AT 7:30PM
CAMP CONCERT HALL, BOOKER HALL OF MUSIC

CONCERT SIX

featuring Sam Wells and Eighth Blackbird

Hypochondriasis Lily Chen, *chin*
Lily Chen, 11'

Ring, Resonate, Resound fixed media
Leah Reid, 7.5'

For the Fallen Sam Wells, *trumpet*
Judith Shatin, 7'

Self-Defining fixed media
Tracy Nguyen, 3'

Sit and Dance Eighth Blackbird
Molly Joyce, 6.5'

singer Eighth Blackbird
D. Edward Davis, 6'

Fight or... from *Land Bridge* Eighth Blackbird
Nathalie Joachim, 5'

Dust Eighth Blackbird
Angélica Negrón, 5'

2 Suitcases Eighth Blackbird
Mary Kouyoumdjian, 8'

Eighth Blackbird

Nathalie Joachim, *flutes*
Michael Maccaferri, *clarinets*
Yvonne Lam, *violin and viola*

Nick Photinos, *cello*
Matthew Duvall, *percussion*
Lisa Kaplan, *piano*

PROGRAM NOTES

LILY CHEN, *Hypochondriasis*

Hypochondriasis is for chin (ancient Chinese 7-string zither) and live electronics. Due to the soft volume and subtle timbral changes of the instrument, amplification becomes necessary and thus creates a new kind of environment, an augmented chin. Such an augmented environment expands and even exaggerates the original instrumental sounds, which reminds me of the hypochondriasis, a psychological tendency to worry about having a serious illness. In the piece, I pretend to be a hypochondriasis sufferer who exaggerates and even distorts the sense. By associating this emotional activity with music, I intend to find an appropriate role that the electronics plays, to build an intimate relationship between acoustics, amplification, and electronics, and to create different scenarios and multiple layers of musical environments. I want to express my special thanks to Prof. Edmund Campion and Jeff Lubow at CNMAT, who help me complete the project. This piece is dedicated to my mother, who had a hard time taking care of my father, a hypochondriasis sufferer. It is also dedicated to some activists, who are like the hypochondriasis sufferers having foreseen the hidden crises and been fighting hard for the well-being of my country Taiwan.

LEAH REID, *Ring, Resonate, Resound*

Ring, Resonate, Resound is an acoustic composition written in homage to John Chowning. The piece tips its hat to Chowning's *Stria*, *Turenas*, and the beautiful sonic landscape Chowning explored through his research and discovery of FM synthesis. *Ring, Resonate, Resound* is dedicated to him.

The composition explores timbre through dozens of bell sounds, which provide the harmonic and timbral material, structure, foreground, and background for the piece. The composition is comprised of five sections, each examining a different set of bells and materials that interact with them. The piece begins thin and bright, then gradually increases in spectral and textural density until the listener is enveloped by a thick sound mass of ringing bells. The bells gently fade into waves of rich harmonic resonances.

The piece was composed using a multidimensional timbre model Reid developed while at Stanford University. The model is based on perceptual timbre studies and has been used by the composer to explore the compositional applications of "timbre spaces" and the relationship between reverberant space and timbre, or rather the concept of "timbre in space." →

CONCERT SIX

SATURDAY, NOVEMBER 4, 2017 AT 7:30PM
CAMP CONCERT HALL, BOOKER HALL OF MUSIC

JUDITH SHATIN, *For the Fallen*

For the Fallen, for amplified trumpet and electronics, was commissioned by Italian trumpeter Ivano Ascari, who performed it at the Mondì Sonori, XV Edizione in Trento, Italy and subsequently recorded it on his CD, *A Hundred Years (1914-2014)*, on the occasion of the Centennial of WWI. *For the Fallen* was inspired by, and the electronics created from, a recording of the Campana dei Caduti bell in Rovereto, Italy. Originally cast from cannons melted after World War I, this bell is one of the largest ringing bells in the world. Built between 1918 and 1925 to commemorate the fallen in all wars, it is rung 100 times every day at sunset. While political situations change in their particulars, the topic remains all too timely. The original recordings were kindly provided by sound engineer Marco Olivotto. Since composing the original in 2012, I have made versions for soprano sax, clarinet, flute and cello, and all but the last have been recorded. For more information visit www.judithshatin.com

TRACY NGUYEN, *Self-Defining*

Self-Defining is about artificial intelligence trying to define itself and addressing the concern that AI would present a threat to humanity in the future. I recorded different responses of Cortana, Siri, Alexa, and Google

Assistant, as well as a sound snippet of Dr. Stephen Hawking warning about the potential of AI. The piece is divided into multiple sections: defining artificial intelligence, AI insisting on their benign intentions, and a futuristic ending wherein AI start expressing more ambitious desires. In our current state of technology, I had difficulty in manipulating the AI responses to appear malicious since they are generally programmed to say nice things. At least for now.

MOLLY JOYCE, *Sit and Dance*

Sit and Dance, originally written for baroque cello and pre-recorded electronics, was written for cellist Paul Dwyer. In 2012 he started a great project of commissioning composers to write new pieces for the baroque cello, and I thought it would be an interesting and fun challenge to write new music for a very old instrument.

One of Paul's preferences was to have a ground bass line from the 17th century era somehow included in each piece. When I first started writing the piece, I was immediately very anxious about how to include the ground bass line that I had chosen, and in general how to write for the baroque cello and make it effective. I decided to have the piece turn into a piece for live baroque cello and multiple pre-recorded cello tracks that are processed electronically. This

way, I was able to base the music completely off of the ground bass but at the same time take it in unexpected directions.

D. EDWARD DAVIS, *singer*

Polyrhythmic gestures in the violin and piano expand slowly down the harmonic series, while an Ivory-billed Woodpecker gradually emerges from the forest. The only extant sound recording of this species was made in April 1935 in the Singer Tract in Louisiana.

NATHALIE JOACHIM, *Fight or...*

Land Bridge is an evening-length collaboration between composer Nathalie Joachim and choreographer Helen Simoneau, that investigates heritage, assimilation and identity to reveal how the willing erasure of the self may serve as a means of renewal and redirection. As a Québécoise living and working in the United States, the daughter of an Anglophone mother and Francophone father, Simoneau draws upon the duality of living between two languages to explore both immigrating and migrating forms. What is the impact of arriving and of departing? *Land Bridge* considers the patterns and tendencies implicit in both human and animal behavior. Joachim shares with Simoneau the experience of navigating acclimation, drawing

from a lifetime of embracing both her Haitian and American heritage, and the often delicate balance of such a duality. Joachim created an electroacoustic score that captures an intrinsic human quality paired with unapologetically synthetic sound. The cyclical and recurrent nature of the electronics reflect ingrained processes that carry through generations, both human and animal, despite their evolution. The score is a testament to standing softly yet with conviction in all that you are through the varying stages of life.

ANGÉLICA NEGRÓN, *Dust*

Dust is inspired by the piece *Devastation No More* composed by my 11-year-old composition student Mondriana Villegas. This is the moment right after the disaster. There's a deep sense of sorrow and desolation but also an inexplicable tranquility and a slight sense of hope. It's clearly the end of something but also the possibility of starting something new.

MARY KOUYOUMDJIAN, *2 Suitcases*

Dedicated to my parents, with words spoken in Arabic, Armenian, and English *2 Suitcases* is in dedication to my parents' immigration story, as they settled in San Francisco from the Lebanese Civil War with only their 1-year-old son and two suitcases. →

CONCERT SIX

SATURDAY, NOVEMBER 4, 2017 AT 7:30PM
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PERFORMER BIOGRAPHIES

EIGHTH BLACKBIRD

See page 4.

SAM WELLS

See page 6.

LILY CHEN

See below.

COMPOSER BIOGRAPHIES



LILY CHEN

Lily Chen, born in Taiwan, is a composer exploring timbral materials with subtle theatrical potentials in both acoustic and electronic music, which shape evocative atmospheres that point towards poetic commentary on her observations on literary, emotional, or social aspects of the contemporary condition. She is currently a PhD candidate in music composition at the University of California, Berkeley, where she is studying with Ken Ueno, Franck Bedrossian, Edmund Campion, and Cindy Cox. Lily's music has been performed at several international festivals in Taiwan, Korea, Israel, and throughout the United States, including June

in Buffalo, SEAMUS National Conference, Mise-en Music Festival, International Computer Music Conference, New York City Electroacoustic Music Festival, Midwest Graduate Music Consortium, and Asian Composers League Conference and Festival. She has also worked with several ensembles and orchestras, such as St. Louis Symphony Orchestra, Ensemble Signal, Mivos Quartet, Eco Ensemble, Splinter Reeds, Ensemble Mise-en, Ensemble Pamplemousse, Ensemble Exceptet, Ensemble Cairn, National Taiwan Symphony Orchestra, Taipei Symphony Orchestra, and Little Giant Chinese Chamber Orchestra. Recently she had a 10-month composition residency in Paris as the recipient of the George Ladd Prix de Paris in 2015-16. For more information, please visit chenlily.com



D. EDWARD DAVIS

D. Edward Davis is a composer whose work engages with the sounds of the environment, exploring processes, patterns, and systems inspired by nature. His pieces have recently been presented at the Experimental Listening and Music Sessions in Boston (2017), Slow SD in San Diego (2017), the Bang on a Can Summer Festival in North Adams, MA (2016), Interlude AVL in Asheville, NC (2016), the New Music Gathering in Baltimore (2016), Something Said Only Once in Flagstaff, AZ (2015), the Brooklyn Acoustic Ecology Festival (2015), and the Under the Radar Festival in Omaha (2014). His work has been performed by the New Mexico Contemporary Ensemble, the Witches Duo, Occasional Symphony, Polyorchard, Musica Nova, the Callithumpian Consort, Sundry Ensemble, yMusic, Da Capo Chamber Players, and many others. Davis holds degrees in composition from Duke University, Brooklyn College, and Northwestern University. His former teachers include Antoine Beuger, Scott Lindroth, John Supko, Amnon Wolman, David Grubbs, Amy Williams, and Michael Pisaro. Davis currently lives in New Haven, CT, where he teaches at the University of New Haven.



NATHALIE JOACHIM

Nathalie Joachim is “an edgy multi-genre performance artist who has long been pushing boundaries with her flute,” (*The Washington Post*). She regularly combines her exceptional performance skill as a flutist with her creative talents as a composer, producer and singer, navigating genres ranging from classical and jazz to indie-rock and electronic. Ms. Joachim is flutist of the four-time Grammy winning contemporary chamber ensemble, Eighth Blackbird, and co-founder of the critically acclaimed urban art pop duo, Flutronic. As a composer, Joachim writes in a signature electroacoustic style. Upcoming premieres include *Fanm d’Ayiti*, an evening-length work for flute, voice, string quartet and electronics, commissioned by and developed in residency through St. Paul Chamber Orchestra’s Liquid Music series (2018). Other recent projects include *Land Bridge*, an evening-length score for Helen Simoneau Danse (2016) funded by New Music USA; *Ulysses in 3*, a collaboration with renowned jazz drummer Ulysses Owens, Jr. as part of Park Avenue Armory’s Under Construction residency program (2015), and *Dam Mwen Yo*, a piece for solo →

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cello and processed field recordings written for Amanda Gookin of PUBLIQuartet (2017). Ms. Joachim is a graduate of The Juilliard School, and completed her graduate degree studies at The New School.



MOLLY JOYCE

Active as a composer and performer, Molly Joyce's music has been described as "impassioned"

(*The Washington Post*), written to "superb effect" (*The Wire*), and "vibrant, inventive music that communicates straight from the heart" (*Prufrock's Dilemma*). Her works have been commissioned and performed by several distinguished ensembles including the New World Symphony, New York Youth Symphony, Pittsburgh Symphony Orchestra, Milwaukee Symphony Orchestra, and the New Juilliard, Decoda, and Contemporaneous ensembles. Her debut EP, *Lean Back and Release*, was released in January 2017 on New Amsterdam Records to much acclaim. Featuring violinists Monica Germino and Adrianna Mateo, the EP was praised as "energetic, heady and blisteringly emotive" by Paste Magazine and "arresting" by *Textura*. Additionally, Molly's piece Rave was included on pianist Vicky Chow's recent album on New Amsterdam, and the work was subsequently featured on Pitchfork and WNYC's New Sounds. Past seasons have

seen commissions from performers such as Avi Avital, Vicky Chow, Mike Truesdell, Present Music, and the Grand Valley State New Music Ensemble, among others. Additionally, Molly has received grants from New Music USA, the Jerome Fund/American Composers Forum, and has held residencies at ArtCenter/South Florida and Willapa Bay AiR.



MARY KOUYOUMDJIAN

Mary Kouyoumdjian (b. 1983) is a composer with projects ranging from

concert works to multimedia collaborations and film scores. As a first generation Armenian-American and having come from a family directly affected by the Lebanese Civil War and Armenian Genocide, she uses a sonic palette that draws on her heritage, interest in music as documentary, and background in experimental composition to progressively blend the old with the new. She has received commissions from the Kronos Quartet, Carnegie Hall, Alarm Will Sound, the American Composers Forum/JFund, International Contemporary Ensemble [ICE], Brooklyn Youth Chorus, RED-SHIFT, the Los Angeles New Music Ensemble, the Nouveau Classical Project, Music of Remembrance, Friction Quartet, Experiments in Opera, and Ensemble Oktoplus. Her

documentary work was recently presented by the 2016 NY Philharmonic Biennial and her residencies include those with Alarm Will Sound, Roulette/The Jerome Fund, Montalvo Arts, and Exploring the Metropolis. Kouyoumdjian is pursuing her D.M.A. in Composition at Columbia University, holds an MA in Scoring for Film & Multimedia from New York University and a BA in Music Composition from UC San Diego. She is co-founder of New Music Gathering and teaches at Columbia University. marykouyoumdjian.com

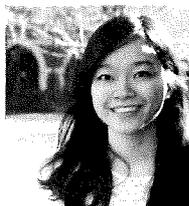


ANGÉLICA NEGRÓN

Puerto Rican-born composer and multi-instrumentalist Angélica Negrón writes

music for accordions, robotic instruments, toys and electronics as well as chamber ensembles and orchestras. Her music has been described as “wistfully idiosyncratic and contemplative” (*WQXR/Q2*) and “mesmerizing and affecting” (*Feast of Music*) while *The New York Times* noted her “capacity to surprise” and her “quirky approach to scoring”. Her music has been performed at the Bang on a Can Marathon, the Ecstatic Music Festival and the 2016 New York Philharmonic Biennial and she has collaborated with artists like Sō Percussion, loadbang, American Composers Orchestra and Face the Music, among others.

Angélica is currently a doctoral candidate at The Graduate Center (CUNY), where she studies composition with Tania León.



TRACY NGUYEN

Tracy Nguyen is a sophomore at University of Richmond double majoring in

computer science and mathematics. Born and raised in Vietnam, she moved to Nebraska for high school at the age of 15 and has been studying in the United States ever since. After graduation, Tracy intends to either pursue a master’s degree in computer science or enter the industry as a software engineer.



LEAH REID

Leah Reid is a composer of acoustic and electroacoustic music. In recent reviews, Reid’s works have

been described as “immersive,” “haunting,” and “shimmering.” She has won numerous awards, including the International Alliance for Women in Music’s Pauline Oliveros Prize for her piece *Pressure* and the Film Score Award for her piece *Ring, Resonate, Resound* in Frame Dance Productions’ Music Composition Competition. Her works are frequently performed throughout Europe and North →

CONCERT SIX

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America, with notable premieres by Accordant Commons, the JACK Quartet, McGill's Contemporary Music Ensemble, Sound Gear, Talea, and Yarn/Wire. Her compositions have been presented at festivals and conferences throughout the world, including BEAST FEaST (England), EviMus (Germany), Forgotten Spaces: EuroMicrofest (Germany), the International Computer Music Conference (USA), IRCAM's ManiFeste (France), the San Francisco Tape Music Festival (USA), the Sound and Music Computing Conference (Germany), the Tilde New Music Festival (Australia), and the Toronto International Electroacoustic Symposium (Canada) among many others.

Reid's primary research interests involve the perception, modeling, and compositional applications of timbre. In her works, timbre acts as a catalyst for exploring new soundscapes, time, space, perception, and color. Reid received her DMA and MA in music composition from Stanford University and her B.Mus from McGill University. Reid's principal teachers include Mark Applebaum, Jonathan Berger, Brian Ferneyhough, and Sean Ferguson. Reid is currently an Assistant Professor at the University of Virginia. Additional information may be found at leahreidmusic.com.

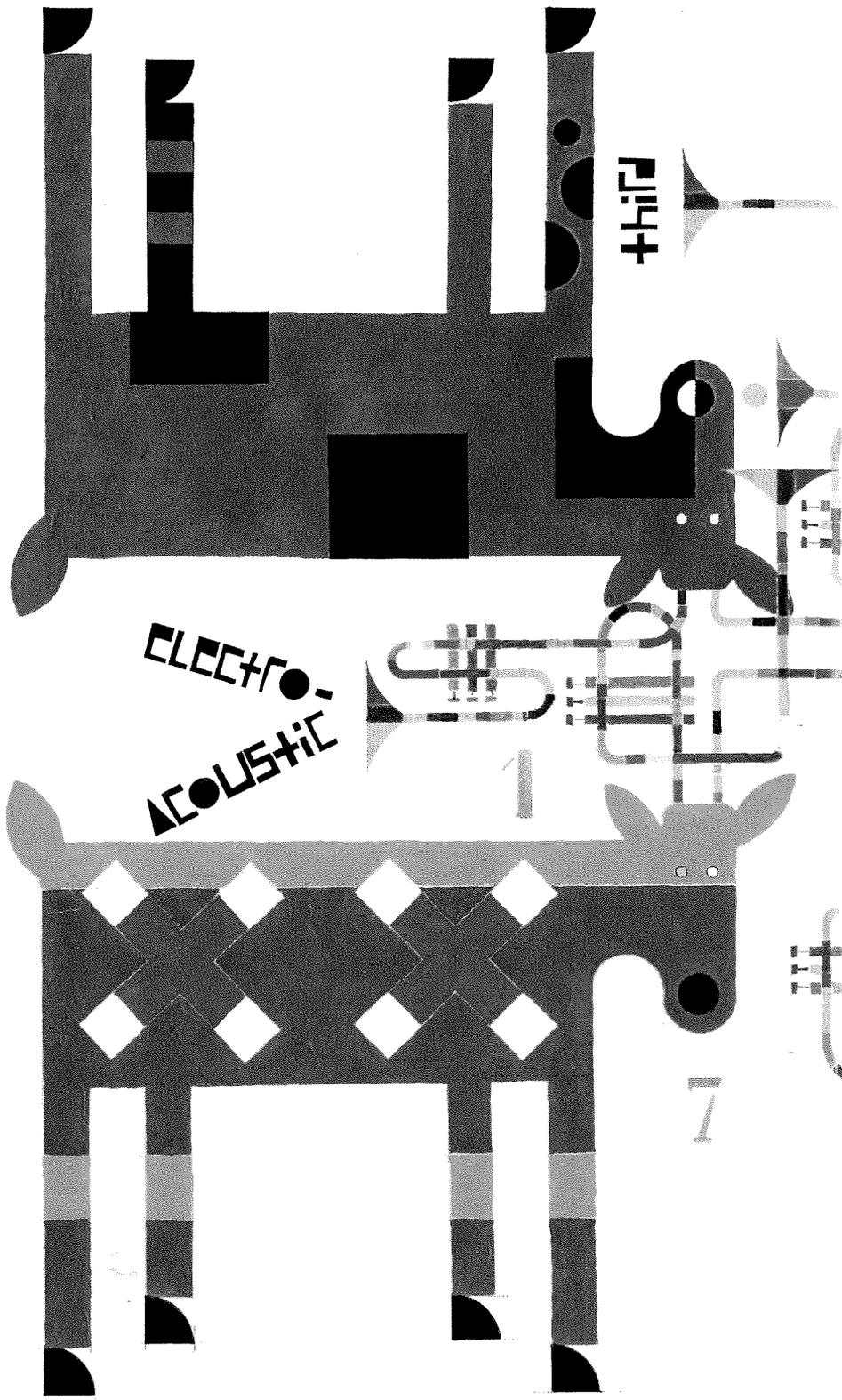


JUDITH SHATIN

Judith Shatin (judithshatin.com) is based at the University of Virginia, where

she is William R. Kenan Professor and founder of the Virginia Center for Computer Music. She has been honored with four National Endowment for the Arts Fellowships, as well as awards from the American Music Center, Meet the Composer, the New Jersey State Arts Council and the Virginia Commission for the Arts. Commissions include those from the Barlow Endowment, Carnegie Hall, Fromm Foundation and the Library of Congress as well as ensembles such as the National, Illinois, and Richmond Symphonies, Cassatt and Kronos Quartets, the Dutch Hexagon Ensemble, and Ensemble Berlin PianoPercussion. Sounds of the natural and built environments play an important role in her music, as in *Singing the Blue Ridge*, scored for mezzo, baritone, orchestra and electronics created from the calls of wild animals. For *COAL*, a folk oratorio supported by the Lila Wallace-Readers Digest Arts Partners Program, she processed sounds collected in a coal mine, combining them with Appalachian band, chorus and synthesizer. Recent projects include *Black Moon*, for orchestra and electronics, commissioned by Carnegie Hall for the American Composers Orchestra. ■





ELECTRO-ACOUSTIC

THIRD

7