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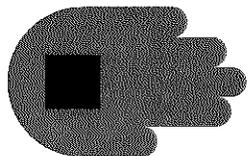
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**THIRD PRACTICE
ELECTROACOUSTIC MUSIC FESTIVAL**

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WELCOME

Welcome to the 2011 Third Practice Electroacoustic Music Festival at the University of Richmond. Now in its eleventh year, the festival continues to present a wide range of music with technology including works for interactive typewriter, amplified teapot, live electronics, video, as well as works for traditional instruments. We are delighted to present eighth blackbird as ensemble-in-residence and VERGE Ensemble, ensemble-in-residence of Washington D.C.'s Corcoran Gallery, as our featured artists.

In addition we are pleased to present a number of excellent guest soloists including Elizabeth McNutt, Jason Price, David Niethamer, Daniel Koppelman, Ruth Neville, Zach Herchen among others.

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



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

THIRD PRACTICE STAFF

Benjamin Broening
Artistic Director

Matthew McCabe^{*}
Technical Director

Mike Korch
Senior Associate Technical Director

Mike Burns
Christopher Chandler
Joo Won Park
Heather Stebbins
Associate Technical Directors

Sean Farrell
Production Manager, Modlin Center for the Arts

Robert Richards
Assistant Production Manager, Modlin Center for the Arts

John Malinoski
Graphic Design

Federico Ciner
Louis DeSantis
Nicolas Doreste
Seth Fries
Alexander Krone
Edderic Ugaddan
Technical Assistants

SCHEDULE OVERVIEW

Friday, November 4, 2011

- 2:30 p.m. Concert One, Camp Concert Hall
**Music of Chandler, Hinger, Malkiel, McCabe, Park,
and Stebbins**
- 7:30 p.m. Concert Two, Camp Concert Hall
ensemble-in-residence: eighth blackbird
**Music of Clyne, Diaz de León, Lucier, Perich, and
Ter Veldhuis**

Saturday, November 5, 2011

- 10:30 a.m. Concert Three, Camp Concert Hall
**Music of Boyle, Hoffman, Leary, Simoni, and
Snyder**
- 12:30 p.m. Composer Talks, Music Technology Lab
Steve Antosca and Konstantinos Karathanasis
- 2:30 p.m. Concert Four, Camp Concert Hall
**Music of Karathanasis, Kilstofte/Koppelman,
Kleinsasser, Little, May, Wolek, and Young**
- 7:30 p.m. Concert Five, Camp Concert Hall
featuring: VERGE ensemble
**Music of Antosca, Broening, Ernste, Leone,
Mobberly, Rován, and Saariaho**

Tickets are not required for Third Practice events.

FEATURED GUEST ARTIST



veVERGE ensemble

Washington, DC

featuring:

Steve Antosca, *electronics*

Lina Bahn, *violin*

Laurie Hudicek, *piano*

James Stern, *violin and viola*

Tobias Werner, *cello*

VERGE ensemble is Washington's longest-running modern music organization. A group of professional performers and composers founded the ensemble, originally the Contemporary Music Forum (CMF), in 1973 to encourage the composition and performance of modern classical music. In 2003, we became the modern music ensemble in residence at the Corcoran Gallery of Art and in 2007, CMF created VERGE ensemble as the performance wing of the organization.

The mission of VERGE ensemble is to promote and encourage the composition, performance and enjoyment of modern classical music. Our innovative concerts feature new and recent works by both emerging and well-established American and international composers. VERGE and CMF have been presenting concerts of new music in Washington, DC

and internationally for 38 years, and our exclusive focus on new music is unique among DC performing groups. Throughout its existence, the organization has pioneered performances that combine art and technology, and has partnered with highly esteemed local venues including the National Gallery of Art, the Library of Congress, the Smithsonian Institution's American Art Museum and American Indian Museum, La Maison Française/Embassy of France, and the Corcoran Gallery, where VERGE serves as ensemble-in-residence. VERGE provides opportunities for the creative expression of composers by giving their music outstanding live performances, and connecting composers and performers directly with our audiences, thereby fostering vital and mutually constructive artistic relationships. A recent *Washington Post* review describes our mission perfectly, saying that CMF/VERGE puts "modern classical music in front of the public with more dedication and skill than any other group in Washington."

Visit the VERGE ensemble website at www.VERGEensemble.com to learn about ensemble concerts, updates on the season's program, to see images from our concerts, to donate online and to participate in our VERGE ensemble new music community.



[re]



everglade

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

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

The release is available for purchase from www.amazon.com and directly from everglade.
→→→ Please visit our website for more information.

<http://www.everglade.org>

ENSEMBLE-IN-RESIDENCE



eighth blackbird

Tim Munro, flutes

Michael J. Maccaferri, clarinets

Yvonne Lam, violin & viola

Nicholas Photinos, cello

Matthew Duvall, percussion

Lisa Kaplan, piano

eighth blackbird lives dangerously. The Chicago-based, Grammy Award-winning sextet combines the finesse of a string quartet with the energy of a rock band and the audacity of a storefront theater company. Its musical aerobatics delight, provoke and entertain audiences around the world. According to the *LA Times*, "the blackbirds are super-musicians."

The lure of wet ink draws eighth blackbird into collaborations with a motley crew of composers, from Missy Mazzoli to Bruno Mantovani, from Mark Anthony Turnage to Joseph Schwantner. Recent commissions include Steve Reich's off-kilter jam session, *Double Sextet* (winner of the 2009 Pulitzer Prize for Music); Jennifer Higdon's pedal-to-the-metal concerto, *On a Wire* (2010); and Steve Mackey's compelling music-theater work, *Slide* (2009). eighth blackbird has recorded all three works, for Nonesuch, ASO Media and Cedille Records.

During the 2011/12 season eighth blackbird tours Australia twice, making debuts at the Sydney Opera House and the Brisbane Festival, and with the symphony orchestras of Melbourne and Tasmania. The ensemble treads the highways and byways of New York (SONic festival), Kansas City (UMKC), Ithaca (Ithaca College) and Princeton (Institute of Advanced Studies), and makes solo appearances with the Cincinnati Symphony. The 100th birthday of Schoenberg's miraculous *Pierrot Lunaire* is celebrated with a memorized, staged production at the Kennedy Center (DC) and McAninch Arts Center (IL).

eighth blackbird honors its beloved hometown with a full season of events, including a Reich-stravaganza in Millennium Park (August); the finals of a new composition competition (December); premieres by Nico Muhly (November) and Sofia Gubaidulina (February) at UChicago's Contempo series; and The Language of Less, a festival at the the Museum of Contemporary Art that explores what "less" and "more" can mean when translated into music (March).

Season 2010/11 was grueling but unforgettable. During more than 200 days on the road, eighth blackbird played at Carnegie Hall (Zankel and Stern halls), London's Barbican Centre, DC's Library of Congress, Stanford Lively Arts, UT Austin and the Eastman School of Music. The ensemble was Music Director of the Tune-in Festival at Manhattan's Park Avenue Armory, and visited Southern Methodist University four times as the inaugural recipient of the Meadows Prize. eighth blackbird performed Jennifer Higdon's *On a Wire* concerto with the symphony orchestras of Cleveland, Atlanta, Toronto, Vermont, West Michigan and the Cabrillo Festival.

What's next for the ensemble? Amy Beth Kirsten creates a wild theatrical evocation of the *Commedia dell'arte*; Brett Dean takes us on a trip into the dark, gritty landscape of his musical mind; Aaron Kernis concocts a dazzling instrumental fresco; John Luther Adams generates a glowing, radiant soundscape; and a collective of East Coast young-guns write the ensemble six virtuoso, interlinked mini-concertos.

eighth blackbird holds ongoing Ensemble-in-Residence positions at the University of Richmond and University of Chicago, and has led short-term residencies at the Curtis Institute, Colburn School, University of Michigan, Oberlin College, Southern Methodist University and Rice University. A fruitful collaboration with Chicago's Cedille Records has produced four acclaimed recordings, including *strange imaginary animals (2006)*, for which eighth blackbird won a Grammy Award. A new CD, *Slide*, a show written by Steve Mackey and Rinde Eckert, will be released by Cedille in the fall of 2011.

eighth blackbird's members hail from America's Keystone, Golden, Great Lakes and Bay states, and Australia's Sunshine State. There are four foodies, three beer snobs and one exercise junkie. The name "eighth blackbird" derives from the eighth stanza of Wallace Stevens's evocative, aphoristic poem, *Thirteen Ways of Looking at a Blackbird (1917)*.

Friday, November 4, 2011 at 2:30 p.m.
Camp Concert Hall, Booker Hall of Music

Concert One

- | | | |
|------------------------------------|---|----------------------|
| Introvert | melodica and video [eight minutes]
Joo Won Park, <i>melodica</i> | Joo Won Park |
| Dilates | fixed media [six minutes] | Lesley Hinger |
| shatter | cello and electronics [eight minutes]
Heather Stebbins, <i>cello</i> | Heather Stebbins |
| Toccoa River Blues | video [eleven minutes] | Matthew McCabe |
| All I know is a door into the dark | fixed media [six minutes] | David Malkiel |
| a thing of dream and mist | soprano saxophone and fixed media [eight minutes]
Zach Herchen, <i>soprano saxophone</i> | Christopher Chandler |

PROGRAM NOTES

Joo Won Park, *Introvert*

Introvert incorporates melodica, time-lapse video, field recordings, and generative computer music to create an aural representation of an introvert, a "person predominantly concerned with his own thoughts and feelings rather than with external things."

Lesley Hinger, *Dilates*

Using the sounds of strummed and plucked piano strings contrasted with percussive hits to the piano's baseboard, *Dilates* explores gradually shifting timbres through various states of stretch and the prolongation of natural decay. The piece evolves as sounds move further away from their source, growing increasingly distorted and synthetic.

Heather Stebbins, *shatter*

I recently realized that every string technique I find fascinating involves microscopic, almost immeasurable gradations of pressure. These changes occur in both the left and right hand and create subtle to extreme variations in tone color. While this observation may seem obvious, it had a profound effect on how I play and write for the cello. *Shatter* is an exploration of these gradations of pressure, color, and what happens when too much pressure is applied to musical materials. The stress and strain breaks the materials into their constituent parts, allowing the parts to become more than their sum.

Matthew McCabe, *Toccoa River Blues*

come, see real
flowers
of this painful world
-Basho

David Malkiel, *All I know is a door into the dark*

All I know is a door into the dark.
Outside, old axles and iron hoops rusting;
Inside, the hammered anvils short-pitched ring,
The unpredictable fantail of sparks
Or hiss when a new shoe toughens in water.
The anvil must be somewhere in the centre,
Horned as a unicorn, at one end and square,
Set there immovable: an altar
Where he expends himself in shape and music.
Sometimes, leather-aproned, hairs in his nose,
He leans out on the jamb, recalls a clatter
Of hoofs where traffic is flashing in rows;

Then grunts and goes in, with a slam and flick
To beat real iron out, to work the bellows.

-Seamus Heaney, *The Forge*

Christopher Chandler, a thing of dream and mist

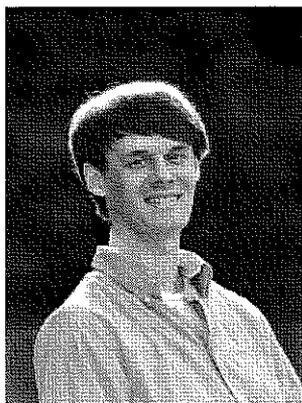
a thing of dream and mist was inspired by Conrad Aiken's poem *Nocturne of Remembered Spring*, which deals with love, nostalgia, and the changing nature of memory. My intention was not to set this poem in a programmatic sense, but rather I sought to explore and respond to its rich atmosphere and vivid imagery.

COMPOSER BIOGRAPHIES

Christopher Chandler

Christopher Chandler is a composer of acoustic and electroacoustic music currently studying at the Eastman School of Music with Ricardo Zohn-Muldoon. His music has been performed by eighth blackbird, cellist Madeleine Shapiro, and the Cleveland Chamber Symphony.

Recent performances include the Midwest Graduate Music Consortium Conference, the Ball State University New Music Festival, the New York City Electroacoustic Music Festival, and SEAMUS 2011. His music has been honored with awards including first prize in the 2009 Austin Peay State University Young Composer's Competition, regional finalist in the 2010 SCI/ASCAP Commission Competition, and winner of the American Modern Ensemble's Fifth Annual Composition Competition. Christopher is currently a PhD candidate in composition, and a teaching assistant for the Eastman Computer Music Center. He previously received his BA in music composition and theory from the University of Richmond and his MM in music composition from Bowling Green State University. His past teachers include Benjamin Broening, Mikel Kuehn, Elaine Lillios, and Marilyn Shrupe.



Lesley Hinger

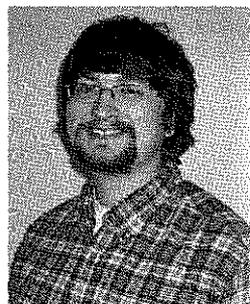
Lesley Hinger (b. 1983) is a Canadian composer based out of Boston, MA. She received her BMus at the University of Calgary where she studied with composers David Eagle, Allen Bell, Hope Lee and William Jordan, and her MMus at the University of British Columbia where she worked with Keith Hamel and Dorothy Chang. Ms. Hinger's music has been performed and workshopped across Canada and the United States

by various ensembles including the Land's End Chamber Ensemble, Ensemble Resonance, Standing Wave, Ensemble contemporain de Montréal and the Vancouver Symphony Orchestra. She has also received commissions from New Works Calgary, Calgary Opera, and the Cum Vino Cantus Chamber Choir. Ms. Hinger is currently pursuing her DMA in Composition at Boston University under the supervision of Joshua Fineberg.



David Malkiel

David Malkiel is a senior at the Schwob School of Music at Columbus State University, and is nearing completion of his Bachelor of Arts in Music and minor in Audio Technology. He has accumulated twelve years of experience as a double bassist and percussionist, and two years as a composer of electroacoustic music. For four years, he studied percussion with John LaMattina. For two years each, David studied double bass with Micheal Kurth and Alexander Pershounin.



More recently, he has been studying electroacoustic composition and recording studio techniques with Dr. Matthew McCabe. David also works as a recording engineer at the Schwob School, and more recently has begun freelance work as an audio engineer in live sound and recording settings.

Matthew McCabe

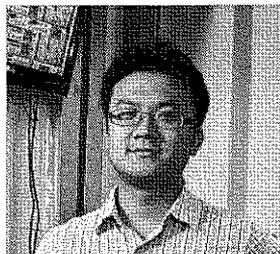
Matthew McCabe joined the music faculty at Columbus State University in the Fall of 2009 as Visiting Assistant Professor of Audio Technology. Dr. McCabe earned degrees in music from the University of Richmond, Bowling Green State University, and the University of Florida, and has focused on electroacoustic music and the creative use of music technology throughout his career. He worked as the music technology specialist at the University of Richmond for two years following graduation, and has served as the technical director for both the Florida and Third Practice Electroacoustic Music Festivals. He also serves on the board of the Society of Composers, Inc. as a system administrator and web designer.



His compositions can be found on the Centaur and Everglade labels, and his writings have appeared in *Computer Music Journal*, the *New Grove Dictionary of American Music*, and the *Society of Composers, Inc.* newsletter. This fall, Dr. McCabe is teaching courses in *Audio Recording Techniques*, *Computer Music*, and *Composition*, as well as directing the *CSU Popular Music Ensemble*.

Joo Won Park

Joo Won Park (b. 1980) is an electronic musician residing in Philadelphia. His music have been featured in several conferences such as the *Society for Electro-Acoustic Music in the United States Conference*, *Seoul International Computer Music Festival*, *Bourges Electroacoustic Music Festival*, and *International Computer Music Conference*. His research is printed in *Electronic Musician*, *Computer Music Journal*, *The Audio Programming Book* and *The Csound Book*. He received an M.M and Ph.D. in composition at the *University of Florida*, and graduated from *Berklee College of Music* majoring in *Music Synthesis* and *Contemporary Writing/Production*. Joo Won was an associate director of *Florida Electroacoustic Music Festival*, and currently serves as an assistant professor of music at the *Community College of Philadelphia*. His music is available on *ICMC DVD*, *Spectrum Press*, *MIT Press*, and *PARMA* recording.



Heather Stebbins

Heather Stebbins (b. 1987) is a composer of acoustic and electroacoustic works. Her music has been performed at festivals and conferences across the country, including *SEAMUS*, the *Third Practice Festival*, and the *BEAMS Marathon*. Stebbins is the recipient of many awards and honors, including two awards from the *International Alliance of Women in Music*, the *University of Louisville New Electroacoustic Music*, the *Austin Peay State University Competition*, and the *New York City Look and Listen Festival*. She was a fellow at the *2011 Wellesley Composer's Conference* under the direction of *Mario Davidovsky*.



Stebbins received her B.A. in Music Composition at the *University of Richmond* ('09), where she studied with *Benjamin Broening* and served as the *Music Technology Specialist* from 2009-2010. She is currently pursuing a *Masters of Music* at *Boston University*, where she is studying with *Joshua Fineberg*. She is a teaching fellow in both electronic music

and musicianship classes. In addition to composition, Stebbins is a cellist and avid promoter of new music.

PERFORMER BIOGRAPHIES

Zach Herchen

Based in New York City, saxophonist Zach Herchen performs contemporary, jazz, and rock music. Zach loves new music and is constantly working with composers. He has premiered 31 pieces since 2003 ranging from jazz tone poems to Japanese noise rock to multimedia works. Zach recently released his first CD, *Emerging Voices*, featuring commissioned works for voice and sax. He is a founding member of the AM/PM Sax Quartet and performs with the rock band Man Down.



Zach has served on staff at NEC's Summer Institute for Contemporary Performance Practice and performed at BU's Spectral Summer Professional Performance Workshop, the Society for Electro-Acoustic Music in the United States 2011 Conference, the 4th International Master-Class for Classical Saxophone, and the Look & Listen Festival. In 2008 he was an artist-in-resident at Wildacres Retreat. Zach has performed as a soloist in Italy, Sweden, and Germany, and at Duke University and New England Conservatory.

Zach holds a MM and BM in Saxophone Performance (and a BM in Recording Arts Engineering) from The Peabody Conservatory of the Johns Hopkins University where he was a recipient of the Richard Franko Goldman Prize for performance. He has studied with Gary Louie, Gary Thomas, Timothy McAllister, Arno Bornkamp, Vincent David, Jan Schulte-Bunert, and Ties Mellema.

Friday, November 4, 2011 at 7:30 p.m.
Camp Concert Hall, Booker Hall of Music

Concert Two
featuring eighth blackbird

rapture Anna Clyne
clarinet with distortion and fixed media [eight minutes]

Nothing is Real (Strawberry Fields) Alvin Lucier
piano, amplified teapot, and electronics [ten minutes]

A/B/C/D Tristan Perich
piccolo and monophonic one-bit electronics [eight minutes]

1987 Anna Clyne
quartet and fixed media [seven minutes]

The Body of Your Dreams Jacob Ter Veldhuis
piano and fixed media [nine minutes]

Gated Eclipse Mario Diaz de León
sextet and fixed media [thirteen minutes]

eighth blackbird
Tim Munro, *flute*
Michael Maccaferri, *clarinet*
Yvonne Lam, *violin*
Nicholas Photinos, *cello*
Matthew Duvall, *percussion*
Lisa Kaplan, *piano*

PROGRAM NOTES

Anna Clyne, *rapture*

Rapture was composed for Australian clarinetist, Eileen Mack and was premiered at Symphony Space in New York City, 2005 with live visuals created by Joshue Ott and his custom program, superDraw. Other performances in the US include the Bang on a Can Marathon, New York; The Stone, New York; f(x) Music Marathon, Miami; Poncho Concert Hall, Seattle; Mizzou New Music Festival and recent European performances in Croatia, Denmark, Latvia and Poland.

Alvin Lucier, *Nothing is Real (Strawberry Fields)*

In the Spring of 1990, Aki Takahashi asked me to write an arrangement of a Beatles song for her. She had just finished recording the complete piano music of Satie for Toshiba-EMI, the success of which had prompted them to ask for a collection of Lennon and McCartney tunes. She agreed, on the condition that she could invite composers of her own choosing to write the arrangements. Not wanting to pin myself down to a specific song, memory or feeling, I asked her to choose one for me. She selected *Strawberry Fields Forever*. When I asked why she chose that particular song, she replied that the line, "nothing is real," reminded her of my music.

During this work, fragments of the melody are played and sustained as clusters. The performance is recorded on a cassette tape recorder. After the last fragment has been played, the tape is rewound and played back through a small loudspeaker hidden inside a teapot. During the playback, the lid of the pot is raised and lowered, changing the resonance characteristics of the pot. Twice during the performance the pot itself is lifted off the lid of the piano, causing the resonances to disappear completely.

Tristan Perich, *A/B/C/D*

My compositions for acoustic instruments with 1-bit electronic music explore a sonic and conceptual space I began exploring with 1-Bit Music in 2004: the foundations of electronic and acoustic sound. The simplest electronic tones can be created by sending on and off pulses of electricity to a speaker, effecting an oscillation at the desired pitch. These pulses are represented digitally in binary as 1-bit information, where a 1 or 0 signifies the corresponding electrical state. Reducing electronic music to the most basic components probes its very roots, inspired by similar investigations in the foundations of mathematics or physics by the likes of Kurt Gödel or Werner Heisenberg.

The 1-bit tones are generated by microchips that I program, which

become instruments themselves in these duets between human musicians and code. When working with 1-bit waveforms, data becomes equivalent to sound and vice versa; no higher-level translation is need. The most basic method of electronic sound production couples with the most basic method of acoustic sound production: vibrating strings, resounding wind chambers, oscillating percussive objects, etc. While 1-bit sound is also the palette of aggressive electric alarm clocks, I find its primitive timbre inspiringly fresh and mysteriously organic when combined with classical acoustic instruments.

These works are about this relationship of basic sonic systems and the point found at their intersection.

Anna Clyne, 1987

Memories tucked away and tangled in threads of beads in the corner of her glass box. Vocals recorded by engineer, Alan Labiner, with vocalists Caleb Burhans and Martha Cluver at Carfax Abbey Studios, Brooklyn. Commissioned and premiered by the Seattle Chamber at Ice Breaker IV: The American Future - a concert curated by Alex Ross at On the Boards, Seattle. Subsequent performances include FENAM (Festival of New American Music), California and Breaking Barriers at PONCHO Concert Hall in Seattle, Washington.

Jacob Ter Veldhuis, *The Body of Your Dreams*

The Body of Your Dreams, for piano and boombox (soundtrack) was commissioned by Deutschlandfunk and composed December 2002, and revised in 2004.

It is based on spoken word samples from an American television commercial about the Ab Tronic Pro: a kind of belt that produces 3000 muscle contractions in just ten minutes. Pitch and rhythm of each and every piano tone is determined by one-liners from the commercial. The composition is a kind of work out for the pianist too, who has to be in good shape.

Some quotes from the soundtrack: It's one of the easiest ways ever to get your body in the shape you want it.....You can use it while watching television, doing the dishes, mowing the lawn....you decide.....etc.

Mario Diaz de León. *Gated Eclipse*

Gated Eclipse was composed in summer 2006, and premiered by the Oberlin Contemporary Music Ensemble in May 2007. It was recorded by the International Contemporary Ensemble for the CD *Enter Houses Of* [Tzadik, 2009].

COMPOSER BIOGRAPHIES

Anna Clyne

London-born Anna Clyne (b. 1980) is a composer of acoustic and electroacoustic music, combining resonant soundscapes with propelling textures that weave, morph, and collide in dramatic explosions. Her work, described as "dazzlingly inventive" by *Time Out New York*, often includes collaborations with cutting edge choreographers, visual artists, film-makers, and musicians worldwide.

Currently the Chicago Symphony's Mead Composer-in-Residence through the 2011-12 season, Music Director Riccardo Muti lauded Clyne as "an artist who writes from the heart, who defies categorization and who reaches across all barriers and boundaries. Her compositions are meant to be played by great musicians and listened to by enthusiastic audiences no matter what their background." Her new work *Night Ferry* will be premiered with the orchestra in February 2012, under Muti's baton. Clyne has been commissioned by the American Composers Orchestra, Carnegie Hall, Cabrillo Festival Orchestra, Chicago Symphony Orchestra, ETHEL, Metropolis Ensemble, London Sinfonietta, and the Los Angeles Philharmonic. Her ←←rewind←←, "inspired by the image of analog video tape rapidly scrolling backwards with fleeting moments of skipping, freezing and warping," has been recently performed with both the BBC Symphony and BBC Concert Orchestra as well as at the Cabrillo Festival, and will be performed in November with the National Symphony Orchestra under Leonard Slatkin.

Her work has been performed in such diverse venues as the Barbican Centre, Chicago's Symphony Hall, the University of Edinburgh, Walt Disney Concert Hall, and in New York's (Le) Poisson Rouge, Museum of Modern Art, Galapagos Art Space, and Carnegie Hall. Selected as a guest composer for the 2011 Mizzou New Music Summer Festival, Clyne's pieces have also been featured at the d.u.m.b.o. Dance Festival, New York Musical Theatre Festival, River to River Festival, Beijing Modern Festival, Edinburgh Fringe Festival, and the Soundings Electronic Music Festival.

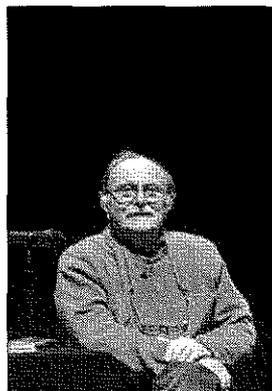
Mario Diaz de León

Mario Diaz de León (b. 1979 in St. Paul, MN) is a composer and multi-instrumentalist. Praised by *New York Times* for their "hallucinatory intensity", his works for classical instruments and electronics have been performed in USA and Europe by ensembles such as ICE, Tatea, iQ Quartet, JACK Quartet, San Francisco Contemporary Music Players, and Romania's Hyperion Ensemble. He has performed, toured and recorded in many bands as a guitarist, and currently plays guitar in Mirrograte.

His discography includes three releases on the Shinkoyo label, and a critically acclaimed CD of his chamber music on John Zorn's Tzadik label ("Best of 2009" - *Time Out New York, Chicago Reader*). He is a member of the Shinkoyo collective, founded in 2002, and has collaborated extensively with Shinkoyo members Severiano Martinez, Zeljko McMullen, and Doron Sadja. He helped run the West Nile performance space in Brooklyn (2006-2010). His collaborations with video artist Jay King have been exhibited at museums and galleries including PS1 (Greater New York 2005), D'Amelio Terras, James Cohan Gallery, Museo Reina Sofia (Madrid), and MUSAC (León). He is currently pursuing his doctorate in composition at Columbia University.

Alvin Lucier

A trailblazing force in psycho-acoustic music, avant-garde composer and performer Alvin Lucier was born in Nashua, New Hampshire in 1931; educated at Yale and Brandeis, he also spent two years in Rome on a Fulbright Scholarship before returning to Brandeis in 1962 to teach and conduct the university's chamber chorus. His breakthrough composition, *Music for Solo Performer (1964-1965) for Enormously Amplified Brain Waves and Percussion*, was the first work to feature sounds generated by brain waves in live performance; biological stimuli played an increasing role in Lucier's subsequent



work as well, most notably through his notation of performers' physical movements. Acoustical phenomena, meanwhile, was the subject of 1970's landmark *I Am Sitting in a Room*, in which several sentences of recorded speech were simultaneously played back into a room and re-recorded there dozens of times over, the space gradually filtering the speech into pure sound. 1980's *Music on a Long Thin Wire* was a further extension of Lucier's fascination with the physics of sound -- a conceptual piece featuring a taut 50-foot wire passed through the poles of a large magnet and driven by an oscillator, the amplified vibrations yielded beautifully ethereal results. A professor at Wesleyan University from 1970 until his retirement this year, Lucier's later works additionally included a number of sound installations as well as works for solo instruments, chamber ensembles, and orchestra.

Tristan Perich

New York-based Tristan Perich is inspired by the aesthetics of math and physics, and works with simple forms and complex systems. The challenge of elegance provokes his work in acoustic and electronic music, and physical and digital art. The *WIRE Magazine* describes

his compositions as "an austere meeting of electronic and organic." His works for soloist, ensemble and orchestra have been performed internationally by ensembles including Bang on a Can, Calder Quartet and Meehan/Perkins at venues from the Whitney Museum, P.S.1, Merkin Hall, the Stone and Joe's Pub to Los Angeles, Zipper Hall and Lentos in Austria. He has received commissions from Bang on a Can, Dither Quartet, Yarn/Wire and Transit New Music. In 2004 he began work on *1-Bit Music* to experiment with the foundations of electronic sound, culminating in a physical "album," a music-generating circuit packaged inside a standard CD jewel case, available from Cantaloupe Music. His new circuit album, *1-Bit Symphony*, is a long-form electronic composition in five movements. As a visual artist, Perich has had solo exhibitions at bitforms gallery (NYC) and Mikrogalleriet (Copenhagen) in 2009, and Museo Carandente (Spoleto) in 2010. His *Machine Drawings*, pen-on-paper drawings executed by machine, were described as "elegantly delicate" by *BOMB Magazine*. His work with 1-bit video, including *Eighteen Linear Constructions*, exhibited in 2009 at Issue Project Room, employs binary electrical pulses to create images on cathode ray televisions. His artwork has been included in group shows at LABoral (Barcelona), iMAL (Brussels), MCLA's Gallery 51 (MA), ABC No Rio (NY), the Philoctetes Center (NY), and Greylock Arts (MA) and a traveling science museum exhibit in Arkansas. His experimental music group, the Loud Objects (with Kunal Gupta and Katie Shima), perform electronic music by soldering their own noise-making circuits, live, from scratch in front of the audience. They have performed and exhibited at festivals around the world, and received a 2009 commission from Turbulence.org to create a networked noise toy development tool.

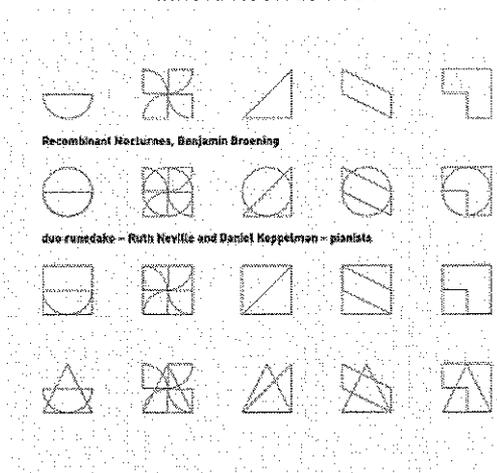
Jacob Ter Veldhuis

Dutch avant-pop composer JacobTV (aka Jacob Ter Veldhuis, 1951) started as a rock musician and studied composition and electronic music at the Groningen Conservatoire, where he was awarded the Dutch Composition Prize in 1980. During the eighties he made a name for himself with melodious compositions, straight from the heart and with great effect. "pepper my music with sugar", he says. Jacob TV is preoccupied with American media and world events and draws raw material from those sources. His work possesses an explosive strength and raw energy combined with extraordinarily intricate architectural design. TV makes superb use of electronics, incorporating sound bytes from political speeches, commercials, interviews, talk shows, TVangelists, and what have you - a colorful mix of high and low culture. Long queues at the box office for the four-day Jacob TV Festival in Rotterdam in 2001 already attested to the growing popularity of this composer, both in the Netherlands and abroad. His *Goldrush Concerto* the *Third String Quartet* and several of his so-called boombox pieces li

Grab It! became hits, and various choreographers have been inspired by his music. Early in his career, Jacob TV already stood up to what he called the 'washed-out avant garde', which made him a controversial figure in certain circles. He strives to liberate new music from its isolation by employing a direct - at times provocative - idiom that spurns 'the dissonant', which in TV's view reflects a completely devalued means of musical expression. His 'coming-out' as a composer of ultra-tonal, mellifluous music reached its climax with the video oratorio *Paradiso*. At the Holland Festival 2005, the premiere of *...NOW..* for stereophonic orchestra performed by the Royal Concertgebouw Orchestra received standing ovations. TV is one of the most performed contemporary Dutch composers. In May 2007 a three day JacobTV Festival took place at the Whitney Museum of American Art in New York. Recently *bastamusic.com* released a box set trilogy containing 11 hours of audio and video.

Recombinant Nocturnes, Benjamin Broening
duo runedako - Ruth Neville and Daniel Koppelman - pianists

Innova Records #784



"*Recombinant Nocturnes* is a gorgeous disc of music, and Broening never allows this core fact to be usurped through the kind of technical or conceptual conceits that might have distracted from the magic.

It is adventurous, experimental music that is not so caught up in being experimental that it cannot also be thoughtful, eloquent, and disarmingly direct as well. It's one of the most persuasive accounts of a contemporary composer engaging a tried-and-true form—the piano nocturne—with both an individual imagination and just the right amount of affectionate familiarity."

- Dan Visconti, *New Music Box*

Saturday, November 5, 2011 at 10:30 a.m.
Camp Concert Hall, Booker Hall of Music

Concert Three

Midway Inlet

clarinet and electronics [ten minutes]
David Niethamer, *clarinet*

McGregor Boyle

Connemara [2005]

piano and fixed media [five minutes]
Ruth Neville, *piano*

Mary Simon

Resonants (2010)

fixed media [ten minutes]

Elizabeth Hoffman

Butterfly

processed clarinet, electronics, and video [four minutes]
Mark Snyder, *clarinet*

Mark Snyder

Number Stations

alto saxophone and fixed media [ten minutes]
Zach Herchen, *alto saxophone*

Paul Lear

PROGRAM NOTES

McGregor Boyle, *Midway Inlet*

Midway Inlet is the historic name of the inlet that separates Pawleys Island, South Carolina from the next beach to the north. Pawleys is an island because of the tiny estuary known to locals as "the Creek" which separates the island from the mainland. The Creek is about 1/2 mile wide at its widest point, and it is about 4 miles long from Midway Inlet to the smaller Yahanney Inlet to the south. The locals no longer use these names, instead calling them the "Pawleys north inlet" and "Pawleys south inlet." The piece *Midway Inlet* uses sounds recorded at Pawleys to describe a boat journey through the Creek to the inlet and back.

Musically the piece is inspired by plainchant, specifically the hymn *Veni Creator Spiritus*, which is usually attributed to Rabanus Maurus (776-856). Most of the clarinet part is derived from this hymn, which is quoted explicitly at the piece's climax. The computer part derives entirely from what the clarinet player plays, tracking its pitch and sustaining certain notes. The computer also contributes sounds from the creek, including that of water lapping, the distant ocean, and wildlife indigenous to the area.

Mary Simoni, *Connemara (2005)*

Connemara is an exploration of shifting temporal sonic structures that emulate the rugged western coast of Ireland. The region known as Connemara is known for its rocky coast pounded by the relentless tides of the Atlantic, acres of barren desolate moor, and thickets of bog. This region, virtually uninhabitable by humans, is home to the legendary Connemara ponies. Vistas of pristine natural beauty dotted by wild ponies evoke intense reverence for the grandeur of nature.

Elizabeth Hoffman, *Resonants (2010)*

Metals and skins, fragmented and hypostasized, are suspended into textures.

This piece presents something like a spatialized mosaic. The listener's focus is led to oscillate between reduced listening and source sound listening. Attention is directed, in other words, both to tracking aural clues that suggest activation-like motions, and to absorbing slow timbral transformations. The Predominant sonic motions suggest pendulums, though occasionally scraping and freely bouncing strokes arise.

The resulting resonance is not that of a natural space. Rather, it is an imaginary enclosure that holds the resonance, much like a hothouse would trap heat, for inordinate amounts of time. Like standing waves, the

resonance accumulates and even begins to act like a visceral substance. Throughout the work there is an intended contradiction between the sheer physicality of the sounds and the fact that they seem to be self-activating, i.e., playing by themselves. Most of the pre-processed sounds derive from acoustic compositions by the composer.

Paul Leary, *Number Stations*

Number stations are short wave radio stations that generally broadcast pre-recorded number and/or letter sequences of various kinds. These stations have no public affiliation and therefore much speculation has been drawn as to their origin and purpose. Some evidence exists supporting the belief that these stations broadcast code to spies. The number station recordings used in this piece came from the *Conet Project*, a four CD collection of number stations released in 1997.

COMPOSER BIOGRAPHIES

McGregor Boyle

McGregor Boyle is active as a composer, performer, and music educator with a primary interest in digital media and computer applications to music composition and performance. With a Master's degree in guitar performance and a Doctorate in composition, Dr. Boyle is uniquely qualified to explore the applications of emerging digital technologies to the difficult problems posed by serious music composition, and its presentation to the audience in performance.

The recipient of many prizes and awards for his composition, Boyle is especially interested in collaborations with artists from other disciplines, from work with choreographers and visual artists to his more recent scores for outdoor laser and fireworks spectacles. He was the composer of the music for the pioneering multimedia performance piece *Red Zone* which combined digital sound with computer-controlled visual images, modern dance, and spoken word to create a seamless integrated whole which was highly acclaimed by audiences and critics in 1987.

Dr. Boyle is on the Computer Music Faculty at the Peabody Conservatory of the Johns Hopkins University, where he teaches computer application to music and chairs the Composition Department. He received the Johns Hopkins Alumni Association Excellence in Teaching Award in 2008.

Elizabeth Hoffman

Elizabeth Hoffman writes music that encompasses the acoustic, electroacoustic, and computer music mediums - the latter having

garnered international recognition from the Bourges (FR) (1994) and Prix Ars Electronica (AUS) (1995) International Competitions. She is also a recipient of Seattle Arts Commission and Jerome Foundation commissions, and Collaborative and Humanities Grant-in-Aid Awards from NYU. In addition to a preoccupation with timbral composition, tuning, and rhythmic complexity, Hoffman has sustaining interests in new instrument design and sound spatialization. She is also drawn to ongoing collaborative work for live electronics, and for self- designed instruments, for example ongoing work with NYC Irish pipes player Ivan Goff and a future project with Esther Lamneck. Research interests also include the question of how technology is impacting creative thought. Hoffman is Associate Professor in the Department of Music at NYU, and she directs the Washington Square Computer Music Studio.



Paul Leary

Paul earned his Masters in Music from Duke University in 2007 and is currently ABD at Duke completing a PhD in Music Composition, where he will defend his dissertation in November of this year. He is adjunct faculty at North Carolina State University. His music has been featured nationally as well as internationally. His saxophone quartet, *"I have a Past Life Memory of the War that Blew the Fifth Planet into the Asteroid Belt"* - and other stories from AM radio, was a finalist at the International Computer Music Conference in Copenhagen, Denmark, 2007, and winner of the Look & Listen call for scores, 2008. Since its premiere, this award-winning piece has been performed nationally by four different saxophone quartets. In 2009, his choral piece *Dum medium silencium*, a work commissioned by the Duke Vespers Ensemble, had its premiere in Munich, Germany and continued to tour successfully through Dresden and Prague, Czech Republic. As of recent, his electronic music has been featured at the Florida State New Music Festival, the Ball State New Music Festival, Electronic Music Midwest, The Army Band International Saxophone Symposium, the Denison New Music Festival, and SEAMUS.



Mary Simoni

Mary Simoni is currently Dean of Humanities, Arts and Social Sciences at Rensselaer Polytechnic Institute in Troy, New York. She has served on the faculty of the University of Michigan School of Music, Theatre &

Dance for over twenty-five years as Director, Chair and Associate Dean. She is a past president of the International Computer Music Association. Her music and multimedia works have been performed throughout Asia, Europe and the United States.

PERFORMER BIOGRAPHIES

Zach Herchen

See Concert One.

Ruth Neville

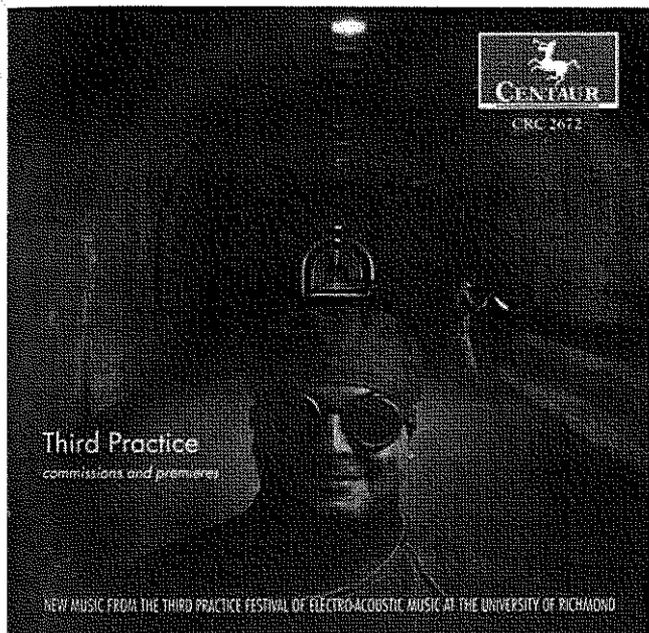
Pianist Ruth Neville brings a wealth of experience as a performer and interpreter to the works of today's generation of composers. Committed to exploring alternative directions in keyboard music and comfortable in the worlds of technology-enhanced and traditional literature for piano, Neville offers a broad spectrum of concert music. Described by the *Greenville News* as "...a deft, sensitive chamber music player whose idiomatic playing is remarkable for color and control," her chamber music activities have included residencies at the Ferienkurse fur Neue Musik in Darmstadt and the Bayerische Musikakademie Marktoberdorf. Neville joins with her husband, Daniel Koppelman, to form duo runedako. Together they have presented innovative programs throughout the United States and in Finland, Poland, the Czech Republic, the Netherlands and Ukraine. In addition to their duo compact disc and recent release on Innova featuring the music of Benjamin Broening, Neville has recorded for CRI, New World Records, Celestial Harmonies, and Neuma Records. She is a graduate of the University of Michigan (B.M.) Oakland University (M.M.) and the University of California, San Diego (Ph.D.). Currently on the faculty at Furman University in South Carolina, Neville teaches piano and music theory.



David Niethamer

David Niethamer teaches clarinet and Chamber Music at the University of Richmond. He also performs with the Richmond Chamber Players, where he was Artistic Director from 1994-97. From 1979 to 2002, Niethamer was the Principal Clarinetist of the Richmond Symphony. During that tenure, he appeared thirteen times as soloist with the orchestra, most recently for the world premiere of Allan Blank's

Concerto for Clarinet and String Orchestra, commissioned for Niethamer with funding from the Virginia Commission for the Arts and the National Endowment for the Arts. Niethamer won critical acclaim and national recognition for the American premiere performances of Andre Casanova's *Ballade for Clarinet and String Orchestra* during his first season with the orchestra. He has also performed with the National Gallery Orchestra in Washington, D.C., and with the Virginia Symphony. Niethamer's recordings are on the Opus One, MMC, and Elan labels.



Saturday, November 5, 2011 at 2:30 p.m.
Camp Concert Hall, Booker Hall of Music

Concert Four

- and the sky was still there David Lit
cello and fixed media [eight minutes]
Nicholas Photinos, *cello*
- Constitution Square at Evening Konstantinos Karathanas
fixed media [seven minutes]
- A Room Full of Ghosts Andrew M
piccolo and fixed media [six minutes]
Elizabeth McNutt, *piccolo*
- Incubus Nina C. You
fixed media [three minutes]
- $C_{12}H_{14}N_2O_2$ (Serotonin) William Kleinsas
piccolo and fixed media [nine minutes]
Elizabeth McNutt, *piccolo*
- attack 2 Nathan Wo
fixed media [six minutes]
- Ballistic Etude 3.2 Mark Kilstofte / arr. Koppelm
piano and live electronics [seven minutes]
Daniel Koppelman, *piano and electronics*

PROGRAM NOTES

Little, and the sky was still there

and the sky was still there was written for violinist Todd Reynolds and appears on his recent double CD *Outerborough*. It receives its premiere tonight in this version for cello, prepared by Nicholas Photinos.

Konstantinos Karathanasis, *Constitution Square at Evening*

I am fascinated by old, spacious cobblestone squares, surrounded by tall buildings with swallows' nests, outdoor cafes and restaurants, ideal places for people to enjoy the sense of community and for children to play. Most of the sounds used in this work are field recordings from a summer evening at the Constitution Square in Nafplion, Greece. This piece serves as the second movement of a triptych inspired by summer related themes.

Andrew May, *A Room Full of Ghosts*

In *A Room Full of Ghosts* (and its precursor, *Sketches of Ghosts*) a simple melody unfolds slowly, each phrase a long breath. Its simplicity is obscured by dense ornamentation, improvised by the performer based on an open notation. The live interactive computer system adds further levels of ornamentation in time, timbre, and space, and adds accompanimental percussion and wind sounds. As in much music of the Arab world, many voices (in this case, coming from invisible piccolos, some of them very large) interpret the same line at the same time, creating a chorus of phantom performers. The old proverb says that it is easier to draw a ghost than a horse, On the other hand, its much harder to actually summon ghosts ... but its worth trying. I wrote these ghosts for Elizabeth McNutt, the original ghost-sketcher, who contributed substantially to the ornament notation scheme.

Nina C. Young, *Incubus*

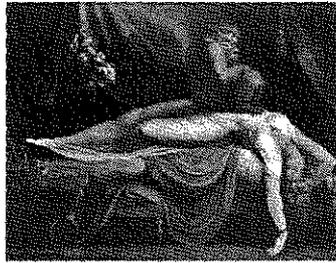
Incubus is inspired by Henry Fuseli's 1781 oil painting *The Nightmare*. The painting portrays a woman sleeping and dreaming, perhaps in a position that encourages nightmares, while incubus rests upon her torso. The work inspired a section of Erasmus Darwin's poem *The Loves of the Plants*:

So on his Nightmare through the evening fog
Flits the squad Fiend o'er fen, and lake, and bog;
Seeks some love-wilder'd maid with sleep oppress'd.
Alights, and grinning sits upon her breast.

Such as of late amid the murky sky
Was mar'd by Fuseli's poetic eye;

Whose daring tints, with Shakespeare's happiest grace,
Gave to the airy phantom form and place.—
Back o'er her pillow sinks her blushing head,
Her snow-white limbs hang helpless from the bed;
Her interrupted heart-pulse swims in death.

O'er her fair limbs convulsive tremors fleet,
Start in her hands, and struggle in her feet;
In vain to scream with quivering lips she tries,
And strains in palsy'd lids her tremulous eyes;
In vain she wills to run, fly, swim, walk, creep;
The Will presides not in the bower of Sleep.
—On her fair bosom sits the Demon-Ape
Erect, and balances his bloated shape;
Rolls in their marble orbs his Gorgon-eyes,
And drinks with leathern ears her tender cries



William Kleinsasser, $C_{12}H_{14}N_2O_2$ (*Serotonin*)

$C_{12}H_{14}N_2O_2$ (*Serotonin*) for piccolo and computer is the second of a set of works that engage the influence of humanly-produced chemical compounds on extraordinary experience. Influenced by Paul Klee's notion of 'taking a line for a walk', the piece is essentially a continuous melodic line, presenting a linear discourse, which divides into four parts, each developing and expanding on the section that precedes it. The computer music in *Serotonin*, (developed in Max/MSP), results from real-time processing of the live piccolo performance. The computer music adds a dimensional perspective on the piccolo line projecting an expanded presentation of the line's immediate past as an afterglow memory of the piccolo discourse. Combined, the two parts offer fleeting line and residual memory. As with many uses of Max/MSP, this piece uses standard-issue Max/MSP objects and also owes much to other developers including Richard Dudas' for the Newverb~ object, and Mill Puckette, Ted Apel and David Zicarelli for the fiddle~ object used for pitch and amplitude tracking. The granular synthesis approach used in the piece was developed from modified development of the granular sampling example offered in the Max/MSP distribution by Les Stuck

and xoaz. FFT-based spectral filtering is done with a modification of the Forbidden Planet example patch by Zack Settel, Cort Lippe and xoaz. Thanks are also owed to Erik Oña, Cort Lippe, and Miller Puckette who offered the model for the cross-bar mixing method using menu-driven routing and the matrix- object that is the basis of the structure of the processor and thanks to Chris Dobrian for the windowed buffer recording methods used in the, piece.

Nathan Wolek, *attack 2*

It has become fairly common for citizens of this digital age to carry around with them vast quantities of sounds for consumption. Yet this library also holds great potential as source material for new compositions. This piece is an exercise in shifting the relationship between me and my music library from one of consumption to production. Using only a short segment from the very beginning of each song (in other words, the "attack"), I have built a piece that is in no way a derivative and yet is in every way a derivative. It is the sum of its parts, yet the process was independent of any specific musical materials. This contradiction is at the heart of my concept for this piece.

Mark Kilstofte / arr. Daniel Koppelman, *Ballistic Etude 3.2*

The music of *Ballistic Etude 3.1* is cast in the form and style of the caccia (It.) or chace (Fr.), 14th century genres commonly associated with the hunt. Its texture is predominantly lean and sparse, and the ritornelli that announce and later punctuate the movement are particularly athletic— all quick-twitch and heart palpitations.

Though the work is most clearly "ballistic" in the sense of going ballistic and in describing the demands it makes of the performers, it also represents a study of flight—of bodies in motion and of escape—as well as an exploration of myth and film noir. Interestingly, the term has its roots in the Greek word *diaballein* (to throw across, to hurl, to slander) and the associated *diabolus* (in musica) familiar to musicians in general and composers in particular.

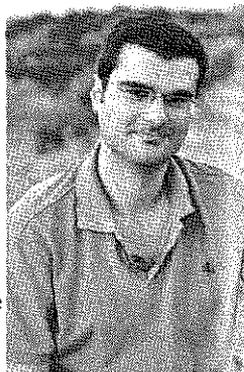
The work is dedicated to the memory of composer William Albright, a gifted, orphic figure pursued by his own demons.

COMPOSER BIOGRAPHIES

Konstantinos Karathanasis

Konstantinos Karathanasis is an electroacoustic composer who draws inspiration from modern poetry, artistic cinema, abstract painting,

mysticism, and the writings of Carl Jung. His compositions have been performed at numerous festivals and have received awards in international competitions, including Bourges, Musica Nova, and SEAMUS/ASCAP. Recordings of his music are released by SEAMUS, ICMA, Musica Nova, and broadcast by the Art of the States. Konstantinos holds a Ph.D. in Music Composition from the University at Buffalo, and is currently an Assistant Professor of Composition & Music Technology at the University of Oklahoma. You can find more at the following address: <http://music.ou.edu/oukon>



Mark Kilstofte

Mark Kilstofte is admired as a composer of lyrical line, engaging harmony, strong, dramatic gesture and keen sensitivity to sound, shape and event. Praised by the *San Francisco Chronicle* as "exciting and beautiful, consistently gripping," his music has garnered a growing number of awards and honors including the Rome Prize, the Guggenheim Fellowship, ASCAP's Rudolf Nissim Award, the Goddard Lieberston Fellowship and Charles Ives Scholarship from the American Academy of Arts and Letters, the Aaron Copland Award (three times) and the Gardner Read and Francis & William Schuman Fellowships from the MacDowell Colony, as well as commissions from (among others) the Dale Warland Singers and the Fromm Foundation. His music, performed regularly throughout the United States and Canada, has been featured on NPR's *Performance Today* and is heard in concert halls from Moscow to Bangkok.



Kilstofte's compositional style reflects his interest in everything from Gesualdo to Jethro Tull. His innovative approach to form—he is the son of a structural engineer—results in a music of tremendous integrity and clarity which can be humorous one moment, achingly beautiful the next.

An experienced performer and conductor, Kilstofte studied with William Albright, Leslie Bassett, and William Bolcom at the University of Michigan where he was a Rackham Pre-Doctoral Fellow and assistant conductor of the new music ensemble, Contemporary Directions. He teaches theory and composition at Furman University, a liberal arts college known for its dedication to teaching and undergraduate research. His music is published by the Newmatic Press.

William Kleinsasser

William Kleinsasser's music ranges from acoustic chamber and orchestral pieces to interactive computer music and music for film. His work integrating electro-acoustic music with virtuosic instrumental performance has been widely recognized and supported by commissions and grants from the National Endowment for the Arts, the Maryland State Arts Council, the American Music Center, Meet the Composer, and the Argo Foundation among others. His music is recorded on the Everglade, Innova, C74, Ars Harmonica (ICMA), and Mark labels. Kleinsasser received D.M. and M.M. degrees in composition from Indiana University School of Music and B.A. and B.M. degrees from the University of Oregon. He is a professor of composition and related studies at Towson University in Baltimore, Maryland where he is also the director of the resident New Music Ensemble.



David Little

The music of American composer David T. Little has been described as "dramatically wild...rustling, raunchy and eclectic," showing "real imagination" by critic Anthony Tommasini, and his work "completely gripped" *New Yorker* critic Alex Ross: "every bad-ass new-music ensemble in the city will want to play him." Little's highly theatrical, often political work draws upon his experience as a rock drummer, and fuses classical and popular idioms to dramatic effect.

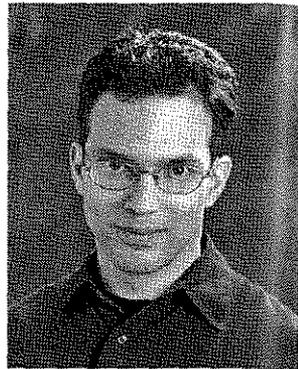
His music has been performed throughout the world—including in Dresden, London, Edinburgh, LA, Montreal, and at the Tanglewood, Aspen, MATA and Cabrillo Festivals—by such performers as the London Sinfonietta, eighth blackbird, So Percussion, ensemble courage, Dither, NOW Ensemble, PRISM Quartet, the New World Symphony, American Opera Projects, the New York City Opera, the Grand Rapids Symphony and the Baltimore Symphony Orchestra under Marin Alsop. He has received awards and recognition from The American Academy of Arts and Letters, the Mid Atlantic Arts Foundation, Meet The Composer, the American Music Center, the Harvey Gaul Competition, BMI, and ASCAP, and has received commissions from Carnegie Hall, the Baltimore Symphony, the Albany Symphony, the New World Symphony, Pittsburgh New Music Ensemble, the University of Michigan, and Dawn Upshaw's Vocal Arts program at the Bard Conservatory

Little holds degrees from Susquehanna University (2001), The University of Michigan (2002) and Princeton University (2006, Ph.D. completed

spring 2011), and his primary teachers have included Osvaldo Golijov, Paul Lansky, Steven Mackey, William Bolcom, and Michael Daugherty. He has taught music in New York City through Carnegie Hall's Musical Connections program, served as the inaugural Digital Composer-in-Residence for the UK-based DilettanteMusic.com, and is currently the Executive Director of New York's MATA Festival.

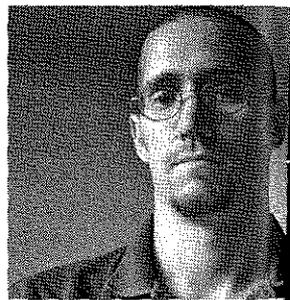
Andrew May

Andrew May is best known for his pioneering instrumental works with live interactive computer systems, and has created numerous tools for statistical tracking and modeling of musical behaviors. Most of his works, however, are purely acoustic, exploring parallel issues of performance, communication, notation, and interaction. May's music has been performed in at least a dozen European and Asian countries and throughout the United States. May has performed internationally as a violinist and conductor, specializing in adventurous new music and avant-garde improvisation. Born and raised in Chicago, May studied composition with Roger Reynolds at the University of California at San Diego, Mel Powell at the California Institute of the Arts, and Jonathan Berger at Yale University. SEAMUS and EMF Media have released recordings of his music. More information at cemi.music.unt.edu/may



Nathan Wolek

Nathan Wolek (b. 1977) is an audio artist and researcher whose work encompasses advanced signal processing techniques, multimedia performance, and electronic music history. His music features gradually changing textures, quivering pulses and environmental recordings of personal significance. Wolek has performed across the United States as a laptop instrumentalist, as well as performances in Canada and Brazil. Wolek uses his current role as Music Director of MPG: Mobile Performance Group to teach students about the potential of the laptop as a multimedia instrument. Wolek's past software development includes Hipno, a plugin collection that *Keyboard* magazine called "just the antidote to sonic boredom that you need", and the Granular Toolkit, a collection of Max/MSP externals that is used by artists and researchers around the world. He is currently a contributor to Jamoma, an open-source platform for



interactive performance systems. Wolek completed his Ph.D. in Music Technology at Northwestern University, and is currently Associate Professor of Digital Arts at Stetson University. You can learn more about him through his website: www.nathanwolek.com

Nina Young

Nina C. Young (b.1984) is a New York based composer who writes instrumental, mixed, and purely electronic music. She is currently pursuing doctoral studies in composition at Columbia University. In 2011 she earned a Master's degree in music composition from McGill University, studying with Sean Ferguson. While in Montreal she worked as a research assistant at the Centre for Research in Music Media and Technology (CIRMMT) and as a studio and teaching assistant at the McGill Digital Composition Studios (DCS). Nina completed her undergraduate studies at the Massachusetts Institute of Technology (MIT) receiving degrees in ocean engineering and music. While at MIT she held a research assistantship at the MIT Media Lab in Tod Machover's group. Her strengths in both music and the science have led to research and music compositions that concentrate on merging acoustic and electronic music together.



Nina's music has been performed throughout the United States, Canada, France, and the Netherlands by ensembles including the Orkest de ereprijs, Nouvel Ensemble Moderne, Independent Orchestra and Chamber Players at McGill, EAMA Resident String Quartet, Cameleon Arts Ensemble, Henschel Quartet, Time Table Percussion Trio, UNESCO Fusion Arts Ensemble, MIT Symphony Orchestra, and numerous independent musicians. Awards include a 2010 BMI Student Composer Award (Kolokol for two pianos and electronics), IAWM's 2011 New Music Competition (Kashchei for nine instruments and electronics), McGill Student Composer-in-Residence program (2009, 2010), and the Philip New Memorial Award. She has participated in festivals and conferences including the 17th International Young Composers Meeting, SEAMUS 2011, Domaine Forget's Nouvelles Rencontres, European American Musical Alliance at the École Normale in Paris, US State Department's Fusion Arts Exchange, and Aspen Summer Music Festival. More information at <http://www.ninacyoung.com>

PERFORMER BIOGRAPHIES

Daniel Koppelman

Born in New York and raised in California, Daniel Koppelman has gained experience with many different musical traditions - classical and popular, composed and improvised, acoustic and electronic - which has led him to explore their intersections in search of new possibilities for performing, teaching, and creating music. Koppelman's current performance interests include digital signal processing of acoustic piano and improvisation with various real-time controllers in conjunction with Cycling '74's Max/MSP and Ableton Live software. He has recorded for CRI, New World Records, Neuma Records, Capstone, SEAMUS, C74, Everglade, and Innova. His 2005 2-disc CD/DVD set of 21st century music for piano and electronics, *Escapement*, was hailed by *Keyboard Magazine* as "engaging, intelligent, and unpretentious." Koppelman holds degrees from San Francisco State University (B.M.), Indiana University (M.M.), and the University of California at San Diego (Ph.D.), where he was a Regents Fellow; his piano teachers have included Wayne Peterson, James Tocco, Cecil Lytle and Aleck Karis. Currently Professor and Director of Music Technology at Furman University in Greenville, South Carolina, Koppelman has been a resident artist at STEIM in Amsterdam, the Institute of Sonology in The Hague, and the Center for Research in Computing and the Arts in La Jolla, CA. In 2008 he was awarded a Fulbright Scholarship to teach courses in Odessa, Ukraine in contemporary American music and the creative use of new technological tools. In 2009 his Fulbright was extended to provide for lecturing and concertizing across Ukraine. Koppelman combines with Ruth Neville to form duo *runedako*; their recent CD *Recombinant Nocturnes* features music for piano and electronics by Benjamin Broening.



Elizabeth McNutt

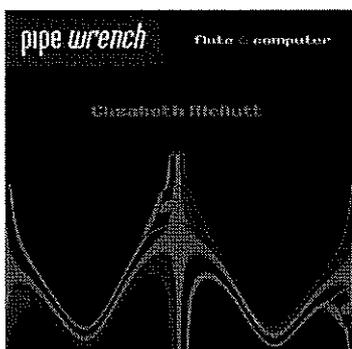
Passionately devoted to the music of the present, flutist Elizabeth McNutt has become a major force in the world of contemporary music. She has premiered approximately 200 compositions, and worked with such recognized figures as Pierre Boulez, Brian Ferneyhough, Harvey Sollberger, Philippe Manoury, Roger Reynolds, Joji Yuasa, and Joan Tower. She has given solo recitals in Europe, Asia, and throughout the U.S. Her solo CD *pipe wrench*, on the Electronic Music Foundation Media label (www.emfmedia.org), has been described as "astounding" (*Flute*



Talk), "high-octane" (*Musicworks*), and "a delightful listen" (SEAMUS Newsletter). Her other recordings are on the CRI, SEAMUS, and Centaur labels.; her writing has been published in *Organised Sound*, *The Flutist Quarterly*, and *Music Theory Online Journal*. She performs regularly with The Tornado Project (with clarinetist Esther Lamneck), and with the Calliope Duo (with pianist Shannon Wettstein). McNutt directs Sounds Modern, a concert series at The Modern Art Museum of Fort Worth. She is currently on the faculty at the University of North Texas, where she teaches flute and directs the new music ensemble Nova. More information at elizabethmcnutt.com

Nicholas Photinos

In addition to serving as cellist of the internationally renowned new music ensemble eighth blackbird, Nicholas Photinos has performed recitals throughout California and the Midwest and has appeared with orchestras in California and Ohio, including the world premiere of the *Cello Concerto in D Minor* by Grace Vamos. He has toured with Björk as part of the Icelandic String Octet and performed as a member of the Canton and Columbus Symphony Orchestras. His interest in jazz had led him to perform with several jazz artists, including Chicago violinist Zach Brock and vocalist Grazyna Auguscik. His principal teachers include Hans Jorgen-Jensen, Lee Fiser, Andor Toth, Jr., Irene Sharp and Grace Vamos. Nicholas Photinos is a graduate of Northwestern University, the Cincinnati College-Conservatory of Music and the Oberlin Conservatory of Music. His interests include reading, cooking, cycling, and beer brewing.



CD featuring music by

Cort Lippe
Philippe Manoury
Andrew May
Barry Moon
Eric Lyon

"A delightful listen. McNutt's performance brings out every detail and nuance of these beautiful compositions." – SEAMUS Newsletter

"McNutt is fearless and astounding in her performance" – Flute Talk

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Electronic Music Foundation 1 - 518 - 434 - 4110

Saturday, November 5, 2011 at 7:30 p.m.
Camp Concert Hall, Booker Hall of Music

Concert Five
featuring VERGE ensemble

Kajato Kevin Ernste
trumpet and electronics [ten minutes]
Jason Price, *trumpet*

...

VERGE ensemble

gathering light Benjamin Broening
violin and electronics [nine minutes]
Lina Bahn, *violin*

Caution To The Winds James Moberly
piano and fixed media [ten minutes]
Laurie Hudicek, *piano*

Petals (1988) Kaija Saariaho
cello and electronics [eight minutes]
Tobias Werner, *cello*

EXIT Steve Antosca
piano quartet and electronics [eleven minutes]
Lina Bahn, *violin*
James Stern, *viola*
Laurie Hudicek, *piano*
Tobias Werner, *cello*

...

Slim Jim Choker Lucky Leone and Butch Rován
a recital in ten parts for speaker and interactive typewriter
[fifteen minutes]
Lucky Leone, *speaker*
Butch Rován, *interactive typewriter*

PROGRAM NOTES

Kevin Ernste, *Kajato*

The trumpet and horn have lineages in the world of transmission and signals. A blast of sound across a valley could signal war or the hunt or even just dinner. They were an extension of the human voice across great distances.

The electronic part of *Kajato* was made with this lineage in mind, using a technology called Linear Predictive Coding (LPC), originally designed to model the human vocal tract for the synthesis and transmission of human speech. Here, LPC is used to cross-synthesize the trumpet with the human voice (a boy soprano), altering its spectrum to produce shadings of vowel sounds, smooth glissandi, and swells.

The piece was originally composed for trumpeter Jason Price and uses his original email handle (now twitter handle) as its title.

Benjamin Broening, *gathering light*

gathering light for violin and electronics grew out of a piece I wrote in 2008 for the Estonian sextet Ensemble U:. That piece, *changing light*, was one of several I have written in the past few years that imperfectly reflect my experience of being in Estonia: *Dark Wood* for cello evokes the feeling of being in the Estonian forests, *Trembling Air* for flute evokes a the quality of energy of the air there filled as it is with the sound of birds, of trees, of water, and *changing light* tries to capture my experience of the magical and changeable quality of Estonian light. *changing light* ends with an extended violin solo, the material and sound world of which seemed to demand further exploration. I revisit and extend my exploration of the liminal light of the Estonian pre-dawn and the material of that violin solo in *gathering light*. I am very grateful to violinist Susanna Klein who recorded violin samples for use in the piece.

James Mobberly, *Caution To The Winds*

Caution To The Winds, composed in August-October of 1987, is dedicated to pianist Richard Cass, who premiered the work in January, 1988 in Kansas City. It is the fifth in a series of works, subtitled *Pluralities*, which combine a solo instrument with an electronic tape accompaniment, is comprised only of sounds derived from the solo instrument itself. In this case, the piano sounds were recorded by Richard and myself in the summer of 1987, and were then sampled into a computer music instrument for combination and manipulation in the formation of the tape part.

The work was commissioned by the Missouri Music Teachers Association, as a part of the commissioning program jointly sponsored by the Music

Teachers National Association and by the state organizations. It was subsequently chosen as the winner of the national competition, earning the title of Distinguished Composer of the Year for the composer in 1988.

Caution to the Winds is programmatic only in the broadest possible sense; the title makes reference to the raw energy that is a major part of the musical arsenal to be found both in piano music and in electronic music, and reflects the basic free quasi-rhapsodic nature of the work.

Kaija Saariaho, *Petals* (1998)

Petals is like a single petal from Saariaho's string quartet *Nymphea*: it is a piece for cello (sounds of which had already been used as the basis for *Nymphea's* harmonic structure), written in a few days in January 1988 after finishing the string quartet. The musical material is directly derived from *Nymphea*. Two versions of *Petals* exist, one of them purely instrumental and the other with an optional electronics part.

Steve Antosca, *EXIT*

For *EXIT*, I had the idea that it would be interesting to create a structural shape where the ensemble's intensity is compressed into the first two minutes, culminating in a moment of explosive sonic texture where all instruments merge and blend sonic qualities to momentarily form a single indistinguishable resonance, then fade gradually into a new sound entity.

This premature ending creates the odd structural composition problem of needing to take several minutes to compellingly and imaginatively exit out of the piece. It would be limiting to consider this point as the beginning of a long coda, rather it is a pivotal moment where a transformational effect takes place. This climactic moment is a fulcrum for shifting notation, timbre, sonic texture, spatialization of sound and the transformative effect of the introduction of computer audio. The music and performance after this pivot point is a contrast to the opening idea. The opening is fast, strict, the ensemble plays together tightly, and lands together at specific points. After measure 60, the piece is fluid, with freedom and non-determinacy and a dramatically different sonic quality, provided by the real-time processing and spatialization of the viola and the audio sound files.

On the other side of the fallout from this sonic climax is the appearance of the solo viola as a Trickster character, and the introduction of real time computer processing of the viola and computer processed audio. In mythology, the Trickster is a god, spirit or anthropomorphic animal who disobeys normal rules and conventional behavior. A creature that thrives on creating mischief and mayhem, the Trickster accomplishes its feats

with the power to make objects, and apparently sounds, materialize out of thin air. He has the ability to be a transformer. In *EXIT*, the mythology of the Trickster is realized through the use of technology and sonic transformations.

The Trickster's emergence and playfulness releases the other ensemble members into a more free-flowing performance style, where they occupy the sonic background, characterized by extended techniques and non determinant notation.

EXIT was composed for the NO EXIT New Music Ensemble of Cleveland, Timothy Beyer, Artistic Director.

Lucky Leone and Butch Rován, *Slim Jim Choker*

A recital in ten parts for speaker & interactive typewriter:

1. The Typing
2. The Endings
3. The Haiku
4. The Actions
5. The Story, part 1
6. The Nouns
7. The Reverse
8. The Story, part 2
9. The Consonants
10. The Poem

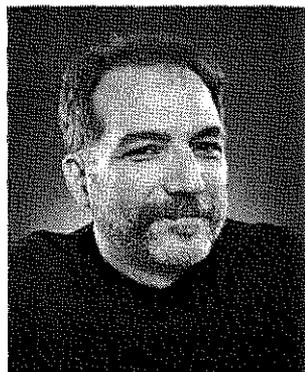
Slim Jim Choker is based on an absurd but true story about an unusual event that takes place one summer night. The content of the brief story is represented from a variety of perspectives in the ten movements, each of which reflects on the materiality of the telling. The typewriter itself plays a role, producing in its sounds an alternative text that interrupts and counterpoints the speaking voice.

COMPOSER BIOGRAPHIES

Steve Antosca

The music of composer Steve Antosca integrates instruments with computers for real-time processing and pre-recorded audio processing and spatialization. Through the realization of scores which juxtapose elements of non-determinacy with traditional notation, musicians craft a sonically rich performance environment.

Antosca is Artistic Director and composer member of VERGE ensemble, modern music ensemble in residence at the Corcoran Gallery of Art, and Artistic Director of the National Gallery of Art new music ensemble. He is a co-director of the John Cage Centennial Festival Washington, DC, 2012.



Among his numerous commissions are a McKim from the Library of Congress, a Fromm Fund from Harvard, the Kennedy Center, the Johansen International Competition, the American Composers Forum, and awards and support from the Argosy Foundation Contemporary Music Fund, the 36th Bourges International Competitions and Meet the Composer.

Antosca presented a concert at the National Gallery of Art Rotunda in March 2011 in celebration of the 70th Anniversary of the West Building, premiering a pair of works titled *echo::MEMORY*. The event was described by the *Washington Post* as “a spectacular, wonderfully provocative” concert, with the Rotunda of the Gallery transformed into “an immense temple of sound, presenting a program of theatrical new works that married humans with computers, and ancient myths with contemporary aesthetics.”

His music has been performed throughout the US, Europe and China at festivals and concerts. Antosca has lectured on music and music technology trends at universities and cultural institutions throughout the United States, and in Mexico as part of *crossingPoint*, his series of collaborative projects.

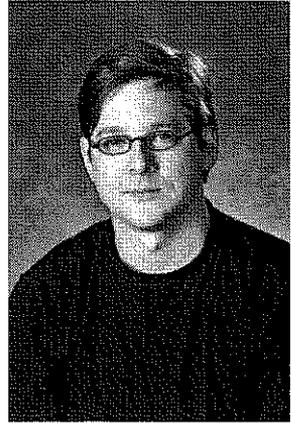
Antosca has a Master’s degree in Computer Music Composition from the Peabody Conservatory of Johns Hopkins University. He lives and teaches in the Washington, DC area.

Steve Antosca’s website is <http://www.steveantosca.com>.

Benjamin Broening

Benjamin Broening’s music couples his interest in the expressive power of sound with a sense of line derived from his background as a singer. Active as a composer of acoustic and electroacoustic music, Broening has written pieces for ensembles such *Zeitgeist*, eighth blackbird, Charlotte Symphony, the Choral Arts Society of Philadelphia, the Band and Orchestral Division of Yamaha Corporation of America, the Arts Now Series at North Carolina State University, Ensemble U; duo

runedako, and the Connecticut Choral Society, among many others. A recipient of a Fulbright Fellowship, Broening has also received recognition and awards from the Jerome Composers Commissioning Program, American Composers Forum, Virginia Commission for the Arts, ACS/Andrew Mellon Foundation and the Presser Music Foundation.



Recombinant Nocturnes, Broening's recent Innova CD of piano music performed by duo runedako has been called a "gorgeous disc of music" and "thoughtful, eloquent, and disarmingly direct" by *New Music Box*, "deep, troubling" by François Couture and "Lovely, delicate, calming" by Los Angeles' KFJC. Other recordings have been released by Ensemble U: in Estonia and on the Centaur, everglade, Equilibrium, MIT Press and SEAMUS record labels. Broening is founder and artistic director of Third Practice, an annual festival of electroacoustic music at the University of Richmond, where he is Associate Professor of Music. He holds degrees from the University of Michigan, Cambridge University, Yale University and Wesleyan University.

Kevin Ernste

Kevin Ernste is a composer, performer, and teacher of composition and electronic music at Cornell University where he is Director of the Cornell Electroacoustic Music Center. He did graduate work in composition at the Eastman School of Music (M.A., Ph.D.) where in 2005, he was the Acting Director of the Eastman Computer Music Center and Co-director of the ImageMovementSound festival.



His recent music includes *Numina* for Brooklyn-based janus trio (flute, viola, harp) presented recently at the Spark Festival in Minnesota, *Seiend* ("Being") for brass quintet premiered by Ensemble Paris Lodron (Salzburg, Austria), *Roses Don't Need Perfume* for guitarist Kenneth Meyer (guitar and electronic sounds, 2009) recently presented by Dr. Meyer on his 2010 Hungary/Romania tour, a piece for saxophone and electronics called *To Be Neither Proud Nor Ashamed* (recently released on Innova Records), and *Birches* for viola with electronic sounds for John Graham performed on Mr. Graham's China tour (Beijing, Wuhan, Xiamen, Hong Kong), at the Aspen Summer Music Festival, and most recently at the International Computer

Music Conference (ICMC) in Huddersfield, UK.

Ernste's recent commissions include a new work for the JACK Quartet for 2012, a piece for french horn and electronics for University of Michigan (Ann Arbor) hornist Adam Unsworth, and a half-evening-length work for viola, percussion, and "unmanned" prepared piano to be premiered in 2013.

Lucky Leone

After unsuccessful careers in both the legal and medical professions, Lucky Leone is currently a professional artist whose work ranges from Sculpture to Painting to Video to works that use elements from all three disciplines. Lucky employs humor in almost all of his work, and is especially interested in pieces that work on many levels.

Lucky Leone received a BFA and an MFA from the Rhode Island School of Design and an MFA from San Diego State University. Lucky has exhibited widely, mostly in academic galleries and museums.

Lucky has taught Sculpture, Three-Dimensional Design, Drawing, Life Drawing, Freshman and Sophomore Seminars, and some other classes that he cannot remember at the Rhode Island School of Design, Bristol Community College (MA), San Diego State University (CA), The School of the Boston Museum of Fine Arts (MA), and Brown University (RI).

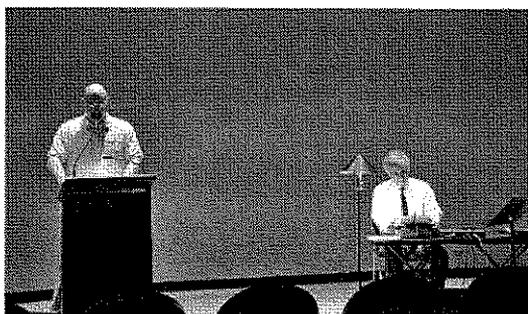
James Mobberly

James Mobberly is Curators' Professor of Music at the Conservatory of Music of the University of Missouri-Kansas City. Awards include the Rome Prize, a Guggenheim Fellowship, the Walter Hinrichsen Award from the American Academy of Arts and Letters, a residency at the Civitella Ranieri Center, the 2001 Van Cliburn Composers



Invitational, and the 2011 Charlotte Street Generative Performing Artist Award. Commissions have come from the Koussevitzky Foundation (Library of Congress), the Fromm Foundation at Harvard University, Chamber Music America, the St. Louis Symphony, the Kansas City Symphony, Meet the Composer, the Barlow Foundation, Music From China, and the Cleveland Chamber Symphony. He has appeared as Guest Composer with the Taiwan National Symphony, the American Composers Orchestra, the Composers Forum at Wellesley College, and over 40 colleges and universities around the world. His music has received 1100 performances on five continents, and appeared on more than two dozen recordings. He is also an avid bicyclist.

He lives in Liberty, Missouri with his wife Laura, a writer, and sons Lucas and Jake.



Butch Rován

Butch Rován is a composer/performer at Brown University, where he co-directs MEME (Multimedia & Electronic Music Experiments). Prior to joining Brown he directed CEMI at the University of North Texas, and was a compositeur en recherche at IRCAM.

Rován has received prizes from the Bourges International Electroacoustic Music Competition, the Berlin Transmediale International Media Arts Festival, and his work has been performed throughout Europe and the U.S. His research has been featured in *Trends in Gestural Control of Music* (IRCAM 2000), and appears in the book *Mapping Landscapes for Performance as Research: Scholarly Acts and Creative Cartographies* (Palgrave Macmillan 2009).

Kaija Saariaho

The Finnish composer Kaija Saariaho (born 1952) has been living and working in Paris since 1982. She studied composition under Paavo Heininen at the Sibelius Academy and later at the Musikhochschule in Freiburg with Brian Ferneyhough and Klaus Huber, receiving her diploma there in 1983.



In 1982 she attended courses in computer music at IRCAM in Paris. Since then, the computer has been an important element of her composing technique. Saariaho developed techniques of computer assisted composition and acquired fluency in working on tape and with live electronics. This experience influenced her approach to writing for orchestra, with its emphasis on the shaping of dense masses of sound in slow transformations.

Through IRCAM, Saariaho became allied with the French 'spectralist' composers, whose techniques are based on computer analysis of the sound-spectrum of individual notes on different instruments. This analytical approach led her to the regular use of harmonies resting on long-held bass notes, microtonal intervals, and a precisely detailed continuum of sound extending from pure tone to unpitched noise – all features of one of her most frequently performed works, *Graal théâtre* for violin and orchestra or ensemble (1994/97).

In 1989 *Stilleben* and *Io* were awarded the Ars Electronica Prize. Her works *Verblendungen* (orchestra and tape, 1982-84), and *Lichtbogen* (ensemble and electronics, 1985-96) established her at the forefront of international contemporary composition. Further commissions led to, amongst other works, *Nymphéa* (1987) for string quartet and electronics (a commission from the Lincoln Center for the Kronos Quartet), *Io* (1986-87) commissioned by IRCAM for the Ensemble Intercontemporain, and two linked orchestral works *Du Cristal and ...à la fumée* premiered in 1990 and 1991 both in Helsinki and Los Angeles. Saariaho has also taken part in a number of multimedia productions such as the full-length ballet *Maa* (1991) and a pan-European collaborative project to produce a CD-ROM *Prisma* about her work.

In the profusion of large and small works which Saariaho has produced in recent years, two features which have marked her whole career continue to stand out. One is a close and productive association with individual artists. The other is a concern, shown equally in her choice of subject matter and texts and in the profusion of expression marks in her scores, to make her music not a working-out of abstract processes but an urgent communication from composer to listener of ideas, images and emotions.

PERFORMER BIOGRAPHIES

Lina Bahn

Highly acclaimed violinist, Lina Bahn, was a member of the Corigliano Quartet, which performed in such venues as Alice Tully Hall, Merkin Hall, Ravinia, and Carnegie Hall. She's appeared as soloist with the Chicago Chamber Orchestra and The Chicago Symphony Orchestra. In 2010, she toured with the Takacs Quartet, performing at Carnegie Hall, Southbank Centre, Concertgebouw, Mariinsky Theater,



among others. Dr. Bahn is the Executive Director of VERGE ensemble, and is on the faculty at the University of Colorado.

Laurie Hudicek

Pianist Laurie Hudicek has lectured on and performed new works for piano and prepared piano at venues such as the Kennedy Center, Smithsonian, National Gallery and the Corcoran Gallery. Her recording of George Crumb's *Makrokosmos* volumes I and II, has been praised by *21st Century Music* as a "brilliant, commanding, and virtuosic new recording," and by the composer as "superb" and "effectively and sensitively interpreted." Dr. Hudicek holds degrees from the University of Maryland and is on the faculty of the Levine School.



Jason Price

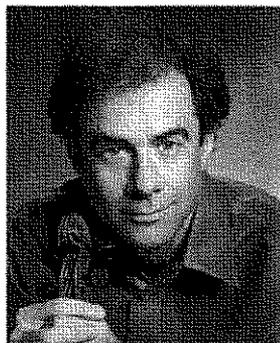
Jason Price is a trumpet performer, composer, and improviser, specializing in the performance of new music. He earned his Doctor of Musical Arts and Master of Musical Arts degrees from the Eastman School of Music. He has been guest artist and given master classes and talks recently at the New York University, California Institute of the Arts, Eastman School of Music, Dartmouth College, Carthage College, Hamilton College, Otterbein College, University of Missouri, Virginia Tech, Nazareth College, and three International Trumpet Guild Conferences. Jason has also served on the faculties of Dickinson College, Virginia Tech, Susquehanna University, and Lansing Community College. Currently he is a Visiting Assistant Professor of Sound Design and Music at Michigan State University, where he teaches sound design, computer music, and trumpet.



Jason is a founding member of Alarm Will Sound, a new music ensemble based in New York, which recently performed at Carnegie Hall to rave reviews in *the New York Times*, *Los Angeles Times*, and *Wall Street Journal*. His recent performance venues include Lincoln Center, Carnegie Hall, the Berlin Philharmonic, Walt Disney Hall, The Jazz Standard, Conservatory of Amsterdam, the Whitney Museum, RadioKulturHaus in Vienna, the Muziekgebouw in Amsterdam, the Kitchen, and the Knitting Factory.

James Stern

James Stern, whose violin playing has been heard worldwide, has been cited by the *Washington Post* for "virtuosity and penetrating intelligence." Stern is a member of two critically acclaimed ensembles, the Stern/Andrist Duo with his wife, pianist Audrey Andrist, and Strata, with Andrist and clarinetist Nathan Williams. Stern has served on the faculty of the Cleveland Institute of Music and is now Associate Professor and Chair of the String Division at the University of Maryland School of Music.



Tobias Werner

Tobias Werner, Cello, has performed at Garth Newel Music Center since 1999 and is a member of VERGE, ensemble-in-residence at the Corcoran Gallery in Washington, DC. He has performed at the Cape and Islands Chamber Music Festival, Villa Musica Mainz, the San Diego Chamber Music Workshop, the Vail Valley Bravo! Colorado Music Festival, the Maui Classical Music Festival, in Carnegie Hall's Weill Recital Hall, Strathmore Hall, the Phillips Collection, the New York Society for Ethical Culture, and at Bargemusic. Tobias has appeared as soloist with orchestras in the US, France, Germany, and Romania, and recent performances have included the concertos of Dvorák, Elgar, Haydn, and Boccherini. He has recorded on the ECM, Darbringhaus & Grimm, Bayer Records, and Orfeo labels. Recent CD releases include Piano Quartets by Mozart, Brahms, Dvorák, and Martinu with the Garth Newel Piano Quartet, the Suites for Unaccompanied Cello by J.S. Bach, and the Sonatas for Piano and Cello by Beethoven with Víctor Asuncion. Tobias studied at the Musikhochschule Freiburg in Germany, and at Boston University. His teachers have included Andrés Díaz, Christoph Henkel, and Xavier Gagnepain. He plays on an 1844 J.F. Pressenda cello.

