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### Third Practice Electroacoustic Music Festival: Full of Noises

Department of Music, University of Richmond

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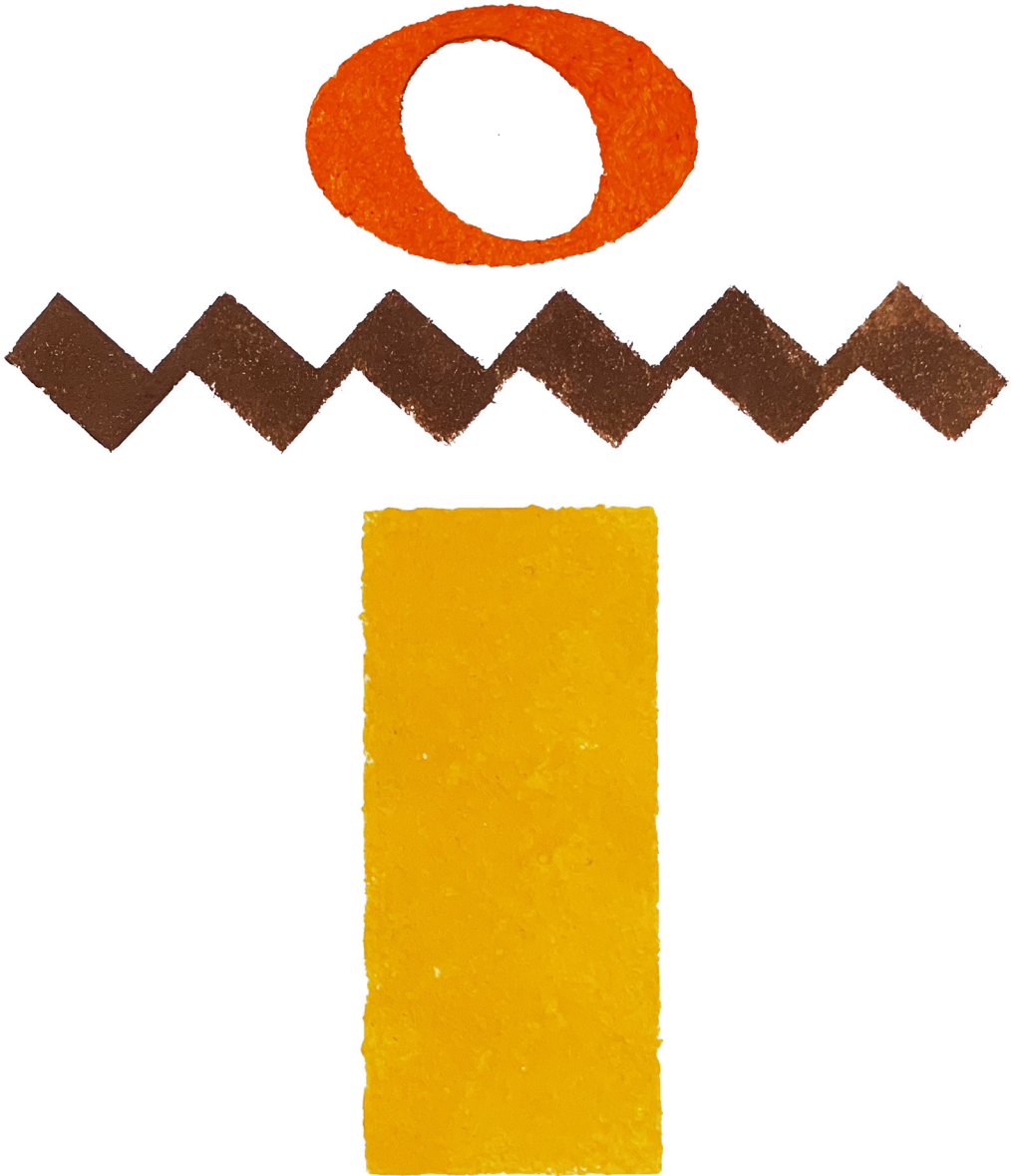
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**THIRD PRACTICE  
ELECTROACOUSTIC MUSIC FESTIVAL  
FULL OF NOISES**



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## STAFF

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# CONCERT ONE

FRIDAY, NOVEMBER 17TH, 2023 AT 7:30PM  
CAMP CONCERT HALL, BOOKER HALL OF MUSIC

**bluedream**

*piano, 10'*

Wei-Han Wu, *piano*

Brittany J. Green

**The Road Not Taken**

*fixed media, 3'*

Torsten Borowski

**Form 8**

*modular synthesizer, 8'*

Heather Stebbins, *performer*

Heather Stebbins

**Sounds from a Picnic Table at Night**

*fixed media, 2'*

Lucy Breton

**untitled**

*violin and electronics, ~10'*

James Wolf, *violin and electronics*

James Wolf

**In Summer Rain**

*8-channel fixed media, 9'*

John Gibson

**the house of the mother of the**

*video and stereo fixed media, 4'*

Heather Mease

**August 9, 1999**

*voice, MUGIC device and electronics, 3'*

Molly Joyce

**Form and Flee**

*voice, toy organ and electronics, 9'*

Molly Joyce, *performer*

## PROGRAM NOTES

**BRITTANY J. GREEN, *bluedream***  
*bluedream* (2019) grapples with the conflicting feelings of contentedness, restlessness, and stagnation that places of familiarity often evoke.

**TORSTEN BOROWSKI, *The Road Not Taken***

I wanted to create a piece that could musically describe what it feels like to take a risk by doing something new and unknown and in doing that, discover something you love. With this discovery comes a rebirth — the transition from the sounds of water in the beginning to breathing at the end is meant to signify this. The poem “The Road Not Taken” by Robert Frost helps convey what I believe could describe this feeling. I understand the poem by Frost as the narrator creating a new road for his/herself by doing something new and unknown that he/she has never done before - the road not taken. I took this poem and crafted a musical feeling around it to help facilitate this theme.

**HEATHER STEBBINS, *Form 8***

My musical output in the last decade or so consists largely of notated music for instruments and electronics. That process involves a great deal of planning, revisions, and introspection. The music I make with my synthesizers is a complete shift from this process; I am turning more to improvisation and trusting my musical intuition in order to create new works.

Though I'm primarily a composer, my background is as a performer, and working with synthesis in this way has been like finding this liminal space between composition and performance that I really connect with. I thrive in the immediacy of the sonic experience: unlike with notated music, being able to hear and react to my output in real time helps drive my process forward. I also palpably feel the impermanence of working with synthesis; the patch I generate will likely not be able to be recreated in the exact way, so I have to experience it deeply in the moment. I've always felt like when I compose, I am discovering rather than creating. This sentiment is even stronger when I am working with my synthesizers.

**LUCY BRETON, *Sounds from a Picnic Table at Night***

This composition is about the variety of sounds that occur at night and the different feelings they can evoke. I recorded the audio outside at a picnic table under the trees. The many different sounds of nighttime creatures inspired the recording of the source material. Musically, the piece starts with the original unedited recording then fades into the peaceful high cricket noises before slowly introducing a somewhat eerie loud creature sound. The peaceful crickets return, and the piece ends with the original audio again, but this time it's reversed. By using different sounds from the same audio sample, altering their frequencies, and using automation, I was able to slowly change the feeling of my piece and highlight different sounds without disrupting the cohesiveness of the composition.

**JAMES WOLF, *untitled***

This evening's performance is as yet untitled, but uses only the violin as the sound source. The form is composed but aims for the emotional space of an improvised meditation in the manner of my pieces *Glowshoes* and *Tulip 1* (for *Elijah McClain*).

**JOHN GIBSON, *In Summer Rain***

In *Summer Rain* explores the sound of a rainstorm, from realistic soundscape to remote transformations. Rilke's poem, “Before Summer Rain,” evokes the odd feeling we get when we sense that rain is coming. My piece begins like this, in a typical suburban setting, but soon the downpour rushes us into an imaginary interior world, where harmony colors the rhythm of rainfall, and thunder and lightning take on new forms. The opening gesture — the sound of someone leaving the confines of indoor space to welcome the sweet summer air — occurred during pandemic isolation, adding another dimension to the meaning of the piece. This is one of a series of my pieces that weaves in and out of natural soundscape, using it to prompt memories and associations while experimenting with its ability to take on harmonic color and animate rhythm. I think of this music as a form of magical realism, and I hope listeners enjoy entering and leaving the make-believe realm.

Much of the pitched sound you will hear comes from recordings of rain-fall, subjected to precisely tuned filters and a process of spectral analysis and recomposition.

**HEATHER MEASE, *the house of the mother of the***

A piece about things remembered, things unremembered, misremembered, remembered only through media and the accounts of others, real and unreal, memories. The title references a pair of architectural sculpture memorializing a Czech student's self-immolation in protest of the Soviet invasion in 1968: "The House of the Suicide and the House of the Mother of the Suicide." 8mm family footage and camcorder home video. Performed by viol ensemble Science Ficta.

**MOLLY JOYCE, *August 9, 1999 and Form and Flee***

*August 9, 1999* is the second in a series of songs focusing on surgical records from a car accident that nearly amputated my left hand. From reviewing the records, I found it fascinating how combining medical yet subjective language could lend itself to musical lyrics. This song focuses on the second surgery immediately after the accident, and features material produced using a motion capture system to capture the movements of my left hand and the MUGIC gestural controller device.

*Form and Flee* was created as part of my debut album *Breaking and Entering*, released in June 2020 on New Amsterdam Records. The album is a personal, artistic investigation of my acquired disability through a series of electroacoustic works written and performed on my favorite instrument, the electric vintage toy organ. The instrument suits my disability and physically-different hands well, and therefore has become a primary vehicle in my cultivation of disability as a creative source. *Form and Flee* specifically grapples with the moment of physical sensation and movement leaving one's body, asking where that sensation and movement go and how the relationship with one's body changes thereafter.



## COMPOSER BIOGRAPHIES

### BRITTANY J. GREEN

Brittany J. Green is a North Carolina-based composer, performer, and educator. Described as “a creative force of attention-seizing versatility” (*The Washington Post*) and “cinematic in the best sense” (*Chicago Classical Review*), Brittany’s music works to facilitate collaborative, intimate musical spaces that ignite visceral responses. The intersections between sound, video, movement, and text serves as the focal point of these musical spaces, often questioning and redefining the relationships between these three elements. Recent works engage sonification and black feminist theory as tools for sonic world-building, exploring the construction, displacement, and rupture of systems.

Brittany’s music has been awarded the Alarm Will Sound Matt Marks Impact Fund , American Academy of Arts and Letters’ Charles Ives Scholarship, ASCAP Foundation’s Morton Gould Award, and New Music USA’s Creator Development Grant. She holds a B.M. in Music Education from the University of North Carolina at Pembroke and a M.M. in Music Composition and Theory from East Carolina University. She is currently in residence at Duke University, pursuing a Ph.D in Music Composition as a Dean’s Graduate Fellow. In her free time, Brittany enjoys learning about aviation, traveling, reading poetry, line dancing, video games, being in community with others, and spending time in front of the bonfire.

### TORSTEN BOROWSKI

Torsten Borowski is a Junior at the University of Richmond, majoring in Biochemistry and Molecular Biology and minoring in Music. On campus, Torsten is the assistant music director of the Richmond Octaves, the president of the club swim team, a TA for organic chemistry, a research assistant under Dr. Johnson, and a member of the American Society for Biochemistry and Molecular Biology, Alpha Phi Omega, Kappa Alpha Order, as well as Schola Cantorum.



### HEATHER STEBBINS

Heather Stebbins is a sound artist and educator based in Washington, DC, where she is Assistant Professor of Electronic and Computer Music at George Washington University. She works with sounds created by instruments, found objects, nature, and voltage to generate musical experiences ranging from notated works for chamber ensembles to improvised performances on modular synthesizers. Really wonderful people and ensembles have performed her music, and she is grateful for that.

Stebbins studied primarily with Benjamin Broening and Joshua Fineberg and holds degrees from Boston University and the University of Richmond. Stebbins was the recipient of a Fulbright Fellowship to study in Estonia with composer Helena Tulve.

Her recent albums include *At the End of the Sky* (Superpang, 2023), an EP of experimental works made with modular synthesizers and vocal samples, and *Roots* (New Focus, 2023), a split-disc of electroacoustic works with friend and fellow composer Christopher Chandler, performed by the [Switch]~ Ensemble. Other recordings are available on New Focus Recordings, Not Art Records, SEAMUS, and Coviello labels. [www.heather-stebbins.com](http://www.heather-stebbins.com)



### LUCY BRETON

Lucy Breton is a freshman at the University of Richmond from Wells, Maine. She has little to no musical background and is currently planning on pursuing a business major.



### JAMES WOLF

James Wolf is a violinist and multi-instrumentalist from Alexandria, VA. He’s been active in the Washington DC independent music community for almost 30 years, playing in variety of ensembles from post-rock (The Orchid) and psychedelic-folk (Fern Knight) to fractured



song structures (From Quagmire) and almost-free improvisation (Phoenix Auto Group). For the last 10 years he has been developing a solo project which was started with the intention of combining the sonic and emotional worlds of Karlheinz Stockhausen's avant-garde and Jackie Gleason's lush, glacial pop. His work often contains transformed quotations from popular music integrated into the larger form and processes of a 15-20 minute composition. Typically, he composes a new piece for each performance and uses two or more instruments sent through a combination of effects, signal chains, mixers and loopers. But he does not use samples, triggers, MIDI or any other computer-based processing. Examples of his work can be found at <https://jwolf333.bandcamp.com/music>

### JOHN GIBSON

John Gibson composes electronic music, which he often combines with instrumental soloists or ensembles. He also creates fixed-media audio and audiovisual works that focus on environmental soundscape. His portrait CD, *Traces*, is available on the Innova label, along with other recordings on the Centaur, Everglade, Innova, and SEAMUS labels. Audiences across the world have heard his music, in venues including the D-22 punk rock club in Beijing, the Palazzo Pisani in Venice, and the U.S. Botanic Garden in Washington, D.C. Presentations of his electroacoustic music include concerts at the Seoul International Computer Music Festival, the Bourges Synthèse Festival in France, the Brazilian Symposium on Computer Music, the Australasian Computer Music Conference, and many ICMC and SEAMUS conferences. Significant awards include a Guggenheim Fellowship, a Charles Ives Scholarship from the American Academy and Institute of Arts and Letters, the Paul Jacobs Memorial Fund Commission from the Tanglewood Music Center, and a residency in the south of France from the Camargo Foundation. He was a Mentoring Artist at the Atlantic Center for the Arts in May 2017. Gibson is associate professor of music and director of the Center for Electronic and Computer Music ([cecm.indiana.edu](http://cecm.indiana.edu)) at the Indiana University Jacobs School of Music.



### HEATHER MEASE

Heather Mease is a composer, electronic musician, and multimedia artist making work with electronic and acoustic instruments and busted recording/reproduction devices. Heather's research and artistic practice focuses on: remix as composition, sampling, intersections of early and later music, the texture of media, the audible grain of nostalgia, internet radio, experimental turntablism and DJing, sound for theater, audio-visual composition, and songwriting. She hosts Near Country, an exploration of country music's radical corners on Noods Radio, and Semibegun, a biweekly show on Repeater Radio and boutique tape label exploring expanded themes of early musics. Heather is currently a visiting assistant professor at Oberlin College. [www.hmmease.com](http://www.hmmease.com)



### MOLLY JOYCE

Molly Joyce has been deemed one of the "most versatile, prolific and intriguing composers working under the vast new-music dome" by *The Washington Post*. Her work is concerned with disability as a creative source. Her work is concerned with disability as a creative source, and her most recent album, *Perspective*, featuring voices and viewpoints of disabled interviewees, was praised by *Pitchfork* as "a powerful work of love and empathy that underscores the poison of ableism in American culture."

Molly's creative projects have been presented and commissioned by Carnegie Hall, GM Europe, TEDxMidAtlantic, SXSW:EDU, Hirshhorn Museum and Sculpture Garden, Bang on a Can Marathon, Americans for the Arts, National Sawdust, Gaudeamus Muziekweek, National Gallery of Art, and Classical:NEXT. She is a graduate of Juilliard, Royal Conservatory in The Hague, Yale, and alumnus of the YoungArts Foundation. She holds an Advanced Certificate and Master of Arts in Disability Studies from City University of New York, and is a Dean's Doctoral Fellow at the University of Virginia in Composition and Computer Technologies. She has served on the composition faculties of New York





University, Wagner College, and Berklee Online. For more information: [www.mollyjoyce.com](http://www.mollyjoyce.com)

## PERFORMER BIOGRAPHY

### WEI-HAN WU

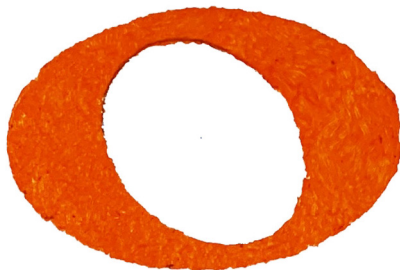
Described as “brilliant” by the *Pittsburgh Tribune*, Wei-Han Wu is active as a soloist, chamber musician, ensemble pianist, and vocal coach. He has performed in venues such as the Chicago Cultural Center, the Kennedy Center, and Carnegie’s Weill Recital Hall. He has been a featured performer at the Tanglewood, Aspen, Castleton, Lake George, and Walla Walla Chamber Music Festivals.

Dedicated to the performance and promotion of new music, Wu is currently pianist for the [Switch~ Ensemble] as well as Duo Axis, which was co-founded with flutist Zach Sheets. Duo Axis has commissioned and premiered dozens of works by up-and-coming composers, including Katie Balch, Anthony Cheung, and Tonia Ko. Recently the duo was in residence at the University of Iowa, University of Missouri, UC San Diego, and UC Davis. Wu previously served as pianist for the Aspen Contemporary Ensemble and Pittsburgh New Music



Ensemble, and he is a past president of OSSIA New Music.

A member of Pi Kappa Lambda, he is the recipient of the Distinguished Achievement Award from the Juilliard School, the Felicia Montealegre Fellowship from the Tanglewood Music Center, and the Collaborative Piano Fellowship from Bard College. Wu holds degrees from Northwestern University, the University of Michigan, and the Eastman School of Music, where he earned two doctoral degrees in piano performance and collaborative piano. ■



# CONCERT TWO

featuring Duo Axis

SATURDAY, NOVEMBER 18TH, 2023 AT 7:30PM  
CAMP CONCERT HALL, BOOKER HALL OF MUSIC

**Mirror of Heaven**

*vibraphone and electronics, 7'*

Justin Alexander, *vibraphone*

Carolyn Borcharding

**Ascension**

*fixed media, 2'*

Kayla Li

**Floral arranger**

*tape recorders, voice and sampler, 8'*

Heather Mease, *performer*

Heather Mease

**Constellations**

*flute, piano/keyboard and electronics, 7'*

Duo Axis, *flute and piano*

Christopher Chandler

**Gasp**

*video, 5'*

Gina Biver

**Twilight Shift**

*flute, 6'*

Zach Sheets, *flute*

Benjamin Broening

**Homestead**

*fixed media, 2'*

Anna Phillips

**12 Exercises**

*interactive audio and dance, 4'*

Ariana Sosa and Auden Wilson, *dancers*

Christien Ayers

**One Night in February**

*fixed media, 4'*

Caitlin Sales

**Linden Tree**

*cello and modular synthesizer, 4'*

Heather Stebbins, *performer*

Heather Stebbins

**You are almost**

*cello and modular synthesizer, 4'*

Heather Stebbins, *performer*

## PROGRAM NOTES

### CAROLYN BORCHERDING,

#### *Mirror of Heaven*

*Mirror of Heaven* is an experiment in media interaction and timbral blending between vibraphone and electronics. The electronic sound begins minimally as live effects which augment the vibraphone. Slowly they gain their independence, blossoming out of the vibraphone as a phantom partner. In this moment, the instruments' relationship switches: the electronics become the foreground aural material, while the vibraphone acts as harmonic support. In the end, the vibraphonist returns as the aural focus while the electronics' chordal chimes comment on and cadence the final moment. The minimal and harmonious style creates a restful space within which listeners can find a moment of meditation and rest, away from the tumult of current events.

### KAYLA LI, *Ascension*

When making this piece, I wanted to emulate the state of mind I have when meditating. I drew inspiration from the techniques Brian Eno used when creating music, particularly his use of looping instruments at different time intervals to create sonically generative pieces.

### HEATHER MEASE, *Floral arranger*

Uncle John would go to the tracks at lunchtime with a microcassette recorder, a camera, and a Whopper to spot trains coming in and out of Trenton, NJ. Today we spot trains with him

### CHRISTOPHER CHANDLER,

#### *Constellations*

*Constellations* is a movement from an in-progress composition for Duo Axis called *through and through*. Over the course of the work, the flute and piano delicately unfold a series of shifting and shimmering harmonies that evoke a contemplative, hypnotic soundscape. The pianist additionally performs on a keyboard, which in this movement features a physically modeled piano enabling changes in microtonality. *Constellations* is dedicated to my good friends in Duo Axis, Zach Sheets and Wei-Han Wu.

### GINA BIVER, *Gasp*

Created for *The Taxonomy of Breathing* project by IceBox Collective, *Gasp* is an electroacoustic music work by composer

Gina Biver that was commissioned and inspired by media artist Edgar Endress. Incorporated within the electronic audio are live stethoscope recordings Biver made from visiting communities in the US: the breathing of a firefighter, public school teacher, psychologist, opera singer, nurse-midwife, artist, plus recordings of people who lost their homes in the California wildfires, these breaths and sighs demand the question of how the pandemic, the wildfires, BLM's fight for freedom, liberation and justice, the smothering effects of poverty and the divisive politics of fear have altered and affected the breathing of those who have lived it.

Audio portraits of breaths snatched from the spaces between words in a debate between Martin Luther King and Malcolm X show what lies hidden in unspoken moments, the breath as a mirror to the soul. For while MLK's breaths are peaceful, calm, and slow like the ocean; Malcolm X's are all power and fire—sudden gasps in between each word that force and thrust his ideas forward into the world. Two important figures who were consistently called upon during our current and agonizingly longtime struggle against racism and hatred.

The collected breaths—here acting as an archive of the moments within this capsule of time—are what connects us all, for we live with these breaths or die without them. They burn, strain and struggle for us, drowning us as we gasp for air. They also have the power to bring life; they heal, balance, and purify. With their exhale they allow a letting-go and a release of pain, and of thoughts and ideas that no longer serve us. Breathing, in this way, manifests not only our fragility, our environment within this moment in history; but our ability to recover, heal and go forth.

An ancient hymn sings of the river that will wash away our sins before we die or before we can live, and becomes the backdrop to this cacophony of breaths and cries. Evidence of the heart-wrenching pleas of the forsaken bystanders at George Floyd's murder; his own cries for help; and the anguished folks who lost homes in the fires, all ring out. Sounds of breathing through an oxygen mask, the sputtering racket of ventilators like those that occupied

our thoughts at the beginning of the pandemic and even the squeaky sounds of a newborn are all there, representing, and this mass of interconnectedness, this communion the effects of which have rippled far beyond 2020—is codified and captured in the wideness of our collective action of breathing.

Using images of Joan of Arc, media artist Edgar Endress created the film as part of the *Taxonomy of Breathing* project. The film, along with the electronic score by Gina Biver, premiered at the New York City Electroacoustic Music Festival (NYCEMF) June 20 - 26, 2022.

**BENJAMIN BROENING, *Twilight Shift***

*Twilight Shift* explores the liminal light of dusk as shadows lengthen, the bright colors of day darken, and the familiar world is gradually transformed. A comparable transformation takes place in *Twilight Shift*: the flute and electronics slowly descend to lower registers over the course of the piece as flute sounds are gradually replaced by whispering percussion sounds in the electronics. Special thanks to Mary Boodell, principal flute of the Richmond Symphony, who spent many hours working with me and who recorded the flute samples used in the piece.

**ANNA PHILLIPS, *Homestead***

*Homestead* reflects the nostalgia and guilt I feel when I return home to my animals after time apart. I have one dog, six ducks, and eight chickens, and it has been difficult going to college and leaving them behind. Sometimes when I return home, one of the birds has died, and I feel shaken by the fact that life at home goes on without me. This piece aims to recreate the reality of leaving behind animals I care about, knowing that things might be different when I return — for better or worse.

**CHRISTIEN AYERS, *12 Exercises***

*12 Exercises* serves as an exploration of the link between movement and sound using motion sensor technology and audio programming. The piece was developed as part of an ongoing collaboration with Earthbound Studios, a dance-based production company empowering artists to reclaim creative ownership over their work. I'd like to thank Earthbound Studios' co-founders Jared Harbour and

Aiden Gibney, as well as Ms. Anne Van Gelder, director of Dance at University of Richmond for introducing me to tonight's wonderful dancers.

**CAITLIN SALES, *One Night in February***

*One Night in February* tries to emulate the events that unfolded on the night of February 27, 2022, specifically focusing on the sounds I heard that night and the varying emotions evoked by what I experienced. Musically, I was attempting to create different sections, each representing a particular aspect of that night and later combining them into a retelling of the entire story. In each section, I used sounds related to the event or setting that the part is emulating.

**HEATHER STEBBINS, *Linden Tree and You are almost***

These works began as improvisations with my synthesizers and exist in a fixed form on two separate albums. When I play these works live I incorporate processed cello, both for the performative element and to also reconnect with my first instrument.



## COMPOSER BIOGRAPHIES

### CAROLYN BORCHERDING

Carolyn Borcharding is a composer and sound artist predominantly interested in building sounding and visual worlds within which performing bodies and audio gestures can exist together in fluid relationships. Her body of work ranges from pieces for solo instrument to multimedia ensembles consisting of video, electronically produced sound, and acoustic instruments. In her multimedia works, she considers each medium an essential performing body in which the media interact with, relate to, and inform one another. In fixed media works, she experiments particularly with the creation and destruction of the listeners' sense of space. Her works have increasingly explored musical expression of narrative on scientific, cultural, and historical topics.

Carolyn has had works performed internationally throughout the North American region and at national and regional events such as the Society for Electro Acoustic Music in the United States National Conference, the North American Saxophone Alliance National Conference, Electronic Music Midwest, New Music on the Point, and others. Carolyn received her master's degree in music composition at Western Michigan University and her doctorate at the University of Illinois. She is currently Assistant Professor of Composition at Baldwin Wallace University.



### KAYLA LI

I am a UR junior majoring in Geography and minoring in Data Science and Statistics. I love music because it gives me an outlet for emotions and experiences that I find difficult to articulate, as well as opportunities to authentically connect with others who share the same passion.



### HEATHER MEASE

Heather Mease is a composer, electronic musician, and multimedia artist making work with electronic and acoustic instruments and busted recording/reproduction devices. Heather's research and artistic practice focuses on: remix as composition, sampling, intersections of early and later music, the texture of media, the audible grain of nostalgia, internet radio, experimental turntablism and DJing, sound for theater, audio-visual composition, and songwriting. She hosts Near Country, an exploration of country music's radical corners on Noods Radio, and Semibegun, a biweekly show on Repeater Radio and boutique tape label exploring expanded themes of early musics. Heather is currently a visiting assistant professor at Oberlin College. [www.hmmease.com](http://www.hmmease.com)



### CHRISTOPHER CHANDLER

Christopher Chandler is a composer, technologist, educator, and a co-founder of the [Switch~ Ensemble]. He is an Assistant Professor of Music at Union College in Schenectady, NY where he teaches courses in music theory, composition, and technology. His acoustic and electroacoustic works draw on field recordings, found sound objects, and custom generative software. His music has been performed by leading ensembles including Eighth Blackbird, the American Wild Ensemble, the Oberlin Contemporary Music Ensemble, the Cleveland Chamber Symphony, and Le Nouvel Ensemble Moderne. His music has received recognition and awards including a Fromm Foundation Composer Fellowship, a BMI Student Composer Award, an ASCAP/SEAMUS Commission, and the Nadia Boulanger Composition Prize from the American Conservatory in Fontainebleau. Christopher received a Ph.D. from the Eastman School of Music, an M.M. from Bowling Green State University, and a B.A. from the University of Richmond.



**GINA BIVER**

Deemed a “musical force of nature” by *Gramophone*, Gina Biver composes music for concert, dance, choir, multimedia and film. Her work is inspired by the written word and by visual art, both static and moving; she collaborates with filmmakers, choreographers, poets, media artists, sculptors, and painters. *I Care If You Listen* stated “Biver creates a playground for internal exploration that is both fascinating and deeply effective.” She has won grants from the American Music Center, American Composers Forum, Strauss Fellowship Individual Artist Grants, and has been a fellow at Virginia Center for the Creative Arts and at Moulin a Nef in Auvillar, France. Forever championing the work of living composers, she is also the founder/director of Fuse Ensemble, an electroacoustic new music/new media group that has premiered and performed numerous works since 2008. Festival and concert presentations of her compositions include the New York City Electroacoustic Music Festival, UMBC Livewire, the Corcoran Gallery of Art, John F. Kennedy Center, Georgetown University Friday Music Series, An die Musik Baltimore, Indiana University’s Intermedia Festival, Earth Day Art Model at IUPUI and Sonic Circuits DC. Her work can be found on Neuma and Ravello Records.

**BENJAMIN BROENING**

Benjamin Broening’s music has been called “adventurous, thoughtful, eloquent, and disarmingly direct.” (*New Music Box*). His orchestral, choral, chamber and electroacoustic music has been performed in over twenty-three countries and across the United States by many soloists and ensembles.

Broening is recipient of Guggenheim, Howard and Fulbright Fellowships, and has also received recognition and awards from the American Composers Forum, Virginia Commission for the Arts, ACS/Andrew Mellon Foundation, the Jerome Foundation and the Presser Music Foundation among others.



*Trembling Air*, a Bridge Records release of his chamber music recorded by Eighth Blackbird, has been praised as “haunting” and “enchanting” (*Cleveland Plain Dealer*), “magical” (*Fanfare*), “other-worldly” (*Gramophone*), and “coruscatingly gorgeous” (*CD Hotlist*). Critics have called *Recombinant Nocturnes*, a disk of music for piano recorded by Duo Runedako “breathtaking” (*World Music Report*) “deep, troubling” (*François Couverture*) and “lovely, delicate, calming” (*Los Angeles’ KJJC*).

Eighteen other pieces have been released by Ensemble U: in Estonia and on the Centaur, Everglade, Equilibrium, MIT Press, Oberlin Music, Open G, New Focus, Ravello 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 Professor of Music. He holds degrees from the University of Michigan, Cambridge University, Yale University, and Wesleyan University.

**CAITLIN SALES**

Caitlin Sales is a senior double majoring in Computer Science and Mathematics with a minor in Secondary Education. She is looking to pursue a Ph.D in Human Computer Interaction after she graduates.

**ANNA PHILLIPS**

Anna Phillips is a junior at the University of Richmond, double majoring in Psychology and Music. Her main musical focus is voice, specifically classical and musical theatre styles, but she also has a background in piano. This semester has been her first foray into electroacoustic musical styles and composition.

**CHRISTIEN AYERS**

Christien Ayers is a sound artist based in Richmond, VA. Utilizing a variety of new digital audio manipulation tools, his work aims to deconstruct the relationship between speed, sound, and





culture. A recent Princeton University graduate, he currently works at University of Richmond as the Music Technology Specialist for the music department. He also releases and performs music through the solo project Ramona Jade. <https://ramonajade.bandcamp.com>

### HEATHER STEBBINS

Heather Stebbins is a sound artist and educator based in Washington, DC, where she is Assistant Professor of Electronic and Computer Music at George Washington University. She works with sounds created by instruments, found objects, nature, and voltage to generate musical experiences ranging from notated works for chamber ensembles to improvised performances on modular synthesizers. Really



wonderful people and ensembles have performed her music, and she is grateful for that.

Stebbins studied primarily with Benjamin Broening and Joshua Fineberg and holds degrees from Boston University and the University of Richmond. Stebbins was the recipient of a Fulbright Fellowship to study in Estonia with composer Helena Tulve.

Her recent albums include *At the End of the Sky* (Superpang, 2023), an EP of experimental works made with modular synthesizers and vocal samples, and *Roots* (New Focus, 2023), a split-disc of electroacoustic works with friend and fellow composer Christopher Chandler, performed by the [Switch]~ Ensemble. Other recordings are available on New Focus Recordings, Not Art Records, SEAMUS, and Coviello labels. [www.heather-stebbins.com](http://www.heather-stebbins.com)

## PERFORMER BIOGRAPHIES

### JUSTIN ALEXANDER

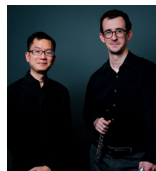
Justin Alexander is a dynamic and versatile percussionist and educator serving as Assistant Professor of Music at Virginia Commonwealth University. Justin's recent highlights include collaborative performances in Sweden, Costa Rica, the Dominican Republic, and throughout the United States. He has performed and presented at conferences held by The Percussive Arts Society, The College Music Society, The National Association of Wind and Percussion Instructors, numerous "Days of Percussion" festivals, as well as with The Richmond Symphony, The Florida Orchestra, The Arkansas Symphony Orchestra, The Eastern Music Festival Faculty Orchestra, and the Tallahassee Symphony. Active in the creation and performance of contemporary music, Justin has commissioned, premiered, and recorded works by noted composers John Luther Adams, Christopher Adler, Blake Tyson, Halim El-Dahb, Ivan Treviño, Brian Nozmy, and Nathaniel Bartlett.



Justin holds the Doctor of Music Degree in Percussion Performance from The Florida State University. His primary teachers include Dr. John W. Parks IV, Dr. Blake Tyson, and Prof. Leon Anderson.

### DUO AXIS

As Duo Axis, flutist Zach Sheets and pianist Wei-Han Wu present vibrant performances that champion the thrilling potential of authentic duo playing and the unbridled possibilities of flute and piano collaboration. They frame their work as an open-ended question of how a troupe of two—trained as flutist and pianist—can make vivid and three-dimensional performances that emerge from conventional musical practice and go beyond it. Duo Axis frequently works closely with composers to create new works and foster a spirit of innovation and reciprocity. They establish long-term partnerships to create vivid and unique works well tailored to their artistic vision, while contributing meaningfully to our field's ever-expanding body of exceptional repertoire.



**ARIANA SOSA**

Ariana Sosa is a Senior from Miami, Florida majoring in Biology and Health Studies and minoring in Leadership Studies at University of Richmond. She is the dance captain for University Dancers and is excited to merge her passion for dance and technology.

**AUDEN WILSON**

Auden Wilson is a Junior from Brooklyn, NY. He is majoring in biochemistry at University of Richmond and plans on completing an MD/PhD program. This is his first year performing with the University Dancers, but he has been dancing for most of his life and has always wanted to make music with his movements.



renowned *FORUM international des jeunes compositeurs*, for which his new work, *from cairn terrain*, was awarded the 1° prix du jury and the 2016 Lorraine Vaillancourt Prize.

Zach has received generous support to help refine his musical thinking, including artist residencies at the Marble House Project and the Kimmel Harding Nelson Center for the Arts, a fellowship to attend the Écoles d'Art Américaines at Fontainebleau, an Artist Development Fellowship from the Harvard Office for the Arts, a John Knowles Paine Traveling Fellowship, a Belle S. Gitelman Award, an Edward Vitali Scholarship, and the Bernard Rogers Composition Prize. Zach holds a B.A. in Music & French Literature from Harvard University and an MM & Performer's Certificate from Eastman School of Music. ■

**ZACH SHEETS**

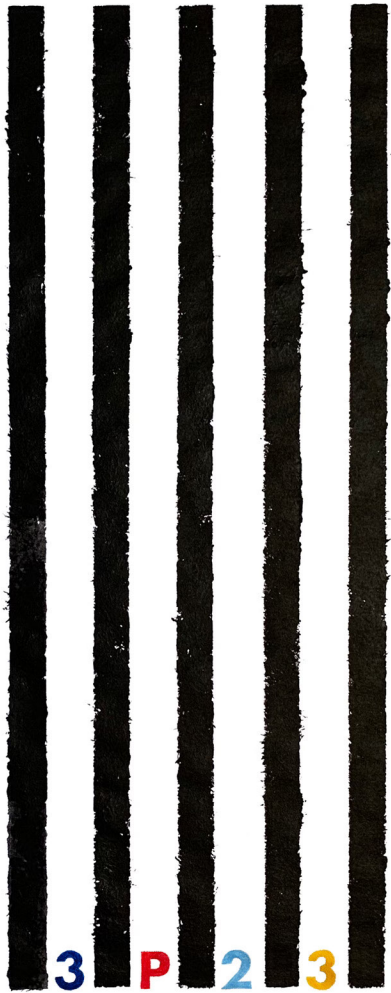
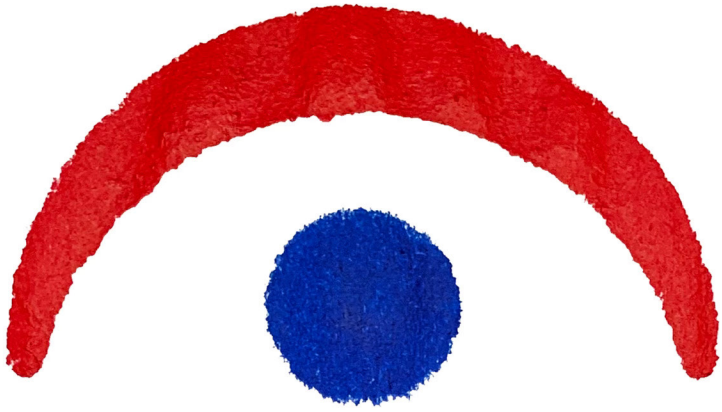
Zach Sheets (b. 1991) enjoys a multi-faceted career as a chamber musician, orchestral flutist, composer/performer, and advocate for funding in the arts and music education.



Zach has appeared as guest Principal Flute with the Boston Ballet and Spoleto Festival USA; the Portland, Albany and Cape Symphonies; and the Phoenix, Unitas, and Cape Cod Chamber Orchestras; and as a guest of the Boston Pops, Boston Pops Esplanade Orchestra, Rhode Island Philharmonic, Oklahoma City Philharmonic, Chorus Pro Musica, and New World Symphony. At 23, Zach was named Principal Flute, Lyndon Paul Lorusso Chair, of the Cape Symphony Orchestra, and held that role for 9 seasons. He is a founding member of the [Switch~Ensemble] and the flute and piano Duo Axis with Wei-Han Wu.

As a composer himself, Zach's works have been performed in the U.S. and abroad by some of the world's foremost interpreters of contemporary music, including the Ensemble InterContemporain, Nouvel Ensemble Moderne, and the International Contemporary Ensemble. In November of 2016 he completed a month-long residency with the Nouvel Ensemble Moderne at their





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