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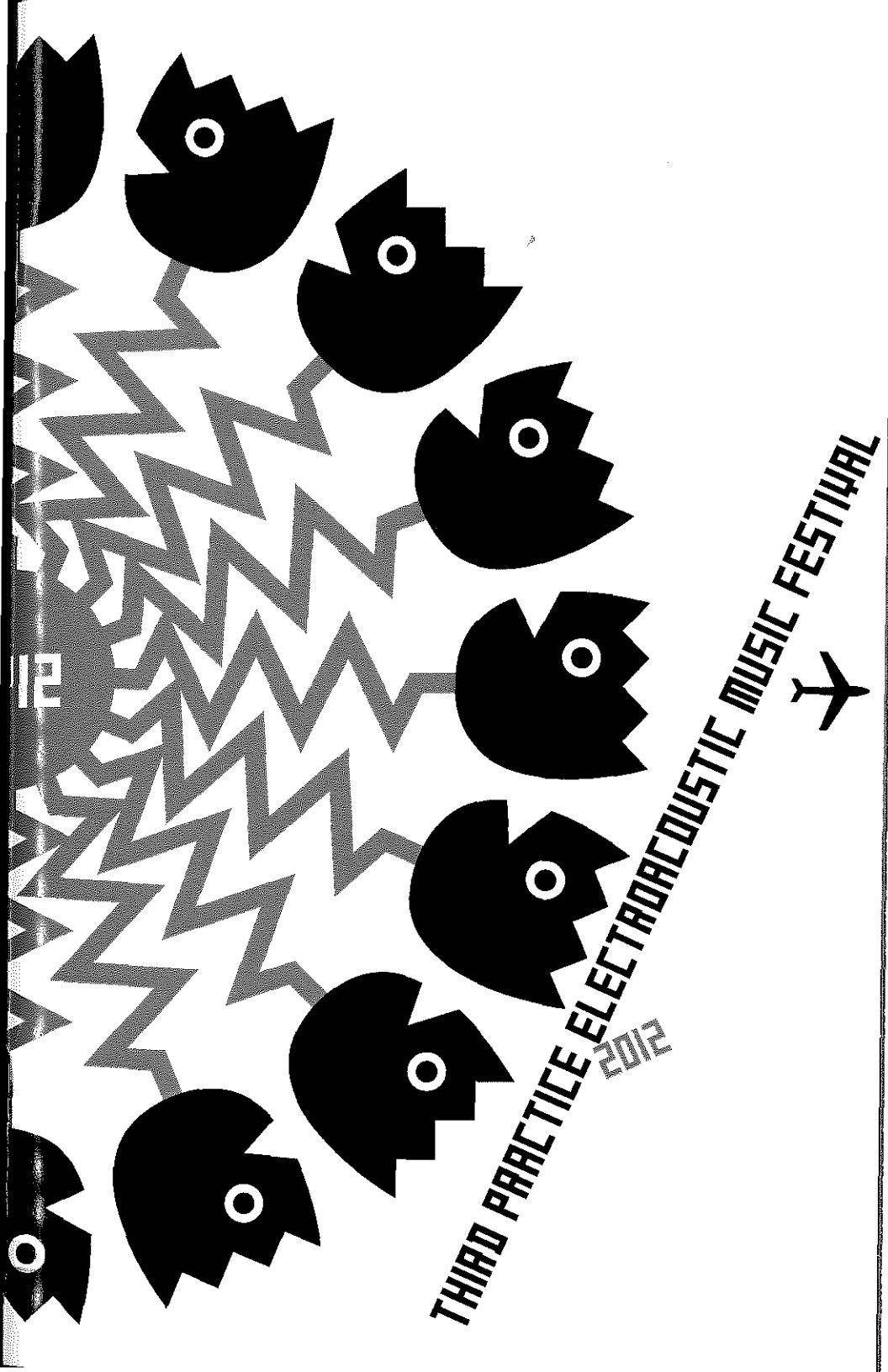
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THIRD PRACTICE ELECTROACOUSTIC MUSIC FESTIVAL

2012



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WELCOME

Welcome to the 2012 Third Practice Electroacoustic Music Festival at the University of Richmond. Now in its twelfth year, the festival continues to present a wide range of music with technology including works for plastic building blocks, Wii controller, improvising computer, improvising humans, live video, as well as works for traditional instruments. We are delighted to present eighth blackbird as ensemble-in-residence, violinist Todd Reynolds, flutist Camilla Hoitenga (Germany/USA) and pianist/electronic musician Taavi Kerikmäe (Estonia) as featured artists.

In addition we are pleased to present a number of excellent guest soloists and ensembles including Keith Kirchoff, Steve Parker, Andy Kozar, quux collective and Daniel Koppelman 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.

—Benjamin Broening, artistic director



*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.*



Modlin Center for the Arts

THIRD PRACTICE STAFF

Benjamin Broening
Artistic Director

Matthew McCabe
Technical Director

Evan Wilber
Associate Technical Director

Mike Burns
Christopher Chandler
Joo Won Park
Heather Stebbins
Assistant 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

Georgiy Kuznetsov
Pre-Concert Animations

Nicolas Doreste
Alexander Krone
Robby Schranze
Edderic Ugaddan
Technical Assistants

SCHEDULE OVERVIEW

Friday, November 2, 2012

- 2:30 p.m. Concert One, Camp Concert Hall
Music of Chandler, Lane, McCabe, Park, Scott,
Schranze, and Stebbins
- 7:30 p.m. Concert Two, Camp Concert Hall
eighth blackbird • Camilla Hoitenga & Taavi Kerikmäe
Music of Broening, Dennehy, Kokoros, Swendsen,
Trigueros, Tolve and improvisations by Hoitenga
and Kerikamäe

Saturday, November 3, 2012

- 11 a.m. Concert Three, Camp Concert Hall
Music of Kirchoff, Judson, Lopez, Kozar, Martin,
Ricks, and Sparr
- 2:30 p.m. Concert Four, Cousins Studio Theatre
Music of Caldwell, Hamilton, Judson, McFerron,
Ricks, Snyder, and Welch
- 4 p.m. Paper Session, Music Technology Lab
presentations by Todd Reynolds and
Camilla Hoitenga
- 7:30 p.m. Concert Five, Camp Concert Hall
featuring Todd Reynolds, music of Dobrian,
Johnson, Kapuscinski, Lindroth, Matthusen,
and Reynolds

Tickets are not required for Third Practice events.

ENSEMBLE-IN-RESIDENCE



- eighth blackbird \ 'ätth 'blak- ,bärd\ slang (orig. and chiefly U.S.).
1. verb. to act with commitment and virtuosity; to zap, zip, sock.
 2. adjective. having fearless (yet irreverent) qualities.
 3. noun. a flock of songbirds, common in urban areas since 1996.

Tim Munro, flutes • Michael J. Maccaferri, clarinets
Yvonne Lam, violin & viola • Nicholas Photinos, cello
Matthew Duvall, percussion • Lisa Kaplan, piano

eighth blackbird combines the finesse of a string quartet, the energy of a rock band and the audacity of a storefront theater company. The Chicago-based, two-time Grammy-winning “super-musicians” (*LA Times*) entertain and provoke audiences across the country and around the world.

In addition to its longstanding and fruitful relationships as Ensemble in Residence at the University of Richmond and University of Chicago, in 2012 eighth blackbird commences a three-year, Mellon Foundation-funded term as Ensemble in Residence at Philadelphia’s Curtis Institute of Music. eighth blackbird will also lead extended, one-time residencies at University of Texas at Austin and the University of Maryland. Other highlights of the ensemble’s busy 2012/13 season include debuts with the Kansas City Symphony, Lexington Philharmonic and in Calgary, and an extensive tour of Missouri and a three-city tour of the Netherlands.

This season will also feature eagerly anticipated premieres of new works by Aaron Jay Kernis (the ethereal *Pieces of Winter Sky*),

The National's Bryce Dessner (a piece inspired by early American folk music), Dutch composer Mayke Nas (a fascinating theatrical exploration), Steve Mackey (an arrangement of his Grammy-nominated *Slide*) and Australian composer Brett Dean (the searing, intense *Sextet*).

A decade-long relationship with Chicago's Cedille Records has produced five acclaimed recordings, including the brand new *Meanwhile*, released in September 2012. The ensemble has won two Grammy Awards, for the recordings *strange imaginary animals* and *Lonely Motel: Music from Slide*.

eighth blackbird's members hail from America's Great Lakes, Keystone, Golden 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). eighth blackbird is managed by David Lieberman Artists.

Michael Maccaferri is a Rico Performing Artist and Clinician. Matthew Duvall endorses Pearl/Adams musical instruments and Vic Firth sticks and mallets. Lisa Kaplan is a Steinway Artist.

www.eighthblackbird.org | <http://twitter.com/eighthblackbird>



FEATURED ARTISTS

Camilla Hoytenga

Camilla Hoytenga is at home on stages all over the world, performing in venues as diverse as Carnegie Hall in New York and the Royal Festival Hall in London or at the Kremlin in Moscow and the Forbidden City in Beijing, China. She has performed concertos written for her by composers such as Kaija Saariaho, Pèter Kőszeghy,



Kenlchiro Kobayashi and Raminta Serksnyte with orchestras such as the London Philharmonic, Chicago Symphony, and Royal Philharmonic of Stockholm, the Finnish Radio Orchestra, as well as orchestras in Paris, Barcelona, Helsinki, Berlin, Kyoto, Tampere, Frankfurt, Vilnius, etc. Her solo repertoire ranges from pre-Bach to post-Stockhausen, from state-of-the art pieces for live video and electronics with Jean-Baptiste Barrière or Claudia Robles to improvisations with Jean-Marc Montera or Taavi Kerikmäe. Her recordings, in particular those with Kaija Saariaho, have won awards in France, Great Britain and in North America.

In addition to her intensive collaborations with Kaija Saariaho, Pèter Kőszeghy, Karlheinz Stockhausen, she has had pieces dedicated to her by wide range of composers, including Anne LeBaron, Michele Rusconi, Oliver Schneller, Jovanka Trbojevic, Jakub Sarwas, Andreas Wagner, Christopher Fox, Arvydas Malcys, Bryan Wolf and Miquel Lorca. Currently she is anticipating several major new pieces being written for her, including Kaija Saariaho's *Sombre* for bass flute and ensemble as well as concertos and chamber works by Finnish composers Lotta Wennäkoski, Lauri Toivio, Hannu Pohjannoro, and Maija Hynninen.

A frequent guest in Japan, she is also inspired by traditional Japanese music and has premiered dozens of pieces written for her e.g. Miyuki Ito, Mio Minamikawa, Shoko Shida, Takehito Shimazu, Yoshiro Kanno, Harue Kondoh, and most recently by Yu Kuwabara and Yasutaki Inamori.

Commissions for her own music and improvisation have come from painters and sculptors (e.g. Mutsumi Okada, Jörg Immendorff, Raija Malka, Peter Drake) as well as from galleries and museums (e.g. "for Yves Klein" in the Museum Ludwig, Cologne).

The sculptor Ansgar Nierhoff (1941-2010) created a three-dimensional "score" out of iron for her, a piece called *Anlehnen* ("to lean on"), which she has interpreted in various environments.

Camilla Hoitenga has taught at the State University of New York and at the Folkwang Hochschule Essen/Duisburg and continues to give masterclasses and workshops on various subjects for musicians of all ages. Her own flute teachers were Darlene Dugan, Alexander Murray, Peter Lloyd, and Marcel Moyses. Further inspiration came in the course of studies with philosopher Nicholas Wolterstorff at Calvin College (B.A.), and with early-music expert George Hunter, composers Ben Johnston and Sal Martirano and ethnomusicologist Bruno Nettl at the University of Illinois (M.Mus., D.M.A.), with Maurico Kagel and, especially, with Karlheinz Stockhausen in Cologne.

Born in Grand Rapids, Michigan (USA), Camilla Hoitenga now lives in Cologne, Germany.

Taavi Kerikmäe

Taavi Kerikmäe is a leading Estonian improviser, composer and electroacoustic musician. Born in 1976 in Tartu (Estonia) he graduated from the Estonian Academy of Music and Theatre and went on to study contemporary music in the Conservatoire National Supérieure de Lyon. He is currently working as a performing artist, composer, and teacher of experimental music and improvisation at the Estonian Academy of Music.

Kerikmäe is a founding member of contemporary music group ensemble U: and electronic music groups Broken Time Orchestra and Eesti Elekter, and has given concerts across Europe, the United States, South Korea, Greenland; and Thailand. His work with Broken Time Orchestra led to his receiving the "Electronic Artist of the Year 2008" from the Estonian Association of the Phonogram Producers for his CD *Death Has a Meaning for Us*. In 2009 the Estonian Cultural Endowment recognized his "Leading role in Estonian contemporary music" with an award for his work with Ensemble U:.

Active as an improviser he has collaborated with artists such as Chris Cutler, Michel Doneda, Jacques DiDonato, Mart Soo, Isabelle Duthoit, Eric Echampard, Xavier Charles, Jean-Marc Montera, Martine Altenburger, Uchihashi Kazuhiza, Paul Lovens, Jean-Francois Pauvros, European Improvisers Orchestra and many others. Kerikmäe is the curator of free improvisation music festival IMPROTEST.

Recent composition projects include several works for modern dance: *Hamlet* and *Small Prince* for Estonian National Ballet and *Can't get No / Satisfaction*.

Kerikmäe performs on, theremin, various keyboards, different live electronics and custom-made electronic instruments. Recent recordings include 2010's *KIRME* on Improstest Records and 2011's *Protuberances* with Ensemble U:

Todd Reynolds

Todd Reynolds, violinist, composer, educator and technologist is known as one of the founding fathers of the hybrid-musician movement and one of the most active and versatile proponents of what he calls 'present music'. The violinist of choice for Steve Reich, Mer-

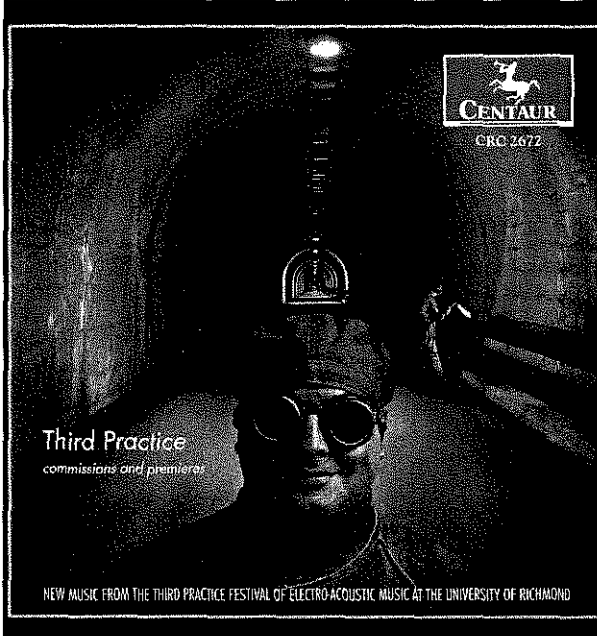


edith Monk, Bang on a Can, and a founder of the string quartet known as Ethel, his compositional and performance style is a hybrid of old and new technology, multi-disciplinary aesthetic and pan-genre composition and improvisation. Reynolds' music has been called "a charming, multi-mood extravaganza, playful like Milhaud, but hard-edged like Hendrix" (*Strings Magazine*), and his countless premieres and performances of everything from classical music to Jazz to Rock'n'Roll seem to redefine the concert hall and underground club as undeniably and unavoidably intertwined. He has just released his double CD set, *Outerborough* on Innova Recordings, featuring *InSide*, a collection of his own music, paired with *OutSide*, music written by a veritable who's who of contemporary composers.

A forerunner in the expansion of the violin beyond its classical and 'wood-bound' tradition, Reynolds electrifies in concert, weaves together composed and improvised segments, and makes use of computer technology and digital loops to sculpt his sounds in real time, seamlessly integrating minimalist, pop, Jazz, Indian, African, Celtic and indigenous folk musics into his own sonic blend. As a cross-genre improviser and collaborator, he has appeared and/or recorded with such artists as Anthony Braxton, Uri Caine, John Cale, Steve Coleman, Joe Jackson, Dave Liebman, Yo-Yo Ma, Graham Nash, Greg Osby, Steve Reich, Marcus Roberts and Todd Rundgren, and has commissioned and premiered countless numbers of new works by America's most compelling composers, including John King, Phil Kline, Michael Gordon, Neil

Rolnick, Julia Wolfe, David Lang, Evan Ziporyn and Randall Wolff. His interdisciplinary work includes ongoing collaborations with SoundPainter Walter Thompson as well as media artists Bill Morrison and Luke DuBois and sound artist Jody Elff.

Reynolds is a founder of the band known as Ethel, a critically acclaimed amplified string quartet, with whom he wrote and toured internationally for seven years. He has also produced *Still Life With Microphone*, an ongoing theater piece which incorporates his own written and improvised music, compositions written for him, and elements of video and theatrical arts. *Nuove Uova* [new eggs], new works for violin and electricity, another Todd Reynolds production is a 'new-music cabaret' of sorts, having as its home Joe's Pub in Manhattan. The Todd Reynolds String Quartet and Typical Music, an avant piano trio featuring Ashley Bathgate and Vicky Chow from the Bang on a Can All-Stars, continue to commission, perform and record music from Contemporary Music's brightest stars.



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benjamin braening

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Friday, November 2, 2012 at 2:30 p.m.
Camp Concert Hall, Booker Hall of Music

Concert One

- in shadow, in shade Christopher Chandler
piano and electronics [ten minutes]
Keith Kirchoff, *piano*
- Deep End Robby Schranze
for tuba and electronics [five minutes]
Robby Schranze, *tuba*
- Disquiet Heather Stebbins
for flute and interactive electronics [eight minutes]
Tim Munro, *flute*
- Grand Bay Wetlands Matthew McCabe
for cello and video [eight minutes]
Nick Photinos, *cello*
- Block Routine Joo Won Park
for plastic building blocks and computer [eight minutes]
Joo Won Park, *performer*
- Unbound Robert Andrew Scott/Jason Nathaniel Miller
fixed media [four minutes]
- Impulse Control* Peter Van Zandt Lane
mixed ensemble and electronics [fifteen minutes]
quux collective
Sheri Oyan, *soprano saxophone*
Ivy Haga, *bassoon*
Brian Cruse, *electric bass*
Peter Martin, *percussion*

* commissioned by the Barlow Endowment
for Music Composition at Brigham Young University

PROGRAM NOTES

Christopher Chandler, *in shadow, in shade*

I spent several weeks of this past summer in France attending a music festival, sightseeing, and trying to absorb as much of the language, culture, and scenery as possible. To complete my immersion experience, I read some French poetry and found the title of this piece in the Victor Hugo poem "La Tombe Dit À La Rose." The work captures the atmosphere of the poem and also refers to the way in which the electronics relate to the pianist—often shadowing or following the performer but occasionally asserting itself with quick dynamic interjections.

Robby Schranze, *Deep End*

Deep End for tuba and electronics explores the overtone series of the tuba. I started writing this piece at Interlochen Center for the Arts in Michigan, where I recorded many sounds of water and waves. I combined these sounds with recorded tuba notes for the electronics, complemented by solo tuba. The piece evokes the deep blue waves of Green Lake in Interlochen, Michigan.

Heather Stebbins, *Disquiet*

Disquiet, which began as a piece for flute alone, is an exploration of the physicality, anxiety, and fragility that embody the act of solo performance. In solo performance, subtle changes of breath and pacing can vastly change the intention of even the simplest musical line. The performer is completely exposed.

This version with electronics does not simply provide an accompaniment for the performer. Rather, the electronics create a dimension of space and resonance through which the performer's breath, anxiety, and intent can evolve.

Matthew McCabe, *Grand Bay Wetlands*

Program notes for *Grand Bay Wetlands* will be read aloud as a portion of the performance.

Joo Won Park, *Block Routine*

Block Routine is an improvisational Duplo building processed in real-time. Materials used are Duplo Big City Hospital, Duplo Deluxx Brick Box, Korg CM-100, AKG C3000, MacBook Pro, and SuperCollider.

Robert Andrew Scott/Jason Nathaniel Miller, *Unbound*

Unbound features a primitive improvised rhythm circuit, which

consists of a pulse generator, frequency dividers and RC oscillators, and is manipulated by physical contact. The work also utilizes custom synthesizer modules, piano with spring reverberation, tape manipulation, and a unique approach to text writing and vocal delivery.

Peter Van Zandt Lane, *Impulse Control*

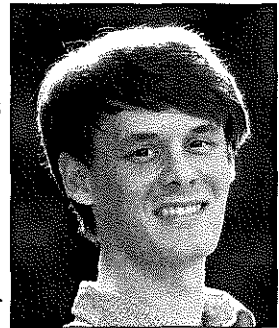
Impulse Control, scored for soprano sax, bassoon, electric bass, percussion, and fixed electronic sounds, was composed in 2012 for Virginia-based electroacoustic music ensemble quux collective. The piece toys with the transformation of reverberant spaces into rhythmic material, using the line between space and gesture as a launching pad into more through-composed ideas. The title refers to this process, as well as the impulsive, spontaneous musical personality of much of the material given to the instrumental parts. *Impulse Control* was commissioned by the Barlow Endowment for Music Composition at Brigham Young University.

- I. Impulse/response
 - II. Questionable behavior
 - III. Deconvolution
 - IV. Impulse control
-

COMPOSER BIOGRAPHIES

Christopher Chandler

Christopher Chandler is a composer of acoustic and electroacoustic music currently studying at the Eastman School of Music. His music has been performed by eighth blackbird, Ensemble Interface, cellist Madeleine Shapiro, and the Cleveland Chamber Symphony. Recent performances include June in Buffalo, the American Conservatory in Fontainebleau, the Ball State University New Music Festival, the New York City Electroacoustic Music Festival, and the SEAMUS 2011 and 2012 Conferences. His music has been honored with awards including second prize in the 2012 ASCAP/SEAMUS Student Commission Competition, winner of the American Modern Ensemble's Fifth Annual Composition Competition, and the Nadia Boulanger Prix de Composition from the American Conservatory in Fontainebleau, France.



Christopher is currently a PhD candidate in composition studying with Robert Morris and a teaching assistant for the Eastman

Computer Music Center working with Allan Schindler. He teaches courses in music technology, composition, notation and engraving, and film scoring at the Eastman Community Music School. 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 teachers include Benjamin Broening, Mikel Kuehn, Elàinie Lillios, Marilyn Shrude, and Ricardo Zohn-Muldoon.

Robby Schranze

A native of Memphis, Tennessee, Robby Schranze is a student at the University of Richmond majoring in music and psychology. He plays the tuba and bass trombone in the University Orchestra, wind ensemble, jazz ensemble, and New Orleans funk ensemble. Robby studies composition with Dr. Benjamin Broening, and his works have been performed by eighth blackbird and members of the Ceruti Quartet.



Heather Stebbins

Heather Stebbins is a composer of acoustic and electroacoustic works. She is currently a Center For New Music Doctoral Fellow at Boston University where she is studying with Joshua Fineberg. She completed her M.M. from BU in 2012. Stebbins graduated from the University of Richmond in 2009, where she studied composition with Benjamin Broening. Stebbins has received awards and honors from the International Alliance of Women in Music (2007, 2011, 2012), the University of Louisville Search for New Electroacoustic Music, the Austin Peay State University, the NYC Look and Listen Festival, and BMI. She was also a 2012 Composer Assistance Program grant recipient from New Music USA.



Stebbins was a fellow at the 2011 Wellesley Composer Conference and the 2012 Composit Festival where she worked with Mario Davidovsky and Tristain Murail, respectively. Her music has been performed at festivals and conferences across the US and in Europe, including SEAMUS, FEMF, 12 Nights Miami, BEAMS, the NYC Women's Experimental Music Festival, the International Women's Listening Room Project and the Third Practice Festival, where she has been a technical assistant since 2005.

Along with fellow composer Lesley Hinger, Stebbins is the co-founder of the Boston-based Acoustic Uproar concert series,

which promotes emerging composers and performers in the programming of extremely contemporary music. www.heather-stebbins.com

Matthew McCabe

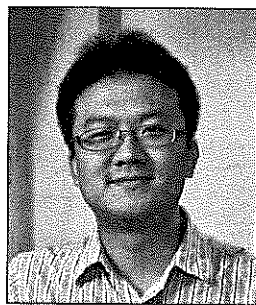
Matthew McCabe joined the music faculty at Columbus State University in the Fall of 2009 as Visiting Assistant Professor of Audio Technology. He earned degrees in music from the University of Richmond, Bowling Green State University, and the University of Florida, and has focused on electroacoustic music and the creative use of 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*, *PLoS ONE*, 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 has 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 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*.



Robert Andrew Scott/Jason Nathaniel Miller

Since their meeting in a science fiction literature course in 2002, Robert Andrew Scott and Jason Nathaniel Miller have been continuously engaged in widely varied creative endeavors. They have had two collaborative albums released, their electronics projects included in *Make* magazine, music featured by *The Wire* magazine, writing published in literary journals, and acoustic chamber and piano compositions performed in concert at university recitals.

Peter Van Zandt Lane

Peter Van Zandt Lane (b. 1985) is a composer living in New England, and has written music for a variety of ensembles across the country and beyond, often employing the use of electronics in his works. Recent commissions include those from the Barlow Endowment, the Wellesley Composers Conference and Chamber Music Center, Dinosaur Annex, EAR Duo, and the SUNY Purchase Percussion Ensemble.



His compositions have been performed across the United States, as well as in Europe and South America by acclaimed musicians and ensembles such as The Cleveland Orchestra, International Contemporary Ensemble, Triton Brass, Xanthos Ensemble, East Coast Composers Ensemble, SIGNAL, NotaRiotous, quux collective, Freon Ensemble (Rome), and the New York Virtuoso Singers. Upcoming projects include a full-length electroacoustic ballet based on the global hacktivism movement, to be premiered in Fall 2013 in collaboration with Juventas New Music Ensemble (Boston) and The People Movers Dance Company (New York). Peter is currently completing a PhD in Music Composition and Theory at Brandeis University.

PERFORMER BIOGRAPHIES

Keith Kirchoff

Pianist and composer Keith Kirchoff has performed throughout all of North America and much of Europe. A strong advocate for modern music, Kirchoff has premiered over 100 new works and commissioned over two dozen compositions. As part of his commitment to fostering new audiences for contemporary music, Kirchoff has appeared at colleges and universities across the country as a lecture-



recitalist. He has played with orchestras throughout the U.S., performing a wide range of concerto, including the Boston premiere of Charles Ives's *Emerson Concerto* and the world premiere of Matthew McConnell's *Concerto for Toy Piano*. Kirchoff has won awards from the Steinway Society, MetLife Meet the Composer, the Foundation for Contemporary Arts, and was named the 2011 Distinguished Scholar by the SMSA. Specializing on works which combine interactive electro-acoustics with solo piano, Kirchoff's Electro-Acoustic Piano Tour has been presented in five countries, and the first album in the Electro-Acoustic Piano series was released in 2011 on Thinking outLOUD Records. He has also recorded on the New World, Zerx, and SEAMUS labels.

Tim Munro

see eighth blackbird

Nick Photinos

see eighth blackbird

quux collective

quux collective is a new music ensemble made up of classically trained musicians who perform music on saxophones, percussion, bassoon, bass, electronics, clarinet, didgeridoo, theremin, etc. Performances involve a mix of original and/or arranged material, and music by other composers for acoustic and electroacoustic instrumentation. Since forming in 2007, quux collective has performed in a wide variety of venues, including Longwood University's Molnar Recital Hall, Amsterdam's (The Netherlands) CREA, Swift Creek Mill Theatre, Virginia Commonwealth University, and local Richmond venues such as art6, The Camel and Black Hand Coffee Co.



Friday, November 2, 2012 at 7:30 pm
Camp Concert Hall, Booker Hall of Music

Concert Two

eighth blackbird • Camilla Hoytenga/Taavi Kerikmäe

Morphallaxis Panayiotis Kokoras
trio and live electronics [nine minutes]

Halo incrusté... Francisco Castillo Trigueros
trio and live electronics [nine minutes]

Bright Days of Little Sunlight Peter V. Swendsen
sextet and live electronics [ten minutes]

eighth blackbird
Tim Munro, *flutes*
Michael J. Maccaferri, *clarinets*
Yvonne Lam, *violin*
Nicholas Photinos, *cello*
Matthew Duvall, *percussion*
Lisa Kaplan, *piano*

• • •

Pulse, Ebb and Flow Helena Tulve
[nine minutes]

Swerve Donnacha Dennehy
[nine minutes]

021112 Taavi Kerikmäe
[five minutes]

Twilight Shift Benjamin Broening
[six minutes]

Improvisation Taavi Kerikmäe/Camilla Hoytenga
[six minutes]

Camilla Hoytenga, *flute*
Taavi Kerikmäe, *piano*

PROGRAM NOTES

Panayiotis Kokoras, *Morphallaxis*

Morphallaxis was commissioned by Ircam and premiered in 2008 by ensemble Alternance in Paris. The title of the piece means recreation/ rebirth of a part from a part. It refers to an ongoing model of macro and micro structure which always is rebirth from its own again and again. The piece eschews harmony, melody, even intervallic relationships. It is rather focused to form a solid unified sonic image composed by gestures, articulations, postures, rhythmical figures, textures and spectrum changes all grouped into a single composite sonic entity.

The electronic part of *Morphallaxis* is compiled out of 700 hundred sound samples that are previously performed by musicians of the ensemble Alternance and recorded at Ircam studios in Paris. The produced sound library has been analyzed and classified according to MPEG-7 low-level descriptors by a computer system implemented on MaxMSP using FTM extension library. This piece awarded an Honorable Mention at the Bourges - 35e Concours International de Musique et d'Art Sonore Electroacoustiques in France.

Francisco Castillo Trigueros, *Halo Incrusté...*

Halo Incrusté... is a work based on and titled after a fragment of the poem "L'ecart" by Georges Perec. In the opening of the piece the instruments are treated as a unit, in which the combination of individual materials results in integrated crystalline gestures. Computer processes refract these gestures creating a quiet sonic aura around the performance space. As the piece progresses the instruments become more independent from one another and the electronic aura gradually thickens into a dense mass that blurs the harmonic, timbral and rhythmic materials of the piece.

Peter V. Swendsen, *Bright Days of Little Sunlight*

Bright Days of Little Sunlight was composed for the Oberlin Contemporary Music Ensemble and premiered in New York City in January, 2008. The piece is scored for flute, clarinet, violin, 'cello, percussion, and stereophonic tape. However, the ensemble, which performs a generally open, abstract, and listening-based score, may vary in makeup. The work is based on the experience of winter in Norway, particularly the very gradual and ephemeral appearance and disappearance of the sun each day. The tape part consists entirely of field recordings made in and around Oslo, the mountains near Gausdal, and on the Sognefjord in western Norway. The instrumental parts are extrapolations of

those soundscapes: pitches are derived from analyses of ice settling, foghorns sounding, and bells ringing; fragments of melodies come from holiday folk songs; extended gestures result from contours of wind and melting water. Special thanks to Jøran Rudi and NoTAM for hosting me during my time in Norway. Further thanks to Tim Weiss, Jennifer Torrence, Elise Roy, Yan Tong, Curt Miller, and Ted Rankin-Parker for their exceptional work and creativity in preparing the piece for its premiere.

Helena Tulve, *Pulse, Ebb and Flow*

Before and during the composition process of this piece my attention was carried for many different reasons on the bright personality of Hildegard of Bingen (1098- 1179) and her various activities in different areas. Among other the following quote was an inspiration:

“Underneath all the texts, all the sacred psalms and canticles, these watery varieties of sounds and silences, terrifying, mysterious, whirling and sometimes gestating and gentle must somehow be felt in the pulse, ebb, and flow of the music that sings in me. My new song must float like a feather on the breath of God.”

The piece is dedicated to its initiators Camilla Hoytenga and Taavi Kerikmäe.

Donnacha Dennehy, *Swerve*

Swerve was written in the spring of 1998 and was premiered by Camilla Hoytenga at the Saarbrücken Festival of 20th Century Music in May. Although the arsenal of ideas used in the piece is quite small, the initial energy behind the work comes from occasional sudden swerves in the musical argument, serving to highlight dissimilarities in what would otherwise be quite similar material. More than any other piece that I have written the concept of melody plays a significant role. This is not a return to the ‘tried-and-tested’ techniques of a spurious glorious tradition. Rather, it stems from my desire to create the blatant swerving dynamic. One swerves from a route not from an undifferentiated wandering. The melody exists in order to go awry.

Benjamin Broening, *Twilight Shift*

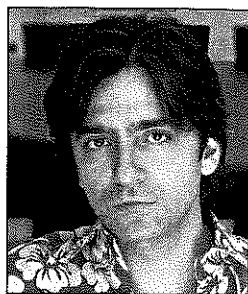
Twilight Shift explores the liminal light of dusk, as shadows lengthen, the bright colors of day darken, and the familiar world is gradually transformed. A comparable transformation takes place in *Twilight Shift*: the flute and electronics slowly descend to lower registers over the course of the piece 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 sample used in the piece.

COMPOSER BIOGRAPHIES

Panayiotis Kokoras

Panayiotis Kokoras studied composition with Yannis Ioannides, Kostas Varotsis, and Henri Kergomard, and classical guitar with Evangelos Asimakopoulos in Athens, Greece. In 1999 he moved to England for postgraduate study at the University of York where he completed his MA and PhD in composition with Tony Myatt. His works have been commissioned by institutes and festivals such as the Fromm Music Foundation (Harvard), IRCAM (France), MATA (New York), Gaudeamus (Netherlands), ZKM (Germany), IMEB (France), and have been performed in over 400 concerts in 150 cities around the world. His compositions have received 48 distinctions and prizes in international competitions, and have been selected by juries in more than 120 international calls for scores. His work explores significant influences of the electroacoustic studio upon acoustic instrumental compositions and vice-versa. As an educator, Kokoras has taught at the Technological and Educational Institute of Crete, and since October 2005, the Aristotle University of Thessaloniki (Greece). He is currently Assistant Professor at the University of North Texas.



Francisco Castillo Trigueros

Francisco Castillo Trigueros (b. 1983) is a composer of contemporary chamber, orchestral and electronic music from Mexico City residing in Chicago. He has received numerous distinctions such as the BMI Student Composer Award, honorable mentions in the 2010 and 2011 Morton Gould Young Composer Awards, and several nominations for the Gaudeamus Music Week Prize in The Netherlands.



Castillo Trigueros has worked extensively with intercultural ensembles and has also composed numerous pieces for traditional music ensembles and orchestras, often including the use of electronics.

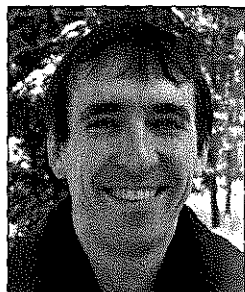
Orchestras, ensembles and performers that have performed his music include the Holland Symfonia, Orchestre National de Lorraine, Chicago Composers Orchestra, eighth blackbird, ensemble dal niente, Atlas Ensemble, Nieuw Ensemble, Asko Ensemble, Pacifica String Quartet, Jason Alder, and Brian Conelly.

His mentors and teachers include Augusta Read Thomas, Shulamit Ran, Kotoka Susuki, Howard Sandroff at the University of Chicago; Theo Loevendie, Richard Ayres, Fabio Nieder at the Conservatorium van Amsterdam; Shih-Hui Chen, Kurt Stallman, Pierre Jalbert at Rice University; and Haruko Shimizu and Jose Tavarez in Mexico City.

Castillo Trigueros is currently pursuing a Ph.D at the University of Chicago, where he is the Computer Music Studio Manager, and teaching composition through media at Columbia College Chicago.

Peter V. Swendsen

Peter V. Swendsen (www.swendsen.net) is Assistant Professor of Computer Music and Digital Arts at the Oberlin Conservatory of Music where he teaches composition, electroacoustic music, soundscape studies, and interdisciplinary collaboration. His music has been called "highly skillful" by the *San Francisco Bay Guardian*, "marvelous" by the *San Francisco Chronicle*, and "ethereal and arresting"



by the *Cleveland Plain Dealer*. He studied at Oberlin (BM), Mills College (MFA), and the University of Virginia (PhD) and spent a year in residence as a Fulbright Fellow at the NoTAM computer music studios in Oslo, Norway, where he worked on a large project based in soundscape composition and ecoacoustics. His subsequent compositions combine live instruments with electronics to shape an experience of place for the listener. He has created over thirty scores for dance, including recent collaborations with choreographers Amy Miller (NYC), Mary Carbonara (San Francisco), and Ashley Thorndike (Washington, DC). His research, which focuses on soundscape composition as well as the relationship between electroacoustic music and dance, has been published and presented in the US, UK, and Europe. Recent performances of his compositions include events in New York City, Boston, Montreal, San Francisco, London, Amsterdam, and Oslo.

Helena Tulve

Helena Tulve is one of the most original talents in contemporary Estonian music. Her elaborate and rationally constructed

works achieve exquisite expressiveness and emotional tension. Her works do attest to the richness and variety of her musical experiences and interests: the French spectral music, IRCAM's experimentalism, Saariaho and Scelsi, Gregorian chant and exotic melody-designs.

Helena Tulve has studied composition at the Tallinn Music High School with Alo Põldmäe and from 1989 to 1992 at the Estonian Academy of Music with Erkki-Sven Tüür, being the latter's sole student of composition thus far. She furthered her training in Paris with Jacques Charpentier at the Conservatoire supérieur from which she graduated in 1994 with the Premier Prix. There she also studied Gregorian chant and traditional music from 1993 to 1996. Tulve has attended György Ligeti's and Marco Stroppa's summer courses. In addition, she attended an electronic music course at IRCAM in 2001. She has lectured on composition at the Estonian Academy of Music and Theatre since 2000.

In 2000 Helena Tulve was granted the Heino Eller Composition Prize. For the creative achievements in 2004, she was awarded the Estonian Music Council Music Prize and the Estonian Cultural Prize. In January 2005, Estonian Radio honoured her with the title of the Musician of the Year. In 2006, the composer was awarded the President's Cultural Foundation's Young Artist Prize. In the same year she received the Prince Pierre of Monaco Music Composition Prize for *Reyah hadas 'ala* and as well ISCM-CASH Young Composer Award for *Sula*. Tulve's *In a nakht fun yeridah* was awarded the Composer Prize of the Estonian Music Days Festival 2006. In 2012, she was ascribed French Order of Arts and Letters (l'Ordre des Arts et Lettres).

Tulve's works have been published by Edition Peters. Helena Tulve has 2 author-CDs: *Sula* (Estonian Radio, 2005), *Lijnen* (ECM, 2008).

Donnacha Dennehy

Born in Dublin in 1970, Donnacha Dennehy has received commissions from Dawn Upshaw, the Kronos Quartet, Alarm Will Sound, the St. Paul Chamber Orchestra, Bang On A Can All-Stars, Electra, the Fidelio Trio, Icebreaker, Joanna MacGregor, Orkest de Erepijjs, Orkest de Volharding, Percussion Group of the Hague, RTE National Symphony Orchestra, the Ulster Orchestra (BBC Radio 3), Smith Quartet, and the San Francisco Contemporary Music Players among others. Collaborations include pieces with the choreographers Yoshiko Chuma (*To Herbert Brun*) and Shobana Jeyasingh, (*Hinterlands*), the writer Enda Walsh (*Misterman*) and the visual artist John

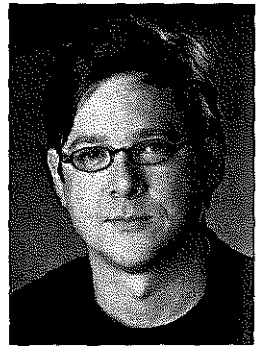
Gerrard (*Composition for Percussion, Loops, Blips and Flesh*).

His work has featured in festivals such as ISCM World Music Days, Bang On A Can in New York, the Huddersfield Contemporary Music Festival, WNYC's New Sounds Live, Sonic Evolutions Festival at Lincoln Center, EXPO, the Ultima Festival in Oslo, Fuse Leeds, the Saarbrucken Festival, the Schleswig-Holstein Festival, the State of the Nation at the South Bank in London and the Gaudeamus Festival in Amsterdam. In 2010, his large single-movement orchestral piece, *Crane*, was 'recommended' by the International Rostrum of Composers.

Returning to Ireland after studies abroad at the University of Illinois (USA), Ircam (France) and the Netherlands, Dennehy founded the Crash Ensemble, Dublin's now renowned new music group, in 1997. Crash Ensemble is very much associated with the performance of many of Dennehy's landmark works, including the pieces *Grá Agus Bás* (with the singer Iarla O' Lionaird) and *That the Night Come* (with Dawn Upshaw) which feature on Dennehy's 2011 release on Nonesuch Records (entitled *Grá Agus Bás*). *The Guardian*, in a 5-star review of that disc referred to the music's "startling freshness". NPR named the disc one of its "50 Favorite Albums" (in any genre) of 2011. It also featured in many other end-of-2011 lists including both the listener's poll and John Schaefer's top ten from WNYC.

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 electro-acoustic music, Broening has written pieces for soloists and ensembles such as Zeitgeist, eighth blackbird, Tim McAllister, Richard Hawkins, 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. In the past few years his music has been performed across the United States and in eighteen other countries. 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 2011 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. *Trembling Air*, a disc of Broening's solo and chamber music recorded by eighth blackbird was released in September 2012, by Bridge Records. Other recordings have been released by Ensemble U: in Estonia and on the Centaur, everglade, Equilibrium, MIT Press and SEA-MUS 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.

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



<http://www.everglade.org>

Saturday November 3, 2010 at 11 a.m.
Camp Concert Hall, Booker Hall of Music

Concert Three

- | | | |
|---------------------------------------|--|----------------|
| Swirling Sky | piano and electronics [eight minutes]
Jeri-Mae G. Astolfi, <i>piano</i> | Ed Martin |
| The Nameless Ones | trumpet and electronics [ten minutes]
Andy Kozar, <i>trumpet</i> | Andy Kozar |
| Metropolitana | fixed media [seven minutes] | Tom Lopez |
| White Canvas | piano, live electronics and fixed media [ten minutes] | Keith Kirchoff |
| Grain | video [two minutes] | Tohm Judson |
| Bob and Deb's Sugarhouse | flute and electronics [five minutes]
Donna Shin, <i>flute</i> | D.J. Sparr |
| Sounded along dove | fixed media [three minutes] | Steven Ricks |
| To Pegasus (From Medusa in Fragments) | video [four minutes] | Steven Ricks |

PROGRAM NOTES

Ed Martin, *Swirling Sky*

Swirling Sky begins by recalling peaceful moments spent lying in the grass, gazing at cloud formations drifting above. These shapes often spark my imagination, evoking images of magical characters, fantastic creatures, and primordial landscapes. As the piece progresses, it depicts losing oneself in the moment and being swept up into an extraordinary adventure through the clouds. *Swirling Sky* was composed for Jeri-Mae G. Astolfi.

Andy Kozar, *The Nameless Ones*

The Nameless Ones (2009), is written after a poem by Pulitzer Prize winning poet James Tate of the same name. The track is built only of sounds which have their origins in the trumpet, using not only pitch but also much softer 'non-instrumental' sounds. The piece, through the use of these trumpet sounds and the live performance, aims to transport the listener to the moment in the poem, which describes a beautiful moth in a glass jar and ends as follows:

"No one knows who you are," she said, "and now I've got you. How does it feel to be so alone, to be so beautiful, and have nothing?"

Tom Lopez, *Metropolitana*

Metropolitana was composed in Oberlin, Ohio (2011). This is the third project in a series of works based on subway systems from around the world. It features the environment of the Milan metro.

Keith Kirchoff, *White Canvas*

I woke up one morning and realized that all my music was starting to sound the same. I decided to write a piece that countered that notion. It remains to be seen just how successful I was with that objective.

Tohm Judson, *grain*

all that remains...

D.J. Sparr, *Bob and Deb's Sugarhouse*

In Brandon, Vermont, Bob Weaver and Deb Salzarulo create sculptures for doors with tuned strings and hanging string plastic balls which bounce against the strings when the door is opened. From Bob & Deb's Sugarhouse, my wife and I were gifted what we call our "door harp" from a family friend from New Hampshire. The sound of the bouncing balls hitting ringing strings while getting faster and faster as they fade away seemed very uncommon, and

it is a pleasant thing to hear when you leave or enter the house. For many months, I had great fun tuning the five strings to different chords. When flutist Donna Shin asked me to write her a piece, having the door harp instrument as an accompaniment instrument seemed natural. I tuned the different strings to a chord structure and recorded a number of articulations and versions of the bouncing balls... and assembled them in my audio editing program. The flute part was written subsequently and soars over the electronic track in a dreamland/Shangri-La fashion.

Steven Ricks, *Sounded along dove*

Sounded along dove is a short work based on the poem of the same name by Martin Corless-Smith. Following a brief, abstract introduction based on phonemes extracted from the poem, a musical reading of the poem is presented by three recorded vocalists. Revealing the influence of Luciano Berio's *Thema (Omaggio a Joyce)* and other early musique concrète works, this piece attempts to present an interesting rendition of the text while highlighting its inherently musical characteristics.

Sounded along dove dove
from ark
dark cove of groudned boat hull bloated
on the Sound a whale drowned
a cresosote organ room happening
on a stake of rock--rag sail flap
like one wing--oar gone, rudder facing home
where is no home. We come to grief
here is one green leaf.

Steven Ricks, *To Pegasus (From Medusa in Fragments)*

To Pegasus is the sixth and final section--a sort of coda--of a 20-minute monodrama for video soprano and live pianist based on Medusa. The work attempts to cast Medusa in a sympathetic light, and this final movement is meant to represent a disembodied, post-beheading Medusa taking some comfort in the fact that Pegasus springs to life from her blood and lives on in spite of her death. The music/sound that accompanies this segment is particularly minimal and atmospheric compared to much of the work--in the context of the complete work this final coda serves as a sort of rest from the intense music and drama that precedes it. In this current form as a stand-alone piece, I hope it allows you to focus on the interesting and beautiful text and animation created by librettist Stephen Tuttle and video artist Brent Barson.

Before the offspring sprang from that fount unfailing. Before Bellerophon, with all his pride and presumption, thought he could hitch a ride and join those whose pride had already presumed too much. Before the silver sliver slipped into that golden bridle. Before the foal fooled the fool into fool-hardy flight. Before chimera fell to the stings of that horsefly. Before all that, the Gorgon gorged on and on and on and on and on until that good flood of blood that made a fount of a neck, that made of widow of so much spite.

But now she's gone (I am) and all that remains is Gorgophone, that unorgonian one hiding behind so much gorgoneia (so sad and lonely). The head wasn't enough, it seems, so her father took my name as well. But only after he tried to steal my seed, my steed, even tried to lay claim to that spring that sprang where I lay lame, even tried to pretend that it was he who bridled and tamed and had dominion over the blood of my neck (where no episiotomy was ever going to do the trick). But it wasn't the feather-footed one who rode my baby, my unweary one, that gale who can't help but spring springs with each plumed footfall. Wings and wings and everyone has wings these days. So many wings. Even the whore swings on horse wings.

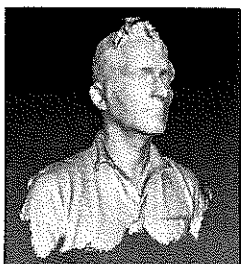
But down here it's just me and all the bellerphontic ones among the living dead, down here among the unintentional bearers of our own bad news, down here among the uncatasterised catastrophes, the uncatechized, the gelded ones (plenty of steers down here), the unhande and beheaded, the also-rans. But baby, my baby flies high. There he goes, there he rides, bucking fool after fool after fool. Baby, oh baby. Baby, my blood. Baby, didn't we witch and bewitch. Baby oh baby oh baby, didn't we laugh while we could.

—Stephen Tuttle

COMPOSER BIOGRAPHIES

Tohm Judson

Tohm Judson is a composer and multimedia artist currently teaching at Winston Salem State University, North Carolina. Dr. Judson received his PhD from the University of Iowa where he studied acoustic composition with David Gompper and electronic music with Lawrence Fritts. He received his MM from the University of Florida where he studied with James Paul Sain, Paul Richards, and Budd Udell. His music has been performed in Brazil, France, Germany, Italy, the UK, and throughout the United States, including the SEAMUS National Conference, Society of Composers, Inc., Electronic Music Midwest, the Festival of New American Music, the Santa Fe International New Media Festival, and was a featured artist at the EMIT festival in Tampa, Florida. Dr. Judson has worked with many forms of interactive media including audio, video, installation, and dance, collaborating with artists such as K.T. Nelson of ODC San Francisco, Robert Dick, Owen Roberts, Christopher Cozier, Leo Morrissey, Thomas Tucker, and Karloa Luttringhaus. His first album, *still life*, is available now on cdbaby and iTunes.

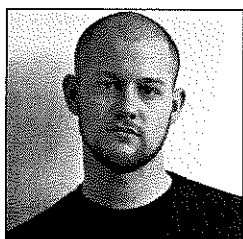


Keith Kirchoff

See Concert 1.

Andy Kozar

Pittsburgh native Andy Kozar is a New York City based trumpeter, improviser, composer and educator whose playing has been said to be 'agile as he navigated leaps and slurs with grace...he shifted between lyricism and aggression deftly' by the *International Trumpet Guild Journal*. A strong advocate of contemporary music, he is a founding member of loadbang, a member of TILT Brass, and has performed with new music ensembles including Argento Chamber Ensemble, Talea, Signal, Ensemble ACJW, and Wet Ink. He has performed alongside artists such as Dave Douglas, Pablo Heras Casado, and Brad Lubman in addition to working closely with numerous composers including Helmut Lachenmann, Augusta Reed Thomas, and Pulitzer Prize winning composer David Lang. Andy has premiered music for the Electronic Music Foundation and in the past 4 years, has had over 30 pieces written for him.



As a recording artist, he can be heard on indie pop albums by Emanuel and the Fear and Bennett Lin and the score to the Hollywood film *Sushi Girl*. As a classical recording artist he can be heard on Signal's upcoming Mode Records release of Helmut Lachenmann's music, *TILT Brass' 'To TILT: Volume 1'* and as a collaborator on the Mode Records release of Morton Feldman's orchestral music. www.andykozar.com

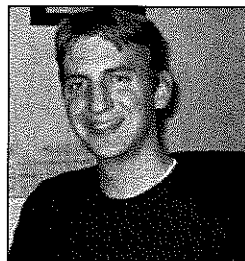
Tom Lopez

Tom Lopez teaches at the Oberlin College Conservatory of Music where he is Associate Professor of Computer Music and Digital Arts, Chair of the Technology in Music and Related Arts Department, and Director of the Contemporary Music Division. He is also the Director of the Computer Music Program at The Walden School. Tom has received awards from the National Endowment for the Arts, Aaron Copland Fund, Betty Freeman Foundation, Mid-America Arts Alliance, Knight Foundation, Meet the Composer, Disney Foundation, ASCAP, and Fulbright Foundation. He has appeared at festivals and conferences around the world as a guest lecturer and composer. Tom has been a resident artist at the Banff Centre, MacDowell Colony, Copland House, Blue Mountain Center, Atlantic Center for the Arts, Villa Montalvo, and Djerassi. His compositions have received critical acclaim and peer recognition including CD releases by Centaur, Vox Novus, SCI, and SEAMUS. Tom feels grateful to have worked with many influential composers: Gary Nelson, Conrad Cummings, Morton Subotnick, Stephen Montague, and Russell Pinkston.



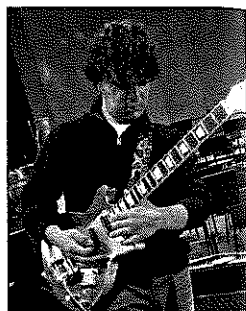
Ed Martin

Ed Martin is an award-winning composer whose music has been performed in Asia, Australia, Europe, South America, and throughout the U.S. He has received first prize awards from the Percussive Arts Society, the Electro-Acoustic Miniatures International Contest, the Craig and Janet Swan Composer Prize for orchestral music, and the Tampa Bay Composers' Forum, and his music is recorded on the Mark, Centaur, Parma, and SEAMUS labels. He holds degrees from the University of Illinois at Urbana-Champaign (DMA), University of Texas at Austin (MM), and the University of Florida (BM), and is Associate Professor of Music at the University of Wisconsin, Oshkosh. Please visit www.edmartincomposer.com for more information.



D.J. Sparr

D. J. Sparr is the Young American Composer-in-Residence with the California Symphony. The *San Jose Mercury News* described his latest work as “shimmers and moves in waves, turns iridescent and wondrous...grows, pulses, leaps to its pop-Romantic apex and ends like a lullaby.” His music has been commissioned and performed by groups such as the Albany Symphony, the Berkshire Symphony, Cabrillo Festival of New Music, Chicago Youth Symphony Orchestra, Chinese People’s Liberation Army Band, Dayton Philharmonic, eighth blackbird, Los Angeles ‘Debut’ Orchestra, New Music Detroit, Pittsburgh New Music Ensemble, Verge Ensemble, Washington National Opera, and Wet Ink. Sparr was awarded the \$10,000 grand prize in the orchestra category of the BMG/Williams College National Young Composers Competition, and was an alternate for the 1998-99 Rome Prize. He received BMI Student Composer Awards in 1995 and 2000, as well as recognition from the American Music Center, Atlantic Center for the Arts, Eastman School of Music, George Washington University, Meet-the-Composer, National Endowment for the Arts, New Music USA, Pittsburgh New Music Ensemble, & Yaddo. As an electric guitarist, he has performed concertos with the Alabama Symphony, Cabrillo Festival, Dayton Philharmonic, Filarmonica Arturo Toscanini, Fort Collins Symphony, as well as numerous solo and chamber engagements.



Steven Ricks

Steven L. Ricks (b. 1969) received his early musical training as a trombonist in Mesa, AZ. He holds degrees in composition from Brigham Young University (BM), the University of Illinois at Urbana-Champaign (MM), and the University of Utah (PhD), and also received a Certificate in Advanced Musical Studies from King’s College London in 2000. A “spotlight” radio interview and article on his music—*Latter-Day Synchronisms*—was published/produced by Frank Oteri on NewMusicBox and Counterstream Radio of the American Music Center. His May 2008 Bridge Records release *Mild Violence* has received numerous favorable reviews, including a five-star review in *BBC Music Magazine*. He has received numerous commissions and awards, including a 2010 Fromm Music Foundation Commission and five Barlow Endowment commissions. His music is performed



by leading new music ensembles and performers in the United States and abroad. Ricks is currently an Associate Professor in the BYU School of Music where he co-directs the Electronic Music Studio. For more information visit: www.stevericks.com

PERFORMER BIOGRAPHIES

Jeri-Mae G. Astolfi



Jeri-Mae G. Astolfi is a Canadian-born pianist whose playing has been lauded as “brilliant” (*New Music Connoisseur*), “persuasive” (*Sequenza21*), and “beautiful” (*American Record Guide*). Her repertoire, ranging from the Renaissance era through the present, clearly affirms her keen interest in new music, which has led her to commission and premiere many new solo and collaborative works—music that has been featured on live radio broadcasts and released by Albany Records and Ravello Records’ Capstone Collection (including multiple CDs for the Performers’ Recording Series of the Society of Composers, Inc.). Her latest recording, *Here (and there): music for piano and electronics* is scheduled for release in 2013. Astolfi is the soloist for the Wisconsin Soundscapes commissioning and touring project (sponsored by the Wisconsin Alliance for Composers and the Wisconsin Arts Board) and a founding member, with Holly Roadfeldt, of the duoARTia piano duo.

The recipient of numerous awards and grants, Astolfi’s passion for new music has been recognized by invitations to many regional, national, and international music forums, where she has premiered and lectured on new piano music. Astolfi also frequently serves as a piano clinician, coach, and master class instructor. An active member in various local, state, and national music associations, she serves on the governing board of both the Wisconsin Music Teachers Association and PianoArts (a North American piano competition, festival, and fellowship organization). Her advanced studies in piano performance were with pianists Helmut Brauss (University of Alberta), Tom Plaunt (McGill University), and Lydia Artymiw (University of Minnesota), with whom she completed doctoral studies. Astolfi currently serves on the music faculty of the University of Wisconsin, Oshkosh.

Donna Shin

Flutist Donna Shin has been praised for her beautifully-spun phrases, seductive sound, sterling technique, and charismatic exchanges with the audience. Described as "dazzling" by the *Boston Globe*, Shin has built an enviable reputation as a versatile performer of solo, chamber, orchestra, jazz and ancient Asian repertoire. Performing in concert halls



throughout the Americas, Europe and Asia, she is admired for her adventurous programming and expressive flair. She is the flute professor at the University of Washington School of Music, and frequently appears as artist-performer and master class clinician at universities and flute clubs throughout the country, modeling the artist-teacher path for young flutists.

Donna has won prizes from National Flute Association, April Spring Friendship Arts Festival in North Korea, Performers of Connecticut, James Pappoutsakis Society, and the Seattle Flute Society. As a founding member of Paragon Winds woodwind quintet, she was awarded fellowships from the New England Conservatory and Yale University's Norfolk Chamber Music Festival, and won the Grand Prize at the Coleman National Chamber Ensemble Competition in Pasadena, California.

During the summer months, Shin performs as artist-teacher at the Bay View Music Festival in Michigan, ARIA International Summer Academy in Massachusetts, and Snowater Flute Festival in Washington.

Saturday, November 3, 2010 at 2:30 p.m.
Cousins Studio Theatre

Concert Four

- Unsafe Microwave Oven Experiments Chapman Welch
trombone and electric guitar [ten minutes]
Steve Parker, *trombone*
Chapman Welch, *electric guitar*
- Six Pieces Bruce Hamilton
fixed media [eight minutes]
- Stationary Movement Tohm Judson
audio and video [five minutes]
- Qwee Mark Synder
for processed harp, accordion and electronics [six minutes]
Becky Brown, *harp*
Mark Snyder, *accordion*
- An Interrupted Memory Mike McFerron
fixed media [eight minutes]
- Texturologie 14: Strange Lines and Distances James Caldwell
for computer and Wii™ remote
with charcoal drawings [eight minutes]
James Caldwell, *Wii™ remote*
- Five in One Steven Ricks
for trombone and live electronics [five minutes]
Steven Ricks, *trombone*

PROGRAM NOTES

Chapman Welch, *Unsafe Microwave Oven Experiments*

Unsafe Microwave Oven Experiments presents two distinct musical narratives that are expressed concurrently. When each narrative comes in and out of focus, it has changed as if it has been developed while we could not hear it. Fully notated sections juxtaposed with controlled improvisations articulate these frenetic, rhythmic sections and static, harmonic landscapes.

Bruce Hamilton, *Six Pieces*

For more than a decade I've been producing short form works continuously, between and during the composition of longer pieces. One fascination for me is the way these focussed nuggets can interact with each other in different contexts. I've explored juxtaposing miniatures in recordings, my live shows, dance collaborations; and in 2010 organized a two-day festival around the idea of short works, which included music videos and live sets consisting of several musicians performing different styles in quick succession. *Six Pieces* brings together acousmatic miniatures exploring at various times noise, xenharmonic tunings, drone, soundscape, improvisation, recomposition and periodicity; all mixed into (I hope) a balanced whole. The fifth piece uses samples from my piece *Two Pastorales* as performed by the Seattle New Music Ensemble.

Tohm Judson, *Stationary Movement*

This work was created with artist Leo Morrissey.

Mark Snyder, *Qwee*

Program notes announced from the stage.

Mike McFerron, *An Interrupted Memory*

An Interrupted Memory was written in 2009-2010 for Lewis University's "Art of Memory" Series. All of the sound sources for this work were taken from five recordings, each two-minutes in length. These audio clips were recorded simultaneously at five different locations on the campus of Lewis University in the fall of 2009. *An Interrupted Memory* attempts to capture and sustain two minutes of the soundscape of Lewis University on that day at that time.

James Caldwell, *Texturologie 14*

Texturologie 14 involves a series of texture spaces in which conditions for generating the sound—harmonic content, balance of instrumental sounds, density of activity, speed, and some timbre

characteristics—are in various locations. A series of six charcoal drawings, scanned and projected on the screen, provides the “score” for a performance. The drawings have strong linear qualities, and serve as a source of paths through different locations of the texture space. I follow the lines with a Wii™ remote as if drawing on an invisible surface in front of me. While the basic metaphor is DRAWING, the actual motions are exaggerated, a kind of caricature of drawing, in order to provide a generous gestural space.

“We have also sound-houses, where we practice and demonstrate all sounds, and their generation. We have harmonies which you have not... We have also means to convey sounds in trunks and pipes, in strange lines and distances.”

—Francis Bacon, *New Atlantis* (1624)

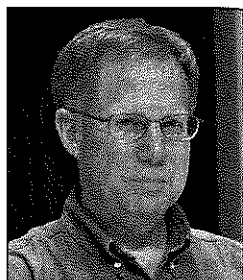
Steven Ricks, *Five in One*

My colleague Christian Asplund recently presented a marathon program of ALL of Thelonius Monk’s tunes, which has directed my own attention to his compositions and improvisational style. This is my attempt to channel Monk’s energy and vibe, and uses as a sort of loose point of departure the tune “Four in One.”

COMPOSER BIOGRAPHIES

James Caldwell

James Caldwell is Professor of Music Composition and Theory at Western Illinois University and co-director of the New Music Festival. He earned a BM from Michigan State University, and a MM and DMus from Northwestern University. In 2005 he was named Outstanding Teacher in the College of Fine Arts and Communication and received the inaugural Provost's Award for Excellence in Teaching. He was named the 2009 Distinguished Faculty Lecturer. Since 2004 he has been studying art at WIU as a way to stretch creatively and to reacquaint himself with the experience of being a student. He recently became an art major, and expects to finish a BA in May 2014.



Bruce Hamilton

Bruce Hamilton (b. 1966) composes and performs music in a variety of genres. He has performed as a percussionist, improviser, and electronic musician for over 25 years. His music is published by Non Sequitur Music and can be heard on the Albany, Amaranth, and/OAR, black circle, blank space, Capstone, Ilse, [ink | fuel], Memex, Phill, SEAMUS, Spectropol, split-notes, Three Legs Duck and Mark labels.



Hamilton's creative output is eclectic, exploring multiple styles and genre hybrids. He has received honors, awards and commissions from ALEA III, AMC, ASCAP, PAS, Barlow Endowment, Carbondale Community Arts, Indiana University, Jerome Foundation, National Society of Arts and Letters, Pittsburgh New Music Ensemble, Whatcom Symphony, Russolo-Pratella Foundation, and SEAMUS. Recent performances of his music have included those at the NWEAMO Festival, ICMC, Friends of Rain, Electronic Music Midwest, JMU Contemporary Music Festival, and the Percussive Arts Society International Convention.

Over the past eight years Hamilton has performed laptop-based electroacoustic music under various monikers at the Decibel Festival, Hempfest, Sonarchy Radio, and other venues around the Pacific Northwest. His most recent full-length albums are *Com-pulse* (as Skiks), released on the split-notes netlabel in October 2011; and *mash hits vol. 1*, released on Spectropol in January 2012. His latest recording of electroacoustic music will be released by

Linear Obsessional (UK) in November.

A graduate of Indiana University (BM, MM, DM), Hamilton is Associate Professor of Music at Western Washington University, where he teaches music theory, composition, and directs the electroacoustic music studio (WWEAMS). He is a co-organizer of the Bellingham Electronic Arts Festival, a board member of Make.Shift and the Washington Composers Forum, and runs the Spectropol label. Hamilton lives in Bellingham with composer Lesley Sommer and their son Miles. <http://brucehamilton.info>

Tohm Judson

See Concert Three.

Mike McFerron

Mike McFerron is professor of music and composer-in-residence at Lewis University and he is founder and co-director of Electronic Music Midwest (<http://www.emmfestival.org>). A past fellow of the MacDowell Colony, Ucross, June in Buffalo, and the Chamber Music Conference of the East/Composers' Forum, honors include, among others, first prize in the Louisville Orchestra Composition Competition (2002), first prize in the CANTUS commissioning/residency program (2002), recipient of the 2005 CCF Abelson Vocal Music Commission, and the Chicago Symphony Orchestra's "First Hearing" Program (2001). McFerron's music can be heard on numerous commercial CDs as well as on his website at <http://www.bigcomposer.com>.



Steven Ricks

See Concert Three.

Mark Snyder

Mark Snyder is a composer, performer, producer, songwriter, video artist and teacher living in Fredericksburg, Virginia. Mark's multimedia compositions have been described as "expansive, expressive, extremely human,Snyder's compositions attract performers who resist works with electronics as well as audiences who don't think they want to hear computer processing." Dr. Snyder is Assistant Professor of Music at the University of Mary Washington teaching courses in electronic music, composition and theory. He earned his D.M.A. from the University of



Memphis, an M.M. from Ohio University and a B.A. from Mary Washington College. He is a member of the American Society of Composers, Authors and Publishers (ASCAP), the Audio Engineering Society (AES) and The National Academy of Recording Arts and Sciences (NARAS).

Chapman Welch

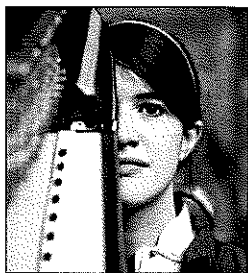
Chapman Welch received his D.M.A. in music composition and electronic music from the University of North Texas where he worked at the Center for Experimental Music and Intermedia (CEMI). Currently, he is a lecturer at Rice University where he serves as the electroacoustic specialist for the Rice Electroacoustic Music Labs (REMLABS). Welch's music has been presented at numerous festivals in the United States and abroad including the June in Buffalo, SPARK, the Florida Electro-Acoustic Music Festival, ICMC, and SEAMUS conferences.



PERFORMER BIOGRAPHIES

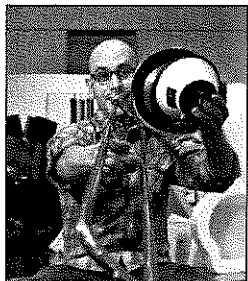
Becky Brown

Becky Brown is a harpist from the DC area. She was a member of the Maryland Classic Youth Orchestra for four years, and the Artistic Assistant and performer for the American Youth Harp Ensemble for two years. Between both programs, she has played in Strathmore Hall, the Kennedy Center, the White House, Carnegie Hall, the American Harp Society National Conference, Charleston, NC; London, England; Vienna, Austria; and Ponce, Puerto Rico. She is currently an undergraduate Music/Computer Science student at the University of Mary Washington, studying harp with Jeanne Chalifoux.



Steve Parker

Based in Austin, Steve Parker is active as a performer, educator, and arts collaborator. He is presently on faculty at The University of Texas at San Antonio and is Artist-In-Residence at the Blanton Museum of Art and the Asian Arts Initiative in Philadelphia. He previously worked as a J. William Fulbright Scholar in Germany and a Donald D. Harrington Fel-



low at The University of Texas at Austin.

As a soloist, Steve has performed in the US, Europe, Asia, and South America, with performances at the Spoleto Festival, futureplaces (Portugal), Santa Fe New Music, Bowerbird (Philadelphia), Roulette (NYC), BACKFABRIK (Berlin), HPR's From the Front Row (Houston), and the Gene Siskel Film Center (Chicago). An advocate of new music, Steve has commissioned or premiered over 100 new works, working with composers Helmut Lachenmann, Corey Dargel, Michael Gordon, Julia Wolfe, and David Lang. He is an artist of Ensemble Signal, described as "a new music dream team" (TONY), with appearances at Tanglewood, the Guggenheim Museum, Le Poisson Rouge, and the Bang on a Can Marathon. His performances can be heard on NPR's *Performance Today*, *PBS Newshour*, and on Bridge, Cantaloupe and Mode Records.

Steve is the founder and director of SoundSpace at the Blanton Museum of Art, winner of the 2012 Austin Critics Table Award. SoundSpace is a concert series that features simultaneous, cross-disciplinary performances throughout the museum's galleries.

Steve holds a D.M.A. from The University of Texas at Austin, an M.M. from Rice University, and a B.A./B.M. from Oberlin College in Mathematics and Music.

Saturday, November 3, 2010 at 7:30 p.m.
Camp Concert Hall, Booker Hall of Music

Concert Five
featuring **Todd Reynolds**

Juicy Jarosław Kapuściński
for piano and computer projection [fifteen minutes]

Bell Plates Scott Lindroth
percussion [ten minutes]
Doug Perkins, *percussion*

Gestural Christopher Dobrian
piano and computer [five minutes]
Daniel Koppelman, *piano*

Now is the Blue Jenny Olivia Johnson
for bass clarinet, cello piano and electronics [twelve minutes]

• • •

the end of an orange Paula Matthusen
for violin and live-electronics [seven minutes]

Beginner's Mind Todd Reynolds
for violin and live-electronics [eight minutes]

Outerborough Todd Reynolds
for violin and live-electronics [eight minutes]

Todd Reynolds, *violin and electronics*

PROGRAM NOTES

Jarosław Kapuściński, *Juicy*

Juicy [2010] is a six-movement suite, which fuses images of fruits with live piano music. Thanks to generous assistance of John Edmark the animation was produced on a traditional stand without resorting to computer effects. The musical and visual characters were chosen for their sensuous expression, vivid abstract dimensions and/or poignant semantic potential. Some refrigeration of actors was necessary. In performance, the musician feeds MIDI output from Disklavier to a Max/MSP/Jitter patch to control sound and image projections.

Scott Lindroth, *Bell Plates*

Bell Plates is scored for percussion solo and electronic sounds. The soloist plays brake drums, aluminum pipes, woodblocks, bongos, tom toms, and suspended cymbals. The electronic part consists of samples of various drums, cymbals, and gongs. These are heard at the beginning of the piece in their original form. Later, these instruments are processed in Csound to resemble a variety of gongs and bells.

Christopher Dobrian, *Gestural*

Gestural demonstrates the implementation of a gesture-detection algorithm applied to musical notes. The computer segments the live performer's music into perceived musical "gestures", characterizes and categorizes the perceived gestures according to several criteria, and uses characterizations of those gestures to improvise stylistically similar passages.

The gesture characterization software and the realtime improvising software were devised and programmed by Christopher Dobrian for performance by an improvising musician. The program "learns" from the improviser's performance and responds in musically appropriate ways, thus providing a truly interactive human-computer duo performance as well as demonstrating the effectiveness of the cognition/improvisation software.

Jenny Olivia Johnson, *Now is the Blue*

Now is the Blue takes its title from a line from James Agee's essay "Knoxville: Summer of 1915," from *A Death in the Family*: "now is the night one blue dew, my father has drained, he has coiled the hose..."

This music was inspired by a 3 AM drive in small-town Massachusetts, listening to Samuel Barber's orchestral song on the car

radio and smelling the overwhelmingly fragrant, almost iridescent blossoms of early spring among the wet blue blanket of an April night.

Paula Matthusen, *the end of an orange*

The end of an orange derives its title from an original text by Abi Basch and was written for and is dedicated to Todd Reynolds. The electronic processing explores many varied spatial and temporal realms of pitch and rhythm as the customized software samples pre-composed melodic fragments upon which the violinist improvises along with elements of spoken text. Drawing from the idea of deciding to remember, the violinist controls aspects of the performance to be recorded, while the fragments of remembered sonic material follow their own evolution.

The piece was written as part of Van Lier Fellowship at Roulette Intermedium, and premiered under the title *if I am I or what actually occurred* on June 15, 2009. The piece has subsequently been released on the album *Outerborough* on Innova Records.

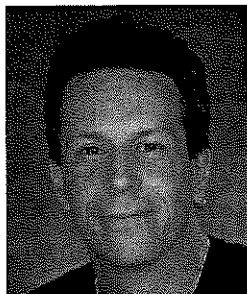
Todd Reynolds, *Beginner's Mind & Outerborough*

Program notes will be delivered from the stage.

COMPOSER BIOGRAPHIES

Christopher Dobrian

Christopher Dobrian is Professor of Music at the University of California, Irvine. He is the director of the Gassmann Electronic Music Studio and the Realtime Experimental Audio Laboratory (REALab), and is producer/director of the Gassmann Electronic Music Series. He holds a Ph.D. in Composition from the University of California, San Diego, where he studied composition with Joji Yuasa, Robert Erickson, Morton Feldman, and Bernard Rands, computer music with F. Richard Moore and George Lewis, and classical guitar with the Spanish masters Celin and Pepe Romero. He is the author of the original technical documentation and tutorials for the Max, MSP, and Jitter programming environments by Cycling '74. His work in computer music focuses on the development of "artificially intelligent" interactive systems for composition, improvisation, and cognition.



Jenny Olivia Johnson

Composer/scholar Jenny Olivia Johnson was born in Santa Monica and raised in Claremont, CA. At 18 she moved to New York City to attend Barnard College, and later earned a Masters in Composition at Manhattan School of Music (2002) and a Ph.D. in Music at New York University (2009). She is currently an Assistant Professor of Music at Wellesley College, where she teaches courses in composition, theory, computer music, and music and philosophy.



Her music, which has been described as “gorgeous, ominous, and hypnotic” by the *Boston Globe*, “stunning in its simplicity and power” by the Boston Musical Intelligencer, “deeply moving and beautiful” by Brian Rosen of musicvstheater.com, and “iridescent, shimmering, and evocative” by Steve Smith of *Time Out New York*, ranges from compressed electronic operas and epic pop songs to lacy, abstract chamber works and multi-media meditations using amplified instruments and video

Jenny’s honors and awards include the NYU Dean’s Dissertation Fellowship (2008-09), an ASCAP Morton Gould Young Composer Award (2006), a Metlife Creative Connections Award from New Music USA (2011), two CAP grants from the American Music Center (2006, 2007), the Prix de Composition from the Conservatoire Americain de Fontainebleau (2004), and an Honorable Mention for the 2007 Lise Waxer Prize from the Society for Ethnomusicology. She has held artist residencies at the Atlantic Center for the Arts (2005, 2008) and the Banff Centre for the Arts (2008), and was also a finalist for the 2008 Gaudeamus Prize.

Jarosław Kapuściński

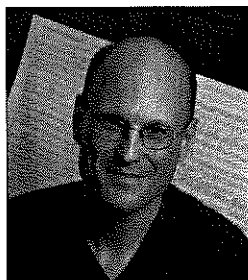
Jarosław Kapuściński is an intermedia composer and pianist whose work has been presented at New York’s MoMA; ZKM in Karlsruhe; the Museum of Modern Art, Palais de Tokyo, and Centre Pompidou in Paris; and Reina Sofia Museum in Madrid, among others. He has received numerous awards, including at the UNESCO Film sur l’Art festival in Paris, VideoArt Festival Locarno, and the Festival of New Cinema and New Media in Montréal. He was first trained as a classical pianist and composer at the Chopin Academy of Music in Warsaw and expanded into multimedia during a residency at the Banff Centre for the Arts in Canada (1988) and through doctoral studies at the University of



California, San Diego (1992-1997). Kapuscinski is actively involved in intermedia education. Currently, he is an assistant professor of composition at Stanford University where he also directs CCRMA's Intermedia Performance Lab.

Scott Lindroth

Scott Lindroth (b. 1958) was born in Cincinnati, Ohio and raised in Fond du Lac, Wisconsin. He studied composition with Joseph Schwantner and Samuel Adler at the Eastman School of Music in Rochester, New York, and later with Jacob Druckman, Bernard Rands, and Martin Bresnick at the Yale School of Music in New Haven, Connecticut.



Lindroth's music has been performed by many orchestras and ensembles in the United States and Europe, including the Chicago Symphony, Philadelphia Orchestra, and New York Philharmonic, as well as the Netherlands Wind Ensemble, the Los Angeles Philharmonic New Music Ensemble, the California E.A.R. Unit, and other chamber groups. Lindroth has received awards and fellowships from the American Academy in Rome, the Guggenheim Foundation, the Koussevitzky Foundation, and the American Academy of Arts and Letters, among others.

A recording of four chamber works by Lindroth was released on the CRI "Emergency Music" series in May 1999; other recordings may be found on the CRI and Centaur labels. Since 1990, Lindroth has lived in Durham, North Carolina, where he serves on the faculty of Duke University.

Paula Matthusen

Paula Matthusen writes both electroacoustic and acoustic music and realizes sound installations. Her work often considers discrepancies in musical space--real, imagined, and remembered. Her music has been performed by Alarm Will Sound, International Contemporary Ensemble (ICE), orkest de ereprijs, the Estonian National Ballet, Dither Electric Guitar Quartet, Glass Farm Ensemble, Kathryn Woodard, James Moore, Jody Redhage, Todd Reynolds, Kathleen Supové, and Margaret Lancaster. Awards include a Fulbright Grant, two ASCAP Morton Gould Young Composers' Awards, a Van Lier Fellowship, and the Walter Hinrichsen Award from the American Academy of Arts and Letters. Matthusen is currently Assistant Professor of Music at Wesleyan University.



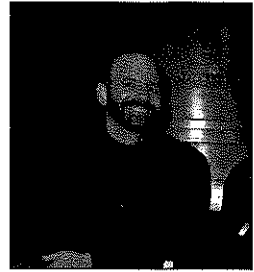
Todd Reynolds

see Featured Artists

PERFORMER BIOGRAPHIES

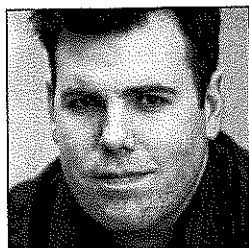
Daniel Koppelman

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.



Doug Perkins

Doug Perkins specializes in new works for percussion as a chamber musician and soloist. This has taken him to stages and festivals throughout North America and Europe including Carnegie Hall, Lincoln Center, the Brooklyn Academy of Music, the Spoleto USA Festival, and the World Expo in Lisbon, Portugal. He was a founding member of So Percussion and is presently hard at work with the Meehan/ Perkins Duo.



Commissioning and collaborating of new work is important to Doug. To that end, he works regularly with such composers as David Lang, Steve Reich, Paul Lansky, John Luther Adams, Steve Mackey, Nathan Davis, and Larry Polansky. He also performs regularly with groups such as the International Contemporary Ensemble, Alarm Will Sound, Camerata Pacifica, Collage New Music, eighth blackbird, Max Roach's M' Boom, and the electronica duo Matmos.

Doug currently teaches at Dartmouth College where he teaches percussion and directs the Contemporary Music Lab. Additionally, he is the Director of the Annual Festival of New Music and the concert series The Way to Go Out.

Doug received his Bachelor's degree from the Cincinnati College-Conservatory of Music, Masters and Artist Diploma degrees from Yale University, and his Doctorate from Stony Brook University. His principle percussion teachers were Jack Dilanni, Jim Culley, and Robert Van Sice.

Doug has performed, produced, and conducted on recordings for Cantaloupe Music, Bridge Records, New World Records, Arscenic Free Music, and others. He performs with Vic Firth Drumsticks and Mallets, Pearl/ Adams Musical Instruments, and Black Swamp Percussion accessories.

For more information, please visit www.dougperkins.com or www.mpduo.com

