

11-6-2015

Third Practice Electroacoustic Music Festival

Department of Music, University of Richmond

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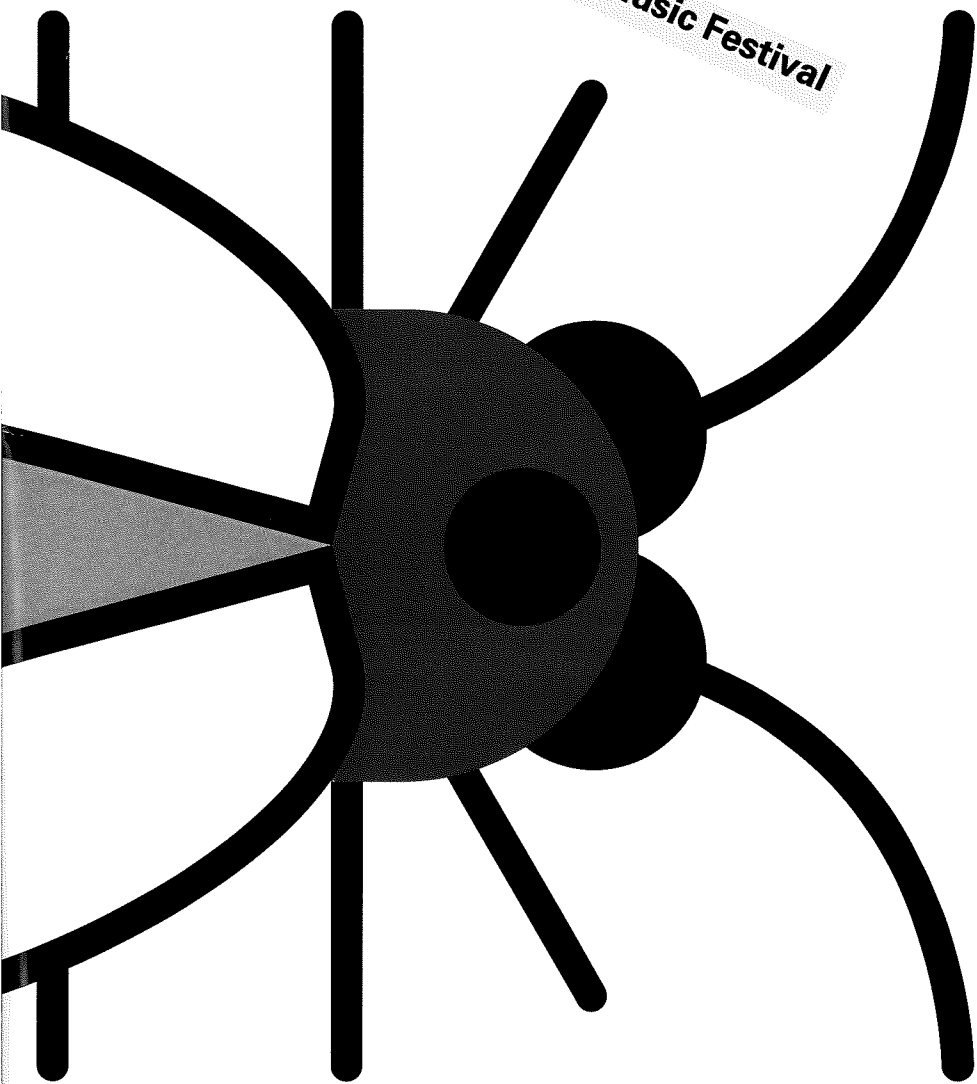
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Third Practice Electroacoustic Music Festival



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WELCOME

Welcome to the 2015 Third Practice Electroacoustic Music Festival at the University of Richmond. Now in its fifteenth year, the festival continues to present a wide variety of that incorporates technology in meaningful ways; this year's festival includes works for traditional instruments, dinosaur head, theremin, fixed media, live electronics, and video. We are delighted to present eighth blackbird as ensemble-in-residence and special guests Ensemble U: (from Estonia), clarinetist Andrea Cheeseman and bassoonist Dana Jessen.

This year celebrates the work of our alumni composers through four commissions; Third Practice commissioned Matt McCabe ('01) and Jennifer Bernard Merkowitz ('01) to compose new pieces for guest artist Andrea Cheeseman while Chris Chandler ('08) and Heather Stebbins ('09) were commissioned to compose new works for Ensemble U:.

Festivals are collaborative affairs that draw on the hard work, assistance, and commitment of many. I would like to thank my students and colleagues in the Department of Music for their engagement, dedication and support, the staff of the Modlin Center for the Arts for their energy, time and encouragement, and the Cultural Affairs Committee and the Music Department for financial support.

Most of all, though, I'd like to thank Chris Chandler ('08) who has taken the festival's reigns again this year while I am in the Dean's office; I am immensely grateful to him for his work directing this year's festival. I am no less grateful to Matt McCabe ('01), our technical director, who celebrates his fifteenth year with the festival. It has been a pleasure to see them continue to grow over the years as a composers, teachers, and now friends and colleagues.

—Benjamin Broening, Artistic Director

THIRD PRACTICE STAFF

Benjamin Broening
ARTISTIC DIRECTOR

Christopher Chandler
DIRECTOR

Matthew McCabe
TECHNICAL DIRECTOR

Evan Wilber
Joo Won Park
ASSOCIATE TECHNICAL DIRECTOR

Sean Farrell
PRODUCTION MANAGER, MODLIN CENTER FOR THE ARTS

Robert Richards
**ASSISTANT PRODUCTION MANAGER,
MODLIN CENTER FOR THE ARTS**

John Malinoski
GRAPHIC DESIGNER

Ryan Donnelly, Izzy Pezzulo
Josh Tucker, Erin Vidlak
TECHNICAL ASSISTANTS

Miranda Leung
John Malinoski
PRE-CONCERT VIDEO PROJECTION

SCHEDULE OVERVIEW

FRIDAY, NOVEMBER 6, 2015

- 2:30 p.m.** Concert One, Camp Concert Hall
*Music of Adkins, Hawes, Jackson, Pezzulo, Piché,
Schindler, Snider, and Snowden,*
- 7:30 p.m.** Concert Two, Camp Concert Hall
*Featuring Ensemble U:
Music of Chandler, Geers, Maltis, Miller, Reinvere,
and Stebbins*

SATURDAY, NOVEMBER 7, 2015

- 10:00 a.m.** Concert Three, Camp Concert Hall
*Featuring Andrea Cheeseman
Music of Adams, Karathanasis, McCabe,
Merkowitz, Volness, and Wells*
- 2:30 p.m.** Concert Four, Camp Concert Hall
*Featuring eighth blackbird and friends
Music of Antas, Frengel, Lucier, Park, Schedel,
Snyder, and Stine*
- 7:30 p.m.** Concert Five, Camp Concert Hall
*Featuring eighth blackbird and Dana Jessen
Music of Brown, Ghys, Joachim, Karathanasis,
Matthusen, Perich, Stine, and Swendsen*

Tickets are not required for Third Practice events.

ENSEMBLE-IN-RESIDENCE



eighth blackbird

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

eighth blackbird's "super-musicians" (*Los Angeles Times*) combine the finesse of a string quartet, the energy of a rock band, and the audacity of a storefront theater company. The Chicago-based, three-time GRAMMY Award-winning sextet has provoked and impressed audiences for 20 years across the country and around the world with impeccable precision and a signature style.

One the industry's most formidable ensembles, eighth blackbird (8bb) began in 1996 as a group of six entrepreneurial Oberlin Conservatory students and quickly became "a brand-name...defined by adventure, vibrancy and quality....known for performing from memory, employing choreography and collaborations with theater artists, lighting designers and even puppetry artists" (*Detroit Free Press*).

Over the course of two decades, 8bb has commissioned and premiered hundreds of works by dozens of composers including David T. Little, Steven Mackey, Missy Mazzoli, and Steve Reich, whose commissioned work, *Double Sextet*, went on to win the Pulitzer Prize (2009). A long-term relationship with Chicago's Cedille Records has produced six acclaimed recordings and three impressive GRAMMY Awards: for *strange imaginary animals* (2008), *Lonely Motel: Music from Slide* (2011) and *Meanwhile* (2013).

8bb's mission extends beyond performance to curation and education. The ensemble served as Music Director of the Ojai Music Festival (2009),

enjoyed a three-year residency at the Curtis Institute of Music, and holds ongoing Ensemble-in-Residence positions at the University of Richmond and the University of Chicago. The 2015-16 season brings a lively residency at Chicago's Museum of Contemporary Art, featuring open rehearsals, an interactive gallery installation, performances, and public talks.

eighth blackbird's members (Nathalie Joachim, flutes; Michael J. Maccaferri, clarinets; Yvonne Lam, violin & viola; Nicholas Photinos, cello; Matthew Duvall, percussion; Lisa Kaplan, piano) hail from the Great Lakes, Keystone, Golden, Empire and Bay states. The name "eighth blackbird" derives from the eighth stanza of Wallace Stevens's evocative, aphoristic poem, *Thirteen Ways of Looking at a Blackbird* (1917). eighth blackbird is managed by David Lieberman Artists.

eighth blackbird is ensemble-in-residence with Contempo.

Michael J. Maccaferri is a D'Addario Woodwinds Artist.

Matthew Duvall proudly endorses Pearl Drums and Adams Musical Instruments, Vic Firth Sticks and Mallets, Zildjian Cymbals, and Black Swamp Percussion Accessories.

Lisa Kaplan is a Steinway Artist.

FEATURED GUEST ARTISTS



Ensemble U:

Ensemble U: is a group of six players (Tarmo Johannes - flute, Helena Tuuling - clarinet, Merje Roomere - violin, Levi-Danel Mägila - violoncello, Vambola Krigul - percussion, Taavi Kerikmäe - piano), founded in 2002 by Taavi Kerikmäe and Tarmo Johannes. The ensemble works without conductor.

U: gave its first full-length concert on October 16th, 2003 at the NYFD festival. Since then U: has performed at numerous festivals of contemporary music including, Estonian Music Days, NYFD festival, Time of Music (Viitasaari, Finland), Nordic Music Days (Helsinki, Finland), Gaida (Vilnius, Lithuania), Meridian festival (Bucharest, Romania), Sounds New (Canterbury, UK), as well as the festival of contemporary Estonian culture BioEst (New York, USA), theatre festival Baltoscandal (Rakvere, Estonia) and concerts in Germany. In 2009, the Cultural Endowment of Estonia acknowledged Ensemble U: with the annual award for their engagement in the Estonian contemporary music.

U: performs the masterworks of modern composers as well as experimental compositions. One distinct field for U: is to delve into improvisational works and perform pieces that require the rendering of nontraditional notation. The repertoire includes composers from Estonia and abroad and the ensemble values the opportunity to continuously commission new music to be written for them. Among others, Toivo Tulev, Mari Vihmand, Tatjana Kozlova-Johannes, Märt-Matis Lill, Tauno Aints, Helena Tulse, Ülo Krigul, Andrus Kallastu, Andres Lõo (Estonia), Roméo Monteiro and Gérard Pape (France), Antti Auvinen and Kimmo Kuitunen (Finland), Arash Yazdani (Iran), Benjamin Broening and Brian Christian (USA) and Eugen Birman (Eesti/USA) have composed for U:.

In April 2009 Ensemble U: released their first album *U: (UCD 001)* consisting of works by Estonian composers dedicated to U: between 2004-2009. The CD's presentation took place in a "double reality" – a virtual concert in the Estonian Virtual Embassy in Second Life, simultaneous with the live presentation, was the first of its kind in Estonia. The second album *Protuberances* was released two years later, in March 2011, third, entitled *ALIVE* in April 2015, which consists exclusively of live recordings.

In the field of musical theatre U: has worked with one of the internationally most renowned conceptual dance choreographers in Estonia - Mart Kangro, on several occasions. Performances *Play* (2006), *Romeo & Juliet* (2008) and *Harmony* (2009) have stemmed from this collaboration.

In seasons 2013/14 Ensemble U: celebrated their tenth anniversary by having their own lecture-and-concert series titled *URR – 10 Years of Resistance*, where important themes of the modern music scene were introduced and performed. The studio concert series took place in co-operation with the Estonian National Broadcast with live transmission in Klassikaraadio. The concert series was continued in the 2014/2015 season.

Andrea Cheeseman, clarinet

Dr. Andrea Cheeseman is Associate Professor of Clarinet at Appalachian State University. A versatile performer, Cheeseman appears regularly as a soloist and collaborative musician locally and nationally. As an advocate of new music and a specialist in the performance of electroacoustic music she has received invitations to perform at colleges and universities throughout the country and at diverse festivals such as the Electroacoustic Barn Dance, SEAMUS, College Music Society Annual Meetings and the Oklahoma Clarinet Symposium.



Prior to her appointment at ASU, Cheeseman was on the faculties of Delta State University, Alma College and Hillsdale College. Cheeseman earned the Doctorate of Musical Arts and Master of Music degrees in clarinet performance from Michigan State University and the Bachelor of Music degrees in clarinet performance and music education from Ithaca College.

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

Dana Jessen, bassoon

Praised for her diverse talents, bassoonist Dana Jessen is in high demand as a soloist, chamber musician, improviser and new music specialist. Dana is the founder of *Splinter Reeds*, a San Francisco-based reed quintet, and has performed with the San Francisco Contemporary Music Players, Ensemble Dal Niente, Calefax Quintet, Rushes Ensemble, Pamela Z, Anthony Braxton's Tri-Centric Orchestra, Lucky Dragons, Amsterdam



Contemporary Ensemble, Callithumpian Consort and Harvard Group for New Music, among others. Her strong ambitions to explore free jazz and creative improvisation have led to performances throughout Europe and the United States with Han Bennink, Frank Gratkowski, Joe Morris, Taylor Ho Bynum, Michael Moore, Ab Baars, Anne La Berge, Wilbert de Joode, Fred Lonberg-Holm, and many others.

Dana's tireless commitment to expand the modern bassoon repertoire through collaborations with composers from around the globe has led to dozens of new solo, chamber and electroacoustic works. She is currently working with composers Paula Matthusen, Sam Pluta, Peter V. Swendsen and Kyle Bruckmann on a solo program of works for bassoon and live electronics.

In 2009, Dana created the *New Music Bassoon Fund*, an ongoing consortium commissioning podium dedicated to large scale works for bassoon. Through this ground-breaking organization, Dana invited 30 bassoonists to participate in the project's first commission, an hour-long composition titled, *Rushes*, for seven bassoons by composer and Bang on a Can co-founder, Michael Gordon. Dana premiered *Rushes* in Fall 2012 with a hand-picked ensemble of the most innovative bassoonists in the U.S. and continues to tour it around the world. Hailed as "fascinating...Gordon's simple transformations achieve, in all their simplicity, a great expressiveness" (*NRC-Dutch National Newspaper*), *Rushes* has been described as an evening length tour-de-force.

Recent concert highlights include performances at the Mondavi Performing Arts Center, Ravinia Music Festival in Highland Park, Belgium's Concertgebouw Brugge, Berlin's Universität der Künste, San Francisco's Yerba Buena Center for the Arts, November Music in the Netherlands, Brooklyn's Roulette, the Huddersfield Contemporary Music Festival and Amsterdam's World Minimal Music Festival at the Muziekgebouw aan 't IJ. She has been artist in residence at the Experimental Media and Performing Arts Center, Atlantic Center for the Arts, Amsterdam's STEIM, De Lindenberg Productiehuis, and the Omi International Arts Center. Her recordings as a bassoonist and improviser can be heard on Cantaloupe Music, RIOJA, Evil Rabbit, Oberlin Music and the New World record labels. Dana has also been heard on radio programs including

NPR's *All Things Considered*, Chicago Public Radio's *Relevant Tones* and the BBC Radio's *Hear and Now*.

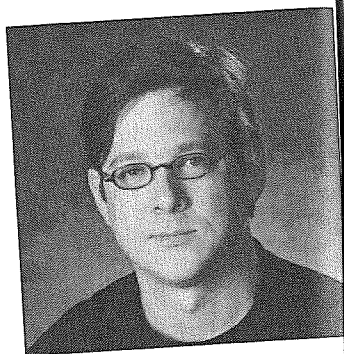
Dana is currently Director of Professional Development at the Oberlin Conservatory of Music and has presented masterclasses and workshops on topics surrounding contemporary music and improvisation for students at the Massachusetts Institute of Technology, University of Michigan, San Francisco Conservatory of Music, the Peabody Institute of the Johns Hopkins University, and University of California at Berkeley among others. During the summer she teaches at the Walden School Young Musicians Program and is a member of the Walden School Players ensemble. Dana holds a M.M. in Bassoon Performance with academic honors from the New England Conservatory of Music and a M.M. in Improvisation from the Artez Hogeschool voor de Kunsten in the Netherlands. She lived in Amsterdam for three years as the recipient of a 2009-2011 HSP Huygens Fellowship and 2008-2009 J. William Fulbright Fellowship where she researched contemporary and improvised music.

ARTISTIC DIRECTOR

Benjamin Broening

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

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



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

Trembling Air, a 2012 Bridge Records release of his chamber music recorded by eighth blackbird, has been praised as "haunting" and "enchanted"

(*Cleveland Plain Dealer*), “magical” (*Fanfare*), “other-worldly” (*Gramophone*), and “coruscatingly gorgeous” (*CD Hotlist*).

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

Recombinant Nocturnes is a gorgeous disc of music...It is adventurous... thoughtful, eloquent, and disarmingly direct....It’s one of the most persuasive accounts of a contemporary composer engaging a tried-and-true form—the piano nocturne—with both an individual imagination and just the right amount of affectionate familiarity.

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

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

Friday, November 6, 2015 at 2:30 p.m.
Camp Concert Hall, Booker Hall of Music

CONCERT ONE

Shovelhead, 8'	Michael Maccaferri, <i>bass clarinet</i>	Steve Snowden
Clockwork Cities, 7'	Jason Payne, <i>video</i>	Monty Adkins
Missed Connections, 3'	<i>fixed media</i>	Izzy Pezzulo
monofilament, 5'	Gabriel Hawes, <i>live electronics</i>	Gabriel Hawes
Roundabout, 8'	Peter Byrne and Carole Woodlock, <i>video</i>	Allan Schindler
gesture study, 2'	<i>fixed media</i>	Sarah Snider
beta II, 8'	Judith Jackson, <i>live electronics</i>	Judith Jackson
QfwfQ, a voice, a point of view, 9'	Margaret Anne Schede Amanda Cook, <i>alto flute</i> , Mikylah McTeer, <i>violin</i>	Margaret Anne Schede

PROGRAM NOTES

Steve Snowden, *Shovelhead*

The Shovelhead is a notoriously cantankerous, but much beloved V-twin motorcycle engine manufactured from 1966 to 1984 by the Harley Davidson Motor Company. The name was derived from the way in which the engine's rocker boxes resemble the inverted heads of coal shovels. Though prone to oil leaks, hard-starting and overheating, this engine defined the unique Harley sound that many love (or hate) today. Thanks to my friend, Amber Alarcón, and my Harley, Fricka, for providing all of the source material upon which this piece is based.

Monty Adkins, *Clockwork Cities*

Clockwork Cities is taken from the album *Rift Patterns* (Audiobulb, 2014) is about the psychogeographical exploration of places and how they impact on our identity and feelings. Psychogeography has historically been associated with the exploration of our cities and the 'drift', and has been described by Joseph Hart as "a whole toy box full of playful, inventive strategies for exploring cities... just about anything that takes pedestrians off their predictable paths and jolts them into a new awareness of the urban landscape." In *Clockwork Cities* there is a delicate balance between abstract electronic sound and melody, between abstract video and moments of recognition. On this album Adkins uses found objects from the many locations visited by Payne to shoot the video, placed in the piano to prepare the strings and produce strange sonorities.

Izzy Pezzulo, *Missed Connections*

Missed Connections consists of samples of the composer's voice reading from the missed connections section of Craigslist for Richmond, VA. By the appropriation of sounds and words, the piece evokes the humor, subversiveness, and yearning that is expressed through platforms in the digital realm. Making this work was an experiment in cutting up samples, splicing words and sounds, transposing sounds, overlapping sentences and phrases, and putting emphasis on certain words and phrases to find strange moments within the endless narrative of missed connections.

Gabriel Hawes, *monofilament*

Gabriel's solo improvisations are a manifestation of his aesthetic search for subtle and tactile materials. His recent work has been inspired by his line drawings and Tom Friedman's description of his 2000 work, *untitled*, for ink on paper suspended by monofilament. *monofilament* is an improvisation responding to Friedman's description.

Allan Schindler, *Roundabout*

Roundabout is an inquiry into landscape and memory, movement and flow, and was collaboratively conceived and realized.

The visual imagery employs gesture, layering, randomness, pattern and color to evoke a sense of becoming. Live action footage, with hand-drawn and computer generated composite animation sequences come together in order to establish a shifting and layered sense of time and place. A fragmented sense of place evokes a shifting center and viewpoint in which we seek to unearth the interaction and collapsing of virtual and real spaces.

Despite frequent variations in tempo and pace, occasional use of ambiguous tempi (seemingly fast and slow at the same time) and passages employing two or more simultaneous tempi in different layers, the music is intended to convey a sense of continuous motion and gravitation, perhaps analogous to the current of a river or, alternatively, of tidal-like fluctuations in inflow and outflow. 19 tone equal temperament tuning is employed throughout, so some of the chordal progressions and melodic lines initially may sound "pinched" or piquant (or perhaps simply "offkey" to some listeners), while other passages might suggest a hollow or "distant" quality owing to the use of acoustically pure (and thus hollow-sounding) intervals (primarily thirds) afforded by this tuning system.

Sarah Snider, *gesture study*

gesture [jes-cher]

1. a movement or position of the hand, arm, body, head, or face that is expressive of an idea, opinion, emotion, etc.
2. the use of such movements to express thought, emotion, etc., or
3. any action, courtesy, communication, etc., intended for effect or as a formality; considered expression; demonstration.

Created for an 8-channel surround setup, this piece is an exploration of gesture through various restrictions on sonic material that help to decontextualize gesture from traditional connotations of gesture in electroacoustic music.

Judith Jackson, *beta II*

I aspire towards a way to play electronic music live with the same precision and nuance as a tape piece and with the same thrill as watching a classical musician execute a particularly difficult passage of repertoire well. As the name suggests, this piece is one step on the path to a larger goal with its own progressions and setbacks, each of which hints at possible new directions and redesigns of the project.

Margaret Anne Schedel, *QfwfQ, a voice, a point of view*

QfwfQ takes its name from the inter-dimensional narrator of many of Italo Calvino's short stories including *Cosmicomics* (1963-4), which describe the beginnings of the world using both scientific hypotheses and comic language. Like the unknowable, unpronounceable *QfwfQ*, who has experienced all of time and space, this piece explores multiplicities of being, paradoxes, and contrasts. The piece is scored for two alto instruments, or any treble instrument capable of reaching down to the G below middle C. The players read from a two-line

score and can choose to switch parts at bar lines that demarcate sections of varying length. The two lines have contrasting characters and are each treated to different electronic manipulations that create multiple voices. The bottom line is lyrical, almost Romantic in character, and its electronics create a Bulgarian chorusing effect through time, pitch and timbre shifting. This chorusing effect can accrue up to 96 voices and is reset when performers switch parts. The top line has an angular, disjunct, and modern character and also includes occasional percussive sounds. The electronics loop some of the percussive sounds, and, by the end of the piece, these create a third drum line. In total, this single piece played by two instruments can ultimately evolve into as many as 99 possible lines, which can be in agreement or in conflict depending on the musical performance. Only at the center of the piece do the two instrumentalists play the same melody, in a "weeping" fado-like passage that briefly unifies the voices before they diverge again.

The multiphonic, indeterminate, and polystylistic character of this piece is best described in the story, *A Sign In Space*, a kind of parable of the postmodern condition. In it, *QfwfQ* makes a mark to note the revolution of the Sun around the Milky Way galaxy (the first sign ever made), only to find after many millennia that many others had also made similar signs and the original sign was gone. *QfwfQ* ruminates on the experience of looking at the marks of millions beings in space: "In the universe now there was no longer a container and a thing contained, but only a general thickness of signs, superimposed and coagulated... constantly being dotted, minutely, a network of lines and scratches and reliefs and engravings..." Special thanks to Matthew Blessing for his help with the chorusing patch and the reACT ensemble for commissioning / inspiring / workshoping the piece.

PERFORMER BIOGRAPHIES

Amanda Cook

Amanda Cook is a Graduate Teaching Assistant at West Virginia University pursuing a D.M.A. in Music Performance. Prior to serving as a teaching assistant, she completed two years as a graduate fellow through the Graduate Enrichment Fellowship and the University Provost Fellowship for Continuing Studies. At WVU, she regularly performs with the Symphony Orchestra and Chamber Winds ensemble. She is the author of *Between the Ledger Lines*, a blog for the modern flutist, Associate Editor for *I CARE IF YOU LISTEN*, a blog about new classical music, art, and technology, and co-host of *The Mythical Musical Tour*, a podcast about the myths, legends, and lore of music history. Her writing has also been published in *The Flute View*, an online magazine for flutists, by flutists and MTNA's *American Music Teacher Magazine*.



Since 2011, she has served on the faculty of The Performing Arts Institute of Wyoming Seminary where she performs with the festival orchestra and teaches flute, music theory, and chamber music.

Gabriel Hawes

See biography under Concert One Composer Biographies.

Judith Jackson

See biography under Concert One Composer Biographies.

Mikylah McTeer

Dr. Mikylah Myers McTeer is associate professor of violin at West Virginia University and Coordinator of the WVU String Area. Her performances have been called "energetic and virtuosic" by the *Pittsburgh Tribune-Review*, and "captivating" by Boulder, Colorado's *Daily Camera*. She serves as the immediate Past President of the West Virginia state chapter of the American String Teachers Association.



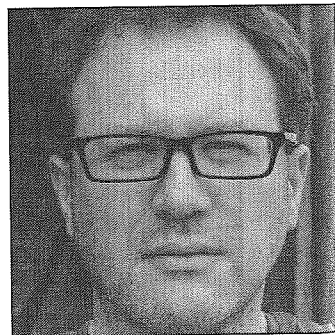
In August 2014 Dr. McTeer was named the WVU College of Creative Arts "Outstanding Teacher" and was previously named West Virginia's Outstanding Studio Teacher of the Year by the West Virginia chapter of the American String Teachers Association for both 2010 and 2009.

Dr. McTeer received her doctoral and master's degrees in violin performance from the University of Houston's Moores School of Music, where she studied with Fredell Lack. During her time in Houston, Dr. McTeer regularly performed with the Houston Symphony and the Houston Grand Opera. She was also a violinist with the New World Symphony in Miami Beach, Florida. Dr. McTeer received her bachelor of music degree from the Oberlin Conservatory of Music, where she studied violin with Roland and Almita Vamos. She was also a four-year-member and co-captain of the Oberlin College varsity women's soccer team.

COMPOSER BIOGRAPHIES

Monty Adkins

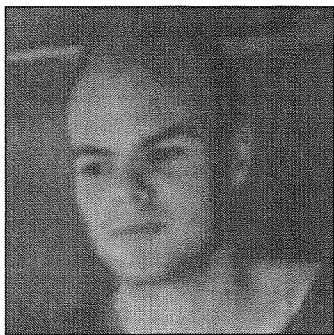
Monty Adkins is a composer and performer of experimental electronic music. His music is characterised by slow shifting organic textures often derived from processed instrumental sounds and found sounds. Inhabiting a post-acousmatic sensibility, his work draws together elements from ambient, acousmatic and



microsound music into a richly melodic and harmonic tapestry.

Gabriel Hawes

Gabriel Hawes uses his work as a composer and laptop improviser to address extremes of contrast and the visceral nature and subtleties of his materials. He also works with video and other visual art forms, using them in ways that engage with and support his musical activities. Gabriel has had work performed at the Summer Institute for Contemporary Performance Practice in Boston and the New York City Electroacoustic Music Festival. He has participated in reading sessions with the Formalist Quartet and with Neue Vocalsolisten at the SALT New Music Festival at the University of Victoria and masterclasses with James Dillon, Benjamin Broening, and Annesley Black. Gabriel is from Indianapolis Indiana and is currently a student at Oberlin Conservatory, where his primary teachers are Aaron Helgeson and Joo Won Park.



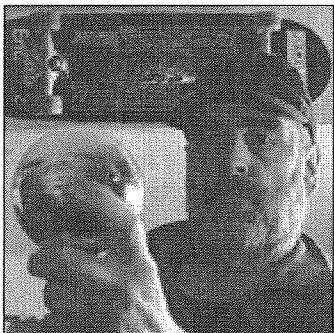
Judith Jackson

Judy Jackson (b. 1994) grew up in Minneapolis. Her music has been recognized by The Schubert Club, Minnesota Public Radio, and the Minnesota Music Teacher's Association. In her work, Judy uses a mixture of unconventional textures and techniques to explore the border between music and sound. She also enjoys collaboration as a pursuit towards a higher art form. Judy has studied with Wynn Anne Rossi, James Dillon, Lewis Nielson, Lyn Goeringer, Aaron Helgeson, and Peter Swendsen. She currently attends the Oberlin College and Conservatory where she studies in the TIMARA (Technology in Music and Related Arts) Department and the Computer Science Department.



Jason Payne

Jason Payne is a video artist and specialist in digital media animation and design. He has worked extensively in both commercial and artistic settings producing a diverse portfolio of work. He has also worked as a set designer in theatre as well as for the experimental production group IOU. He is currently a Senior Lecturer in Art and Design at the University of Huddersfield.



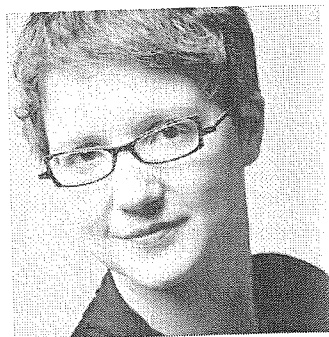
Izzy Pezzulo

Izzy Pezzulo is currently a sophomore at the University of Richmond studying visual and media arts practice and geography, and is originally from Lake Worth, Florida. Third Practice is her electroacoustic debut. Her interest in computer music stems initially from listening to the original electronic gurus in her high school music library. She is interested in the tactility of words and sounds that connect the ephemeral and the physical, and evoke emotional response. She uses sound recording as a way of collection and exploration, making her work a collage of everyday findings and environments.



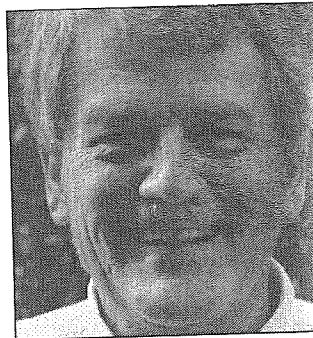
Margaret Anne Schedel

Margaret Anne Schedel is a composer and cellist specializing in the creation and performance of ferociously interactive media whose works have been performed throughout the United States and abroad. She is a joint author of *Electronic Music* and recently edited an issue of *Organised Sound* on the aesthetics of sonification. Her research focuses on gesture in music, the sustainability of technology in art, and sonification of data. She sits on the boards of 60x60, the International Computer Music Association, and is a regional editor for *Organised Sound*. From 2009-2014 she helped run Devotion, a Williamsburg Gallery focused on the intersection of art, science, new media, and design. She ran SUNY's first Coursera Massive Open Online Course (MOOC), an introduction to computational arts. As an Associate Professor of Music at Stony Brook University, she serves as Co-Director of Computer Music and is the Director of cDACT, the consortium for digital art, culture and technology.



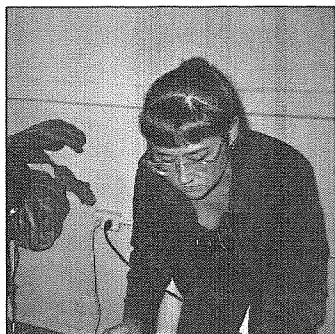
Allan Schindler

Allan Schindler is Professor Emeritus of Composition and former Director of the Eastman Computer Music Center at the Eastman School of Music. Currently seven of his compositions are available in commercial compact disc recordings, and another half dozen are available in score publications distributed by European and American music publishers. More complete biographical and current activity information is available at the composer's website: ecmc.rochester.edu/allan/



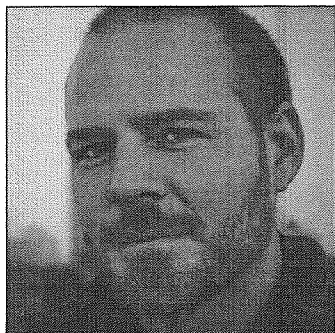
Sarah Snider

Sarah Snider is a composer and visual artist from Rockville, Maryland. She was exposed to the possibility of combining her love of computers with music at the Walden School's Young Musicians Program, which she attended for 5 years. It was there that she studied John Cage's music and philosophies, which remain a heavy influence in her sonic and visual works. She currently studies Technology in Music and Related Arts and Studio Art at Oberlin College and Conservatory.



Steve Snowden

The music of Steven Snowden has been described as "Beguiling... combining force with clarity" (*San Francisco Classical Voice*), "Wonderfully dynamic" (*Interlude Hong Kong*), "Rustic, red-blooded" (*New Music Box*), and "Marvelously evocative" (*Cleveland Plain Dealer*). Writing music for dance, theater, multi-media installations, and the concert stage, he is equally at home writing acoustic and electro-acoustic music and has taken a keen interest in interdisciplinary collaboration and live electronic audio manipulation as a tool for improvisation.



Snowden's work often explores concepts of memory, nostalgia, and the cyclic nature of historical events as they pertain to modern society. While his musical influences are deeply rooted in bluegrass, folk, and rock, he utilizes non-traditional techniques and processes to compose works that don't squarely align with any single genre or style.

In 2012-2013 he was a Fulbright Scholar in Portugal, researching and implementing motion tracking technology as a means to facilitate collaboration between composers, performers, and choreographers. In 2013-2014, he was a visiting professor and composer in residence at the Hong Kong University of Science and Technology. He is a co-founder/director of the Fast Forward Austin Music Festival and currently resides in Austin, Texas where he works as a freelance composer and rides his Harley through the Texas Hill Country whenever weather and time allow.

Friday, November 6, 2015 at 7:30 p.m.
Camp Concert Hall, Booker Hall of Music

CONCERT TWO
featuring Ensemble U:

Mille Regretz, 4'

Josquin de Prez

Mille Regretz (fache amoureuse), 8'

Douglas Geers

Schola Cantorum

...

Jeffrey Riehl, musical preparation

David Pedersen, guest conductor

Recast Fragments, 8'*

Christopher Chandler

i.

ii.

iii.

iv.

Ensemble U:

Accretion, 9'

Scott L. Miller

Ensemble U:

and drift, 13'*

Heather Stebbins

Ensemble U:

The Minutes, 10'

Jüri Reinvere

Ensemble U:

Res, 9'

Malle Maltis

Ensemble U:

Ensemble U:

Tarmo Johannes, *flute*

Helena Tuuling, *clarinet*

Merje Roomere, *violin*

Levi-Danel Mägila, *cello*

Vambola Krigul, *percussion*

Taavi Kerikmäe, *piano*

** Commissioned by Third Practice Electroacoustic Music Festival*

PROGRAM NOTES

Douglas Geers, *Mille Regretz (fache amoureuse)*

The text and music for this work were adapted from Josquin des Prez's (1450-1521) four-part chanson *Mille Regretz*. All melodic materials of this work and its text setting are drawn directly from Josquin's piece, with some altered note durations. The new piece is meant to create a meditative "memory field" fragments of the Josquin composition, accompanied by computer-generated sounds. The software instrument for this composition was created by the composer. In performance it listens to the choir and synthesizes accompaniment materials in response. *Mille Regretz (fache amoureuse)* is dedicated to the memory of Ms. Celia Machado Cooke.

Text and translation:

The complete text of Josquin's chanson *Mille regretz* is:

Mille regretz de vous abandonner
Et d'eslonger vostre fache amoureuse,
Jay si grand dueil et paine douloureuse,
Quon me verra brief mes jours definir.

A thousand regrets at deserting you
and leaving behind your loving face,
I feel so much sadness and such painful distress,
that it seems to me my days will soon dwindle away.
(Translation courtesy of www.leplisson.fr)

Mille Regretz (fache amoureuse) excerpts the text, using nearly the entire first three lines, with emphasis on the phrases "vous abandoner" and "fache amoureuse":

Mille regretz de vous abandoner
Et d'eslonger vostre fache amoureuse.
...et paine...

Christopher Chandler, *Recast Fragments*

Recasting is the process of giving new form to an object by melting it down and reshaping it. This metaphor captures the way in which I approached composing the four movements of *Recast Fragments*. In the first and third movements, the musical material has been rearranged and reworked with respect to instrumental register, orchestration, timbre, and the electronics. The second and fourth movements share the same harmonic framework and sense of atmosphere but the details of the musical surface have been significantly transformed. *Recast Fragments* was commissioned by the Third Practice Electroacoustic Music Festival and written for Ensemble U:.

Scott L. Miller, *Accretion*

Accretion is inspired by the process of growth through the gradual accumulation or coalescence of matter, as layers or clusters. In this case, the coalescent matter is fragmentary musical material. Over time, it accumulates within the instrumental line or the ensemble into larger, denser or more coherent forms.

The composition of *Accretion* began with recordings of the frozen High Falls on the Grand Portage Trail and lapping ice flows in the Grand Marais Bay which I made in March 2015. The acoustic instruments perform music based on rhythmic and pitch data generated from spectral analyses of these recordings. The electronic sound in *Accretion* is also the result of these analyses, or fragments of the recordings themselves.

Heather Stebbins, *and drift*

Imagine an expansive, still, and almost timeless landscape. *and drift* unearths the murmurs, tiny chaos, and sparks of life that underly this stillness. The work is the culmination of my time spent in the breathtaking and expansive Estonian bogs. *and drift* was commissioned by the Third Practice Electroacoustic Festival and written for Ensemble U:. I am very thankful for my time working with the musicians of Ensemble U:, and for the help of biologist and sound recordist Veljo Runnel, without whom many of the electronic sounds would not be possible.

Malle Maltis, *Res*

Res (object or thing in Latin) conjures up an image of an object consisting of two materials: metal and glass. By their nature these two materials are fairly different, but the sounds that can be created with them can turn out to be surprisingly similar. My idea and goal was to bring out the aural similarities between precisely these different materials. Together with metal percussion instruments and piano, a number of recorded glass and metal sounds are played, along with synthesized sounds in the case of which it may be difficult to say if they are created more by glass or by metal.

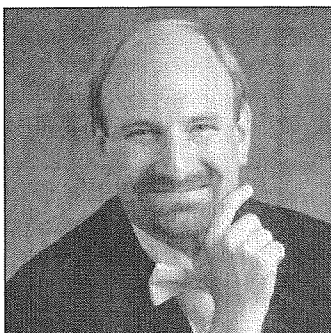
PERFORMER BIOGRAPHIES

Jeffrey Riehl

Jeffrey Riehl is Associate Professor and Chair of the Department of Music at the University of Richmond where he conducts the highly-acclaimed Schola Cantorum. His choirs perform domestically and internationally and released their third CD recording a few years ago. An accomplished solo and ensemble singer, Riehl has performed with Robert Shaw, Helmuth Rilling, Peter Schreier, Joseph Flummerfelt, the early music consort Affetti Musicali, the Eastman Collegium Musicum and lutenist Paul O'Dette, the Carolina Chamber Chorale at the Spoleto Festival USA, and numerous collegiate and civic choirs throughout the East. He is an active guest conductor, clinician, and adjudicator.

and has recorded for Chesky Records as a member of the Westminster Choir and for the Milken Foundation Archive of American Jewish Music.

For ten years, Dr. Riehl was Artistic Director and Conductor of the James River Singers, one of Richmond's finest chamber choirs. Dr. Riehl's research focuses on the choral music and traditions of Slovenia, where in 2003 he was Artist in Residence at the Academy of Music, and more recently the grand motets of Michel-Richard Delalande and sacred music at the Court of Versailles. He also is a published composer and arranger, and earned degrees at the Eastman School of Music and Westminster Choir College.



David Pedersen

David Pedersen has conducted the University of Richmond Women's Chorale since 2008. In addition, he serves as director of music at St. Joseph Catholic Church in Richmond, Virginia, where he conducts adult and youth choirs. He is also the artistic director and conductor of the James River Singers, a semi-professional chamber choir in Richmond. Mr. Pedersen frequently serves as clinician and adjudicator at choral festivals. Previously, he directed the music programs at Our Lady of Mount Carmel Catholic Church in Newport News, Virginia, and Risen Christ Catholic Community in Boise, Idaho. He founded and directed the Honor Choir, Women's Chorale and Classical Guitar Ensemble at Bishop Kelly High School in Boise, Idaho from 2003 to 2006. Ensembles under his direction have earned top ratings at festivals and competitions, and have performed on concert tours of the United States as well as Austria, Czech Republic, Slovak Republic and Hungary. In 2006 his high school choirs were invited to perform in Austria and Czech Republic for the celebration of the 250th anniversary of Mozart's birth. Recently Mr. Pedersen conducted premier performances of commissioned works by Chen Yi and Benjamin Broening. Mr. Pedersen holds Bachelor of Music and Master of Music degrees from Northern Arizona University in Flagstaff, Arizona. He is a member of the American Choral Director's Association and the Church Music Association of America. He lives with his wife and two sons in Chesterfield, Virginia.



Schola Cantorum

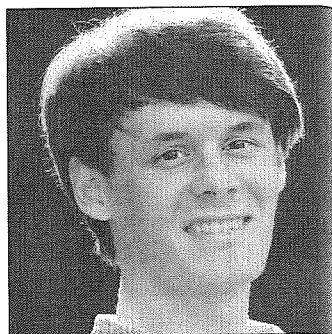
Named for the first singing school of the Christian era, Schola Cantorum is comprised of undergraduates who are chosen by competitive audition and represent a wide variety of academic majors. As the University's most select

vocal ensemble, Schola performs locally, nationally, and internationally, and is widely acclaimed for its expressive sound, seamless blend and sensitive interpretations of Renaissance and contemporary works. Recent concert tours have taken Schola to Italy, France, Slovenia, Croatia, and in 1987 the former Soviet Union. Schola Cantorum's recent recording, *Ye Shall Have a Song*, is available for purchase following each concert. Schola was formed in the early 1970's by well-known composer and DiLasso scholar James Erb who taught at the University of Richmond for forty years.

COMPOSER BIOGRAPHIES

Christopher Chandler

Christopher Chandler is a composer of acoustic and electroacoustic music currently serving as a visiting instructor at the University of Richmond where he teaches courses in composition and music technology. His music has been performed across the United States, Canada, and France by ensembles including eighth blackbird, the Argento Chamber Ensemble, Ensemble Interface, the Cleveland Chamber Symphony, and Le Nouvel Ensemble Moderne.



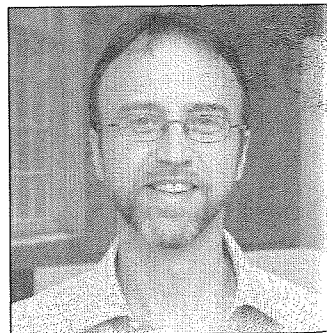
Recent performances include June in Buffalo, Domaine Forget, the Florida State University New Music Festival, the New York City Electroacoustic Music Festival, and SEAMUS Conferences.

Christopher has been honored with awards including a BMI Student Composer Award, an ASCAP/SEAMUS Student Commission, two first prizes from the Austin Peay State University Young Composer's Award, winner of the American Modern Ensemble's Annual Composition Competition, and the Nadia Boulanger Composition Prize from the American Conservatory in Fontainebleau, France. Christopher received his B.A. in composition and theory from the University of Richmond, his M.M. in composition from Bowling Green State University, and he is currently completing his Ph.D. at the Eastman School of Music.

Douglas Geers

Douglas Geers is a composer who has used technology in nearly all of his works, whether in the compositional process, as part of their sonic realization, or both. He has created concert music, installations, and several large multimedia theater works.

Reviewers have described Geers' music as "glitchy... keening... scrabbling... contemplative" (*New York Times*), "kaleidoscopic" (*Washington*



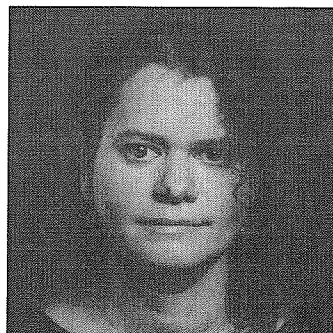
Post), "Powerful" (*Neue Zuercher Zietung*), "arresting... extraordinarily gratifying" (*TheaterScene.net*), and have praised its "virtuosic exuberance" (*Computer Music Journal*) and "shimmering electronic textures" (*Village Voice*).

Geers' works include *Inanna*, a 90-minute multimedia theater piece (2009); an opera, *Calling* (2008); *Sweep*, written for the Princeton University Laptop Orchestra (2008); a violin concerto, *Laugh Perfumes*, commissioned by Festival Unicum for the RTV Orchestra of Slovenia (2006); *Gilgamesh*, a 70-minute multimedia theatrical concerto (2002); and numerous works of acoustic and electroacoustic concert music.

Geers completed his doctorate at Columbia University, where he studied with Brad Garton, Tristan Murail, Fred Lerdahl, and Jonathan D. Kramer. He is an Associate Professor of Music Composition at Brooklyn College, a campus of the City University of New York (CUNY). He is Director of the Center for Computer Music at Brooklyn College, and serves on the Ph.D. composition faculty of the CUNY Graduate Center. dgeers.com.

Malle Maltis

Malle Maltis (1977, Tallinn, Estonia) began her musical studies with playing recorder and oboe. In 1999 she went on to study composition at the Estonian Academy of Music with Professors Eino Tamberg and Toivo Tulev. In 2003, she studied at the Hogeschool voor de Kunsten Utrecht with Professor Henk Alkema. The years 2005-2006 she spent in Italy, studying music and new technology at the Conservatorio Giuseppe Tartini in Trieste. In 2007/2008 she followed the ECMCT course (European Course in Musical Composition with Technologies) at the Sibelius Academy, Helsinki and at the Escola Superior de Música de Catalunya, Barcelona.



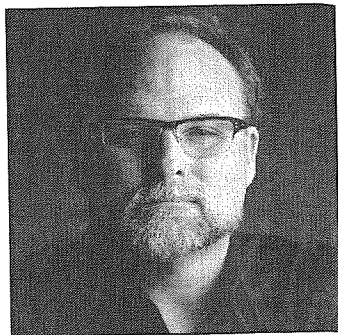
Malle Maltis has written works for various chamber ensembles, chamber orchestra, music for solo instruments, number of electro-acoustic compositions and film music. Her works has been performed at several festivals in Estonia and around Europe - Gaudeamus Music Week in Amsterdam, Avantgarde-Tirol Festival, and Festival SoundsNew in Canterbury.

Malle Maltis's works have been recognized with several prizes: in 2004, her work *Res* for piano, percussion and tape won the 1st prize at the International Electroacoustic Music Competition Musica Nova in Prague. In 2005 and 2007, she was awarded the composer's prize at Estonian Music Days Festival. In 2010, her piece *Chameleon* chant for violin and live-electronics was the winner of the 3rd ECPNM contest for live-electronic music works.

Malle Maltis teaches composition and electronic music at the Estonian Academy of Music and Theatre.

Scott L. Miller

Scott Miller is a composer of electroacoustic, orchestral, chamber, choral and multimedia works described as "high adventure avant garde music of the best sort" (*Classical-Modern Music Review*) and "inspir[ing] real hope & optimism for the future of electroacoustic music." (*5against4.com*).



Known for his interactive electroacoustic chamber music and experimental performance pieces, Miller has twice been named a McKnight Composer Fellow, he is a Fulbright Scholar, and his work has been recognized by numerous international arts organizations. Recordings are available on New Focus Recordings, Innova, Eroica, CRS, rarescale and SEAMUS, and his music is published by ACA (American Composers Alliance), Tetractys, and Jeanné.

Miller is a Professor of Music at St. Cloud State University, Minnesota, where he teaches composition, electroacoustic music and theory. He is currently President of the Society for Electro-Acoustic Music in the U.S. (SEAMUS). He holds degrees from The University of Minnesota, The University of North Carolina - Chapel Hill and the State University of New York at Oneonta, and has studied composition at the Czech-American Summer Music Institute and the Centre de Creation Musicale Iannis Xenakis.

Jüri Reinvere

The Estonian-born Jüri Reinvere (born 2 December 1971) has been described as true cosmopolitan with Estonian roots. He first moved out to Poland when he was eighteen and studied composition at the Warsaw Music Academy in 1990-92. After that he lived in Finland studying at the Helsinki University (1992-1994) and the Sibelius-Academy (1994-2004). An influential teacher for Reinvere has also been Kåbi Laretei, an Estonian-Swedish pianist and writer.



Reinvere's music has been known as transformational, highly versatile and subtle, and it is characterized by unpredictability and unreality. In Reinvere's poetical thinking, one can follow philosophical themes, such as the concept of time, the enigma of God, the psychological depths of man and the state of trauma in post-soviet societies. Reinvere's opera *Purge* set to Sofi Oksanen's novel was premiered in 2012 at the Finnish National Opera, and it was followed by international acclaim. The Norwegian National Opera commissioned a new opera from Reinvere: his interpretation of Peer Gynt, one of Norway's national epics, was premiered on 29 November 2014 at the Oslo Opera House. Reinvere wrote his own libretto based on Ibsen's play.

Jüri Reinvere has also published essays and poems, worked for the Estonian and Finnish Radio, produced and written screenplays for documentary films, translated and co-written books as well as written the libretto for his earlier opera, *Purge*. He has lived and worked in Berlin since 2005.

Heather Stebbins

Heather Stebbins (b. 1987) is a composer of acoustic and electroacoustic works with a background as a cellist. Her music has been presented across North America and Europe. She is a Center for New Music Doctoral Fellow at Boston University, where she works with Joshua Fineberg and is a teaching fellow in electronic music. She was the recipient of a Fulbright Fellowship to Estonia, where she studied with Helena Tulve. Heather graduated from the University of Richmond with degrees in Music Theory /Composition and Cello Performance in 2009, where she studied composition with Benjamin Broening. Working in music and composition has led Heather to work with students from grade 3 to graduate school. She is passionate about helping others explore new modes of creation.



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Recast Fragments, 8'*

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- i.
- ii.
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Ensemble U:

Res, 9'

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The Minutes, 10'

Jüri Reinvere

Ensemble U:

Accretion, 9'

Scott L. Miller

Ensemble U:

Ensemble U:

Tarmo Johannes, flute
Helena Tuuling, clarinet
Merje Roomere, violin
Levi-Danel Mägila, cello
Vambola Krigul, percussion
Taavi Kerikmäe, piano

**Commissioned by Third Practice Electroacoustic Music Festival*

Saturday, November 7, 2015 at 10:00 a.m.
Camp Concert Hall, Booker Hall of Music

CONCERT THREE
featuring Andrea Cheeseman

stringstrung, 6'

Benjamin Wedeking, *guitar*

Sam Wells

Les Crapauds de la Fontaine, 7'*

Andrea Cheeseman, *bass clarinet*

Jennifer Bernard Merkwitz

River Rising, 8'

Lilit Hartunian, *violin*

Kirsten Volness

Ode to Kitchen, 8'

fixed media

Konstantinos Karathanasis

Red Arc/Blue Veil, 10'

Lisa Kaplan, piano, Matthew Duvall, *percussion*

John Luther Adams

somewhere, 7'*

Andrea Cheeseman, *clarinet*

Matthew McCabe

** Commissioned by Third Practice Electroacoustic Music Festival*

PROGRAM NOTES

Sam Wells, *stringstrung*

stringstrung, for guitar and digital media, was commissioned by and is dedicated to my dear friend, Benjamin Wedeking. The digital audio is entirely derived from acoustic guitar samples. The work is loosely inspired by the strings of a guitar.

Jennifer Bernard Merkowitz, *Les Crapauds de la Fontaine (The Toads from the Fountain)*

In the summer of 2008, I lived in Williamsburg, Virginia, in a development called La Fontaine. On the surface, it looked like a quiet, quaint community with a fountain in the middle of a pond. But that summer was not quiet. When the sun went down, the sounds of the creatures outside were astonishingly clamorous, making themselves known even inside the sealed air-conditioned apartments. One evening, I went out to investigate. I found that the frogs and toads were having quite the party! (Later, armed with a guide from the Virginia Department of Game and Inland Fisheries, I identified them as Fowler's Toad, Green Treefrog, and Cope's Gray Treefrog.) As I wandered along the grass, I heard snippets of melodies and polyrhythms that could serve as the accompaniment to a human dance party.

Les Crapauds de la Fontaine was commissioned by the Third Practice Electroacoustic Music Festival. Many thanks go to Benjamin Broening, Andrea Cheeseman, and Andrew Kovaleski for their assistance in bringing the piece to life.

Kirsten Volness, *River Rising*

River Rising is an elegy to those who have lost friends, family, livelihoods, and communities—sometimes an entire existence that can never be recovered—to unexpected tragedy. The hopelessness and horror that tsunamis, hurricanes, floods, earthquakes, war, illness, climate change, and other catastrophic forces may bring seem surreal, having never lived through anything like this firsthand. I wanted to take a moment to reflect on being overwhelmed entirely by situations beyond our control that may only be endured together. Special thanks to Mary Kouyoumdjian for letting me play and sample her beloved Siran.

Konstantinos Karathanasis, *Ode to Kitchen*

Ode to Kitchen is an homage to Neruda's collection of odes. The poet wrote 225 odes on common everyday objects, such as bread, artichokes, his socks, etc., to celebrate life as expressed through myriads of sounds, colors, smells, and emotions. Hundreds of sounds of kitchen objects were classified according to their gestural archetypes and substances, and later processed mainly through the classic tape manipulation techniques. Complex textures were created by reading fast and randomly the contents of folders with similar sounds. The resulting thousands of sound objects were orchestrated with the intention to

create a highly energetic and kaleidoscopic amalgam.

John Luther Adams, *Red Arc/Blue Veil*

Red Arc/Blue Veil (2001) is the first piece in a projected cycle exploring the geometry of time and color—what Kandinsky called “those inner sounds that are the life of the colors.”

As in all of my recent music, I imagine the entire ensemble (piano, percussion, and processed sounds) as a single instrument, and the entire piece as a single complex sonority. The processed sounds are derived directly from the acoustical instruments. In *Red Arc/Blue Veil*, the electronic sounds are layered in tempo relationships of 3, 5 and 7, while the piano and mallet percussion trace a single arc, rising and falling from beginning to end. *Red Arc/Blue Veil* was commissioned and premiered by Ensemble Sirius.

Matthew McCabe, *somewhere*

somewhere is loosely based on the e.e. cummings poem *somewhere i have never travelled*. The piece is not inspired by the text itself, but a reading aloud of that text, which was recorded and used to craft the pitch materials used in the piece. *somewhere* was commissioned by Third Practice Electroacoustic Music Festival and was composed for Andrea Cheeseman.

PERFORMER BIOGRAPHIES

Andrea Cheeseman

See biography under Featured Guest Artists.

Lilit Hartunian

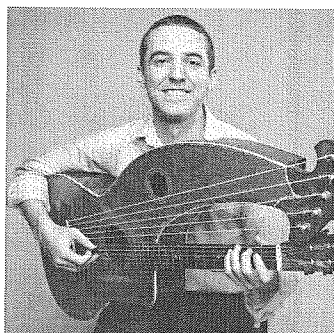
Violinist Lilit Hartunian performs at the forefront of contemporary music innovation in Boston and internationally. Described as “brilliantly rhapsodic” by the *Harvard Crimson*, Lilit is regularly heard on stage premiering works written for her by leading composers, and has appeared as soloist in the SEAMUS, NYCMEF and Open Sound festivals in 2015. She can also be heard performing with contemporary ensembles such as Boston Modern Orchestra Project, Sound Icon, Guerrilla Opera, Boston New Music Initiative, Hub New Music, Transient Canvas, Equilibrium Ensemble, Boston Microtonal Society, and others. She has been invited repeatedly to perform at the Museum of Fine Arts, with projects ranging from solo recitals to orchestral concerts, which culminated in her appointment as Creative Director of a new ensemble-in-residence, Vellumsound, launching there in the fall of 2015. Locally, the *Boston Musical Intelligencer* has praised her “captivating and luxurious tone.” Internationally, she was one of twelve American violinists chosen to attend the 2014 Lucerne



Festival Academy. In addition to her performance career, Lilit enjoys serving on violin and chamber music faculty at The Rivers School Conservatory.

Benjamin Wedeking

Benjamin Wedeking is a multi-instrumentalist, arranger, and educator. Originally from Des Moines, Ben began studying music at the age of 5, and recently completed masters degrees in Violin and Guitar at the Jacobs School of Music at Indiana University. While there, Ben served as an Associate Instructor of guitar and studied with Simin Ganatra, Petar Jankovic, and Ernesto Bitetti. Ben has performed at Electronic Music Midwest, the Electroacoustic Barn Dance, and the 2015 SEAMUS National Conference. More information is available at benwedeking.com



COMPOSER BIOGRAPHIES

Jennifer Bernard Merkowitz

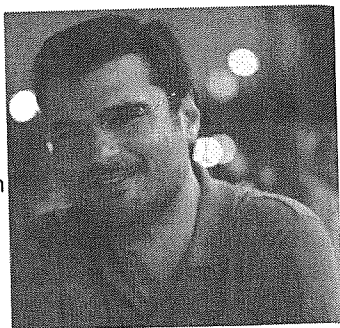
Jennifer Bernard Merkowitz is Associate Professor of Music at Otterbein University in Westerville, Ohio, where she teaches composition, theory, aural skills, and electronic music. Prior teaching appointments include the College of William and Mary in Virginia and Interlochen Arts Camp in Michigan. She received her M.M. and D.M.A. in Composition from the University of Cincinnati College-Conservatory of Music, and she holds a B.A. in Music and a B.S. in Computer Science from the University of Richmond (Class of 2002). She is thrilled to be back at UR for Third Practice, having been a member of the inaugural festival crew in 2001.



Jenny is a composer, pianist, and violist whose diverse inspirations have included liturgical chant, basketball games, and the growth patterns of plants. Her music has been performed in national and international venues such as the National Flute Association Convention, the International Computer Music Conference, and the 60X60 Athena Mix (2011). Recent projects include *And The Dish Ran Away with the Spoon* for percussionist Joseph Van Hassel, which was recently released on Soundset Recordings, and *Brothers and Sisters* for Otterbein University's Concert Choir. You can listen to more of her music at soundcloud.com/jennymerkowitz.

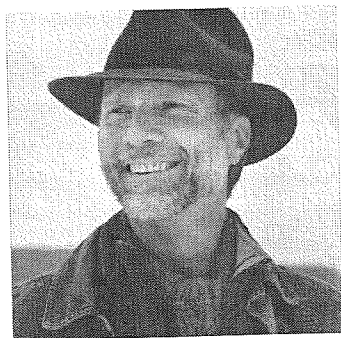
Konstantinos Karathanasis

Konstantinos Karathanasis as an electroacoustic composer draws inspiration from modern poetry, artistic cinema, abstract painting, mysticism, Greek mythology, and the writings of Carl Jung and Joseph Campbell. His compositions have been performed at numerous festivals and received awards in international competitions, including Bourges, Musica Nova, and SEAMUS/ASCAP. Recordings of his music are released by SEAMUS, ICMA, Musica Nova and HELMCA. Konstantinos holds a Ph.D. in Music Composition from the University at Buffalo, and is currently an Associate Professor of Composition & Music Technology at the University of Oklahoma. More info at: 129.15.77.24/oukon/



John Luther Adams

John Luther Adams is a composer whose life and work are deeply rooted in the natural world. Born in 1953, JLA grew up in the South and in the suburbs of New York City. He studied composition with James Tenney at the California Institute of the Arts, where he was in the first graduating class (in 1973). In the mid-1970s he became active in the campaign for the Alaska National Interest Lands Conservation Act, and subsequently served as executive director of the Northern Alaska Environmental Center.

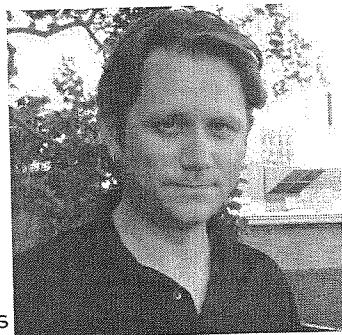


A recipient of the Heinz Award for his contributions to raising environmental awareness, JLA has also been honored with the Nemmers Prize from Northwestern University "for melding the physical and musical worlds into a unique artistic vision that transcends stylistic boundaries." Adams was awarded the 2014 Pulitzer Prize for Music for his symphonic work *Become Ocean*, and a 2015 Grammy Award for "Best Contemporary Classical Composition." *Inuksuit*, his outdoor work for up to 99 percussionists, is regularly performed all over the world.

Adams has served as composer in residence with the Anchorage Symphony, Anchorage Opera, Fairbanks Symphony, Arctic Chamber Orchestra, and the Alaska Public Radio Network. He has taught at Harvard University, the Oberlin Conservatory, Bennington College, and the University of Alaska.

Matthew McCabe

Matthew McCabe teaches audio technology and electroacoustic music at the Schwob School of Music at Columbus State University in Georgia. He also oversees the recording studios and directs



the Popular Music Ensemble, which most recently performed the music of Led Zeppelin. Matt has served as the technical director of Third Practice since its inception, and he loves coming back every year!

Kirsten Volness

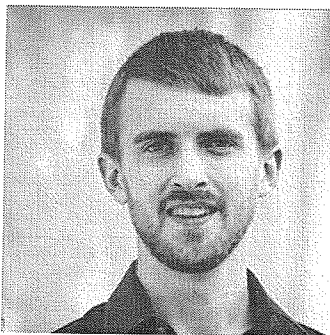
Kirsten Volness is a composer, pianist, and educator who grew up outside a small town in southern Minnesota—a place which fostered in her a keen interest in the outdoors. She has received commissions from the BMI Foundation, ASCAP/SEAMUS, World Future Council Foundation, and the Kansas City Electronic Music and Arts Alliance, writing new works for Hotel Elefant, NOW Ensemble, REDSHIFT Ensemble, Colorado Quartet, Cambridge Philharmonic, and Ann Arbor Symphony Orchestra. A frequent and eager collaborator and performer, she writes songs for EXILKABARETT and Erik Ehn's Tenderloin Opera Company, is a founding member of multimedia performance groups Meridian Project and Awesome Collective, and is an affiliate artist of Sleeping Weazel. She is co-director and pianist of Verdant Vibes new music ensemble and concert series, and plays piano with Hotel Elefant and Hub New Music. She has twice been awarded the Fellowship in Music Composition from the Rhode Island State Council on the Arts. Holding composition degrees from the Universities of Michigan (D.M.A., M.M.) and Minnesota (B.A. summa cum laude), she teaches privately and at the University of Rhode Island. She also serves on the board of directors for the nonprofit Boston New Music Initiative.

kirstenvolness.com



Sam Wells

Samuel Wells is a composer, performer, and music technologist based in New York City. As an advocate for new and exciting music, he actively commissions and performs contemporary works. Sam has performed throughout the United States, as well as in Canada and France. He has also been a guest artist/composer at universities throughout North America, including Western Michigan University, Western University of Ontario, and Northern Arizona University. He has performed electroacoustic works for trumpet and presented his own music at the Chosen Vale International Trumpet Seminar, Electronic Music Midwest, Electroacoustic Barn Dance, NYCMEF, N_SEME, and SEAMUS festivals. Sam and his music have also been featured by the Kansas City Electronic Music and Arts Alliance (KcEMA) and Fulcrum Point Discoveries. Sam is a member of Kludge, an innovative duo with Jon Carbin that explores the possibilities of cello, trumpet, and electronic media. Sam has performed regularly with the Owensboro (KY) Symphony Orchestra, and the Colorado MahlerFest Orchestra. More information and sounds are available at samwellsmusic.com.



Saturday, November 7, 2015 at 2:30 p.m.
Camp Concert Hall, Booker Hall of Music

CONCERT FOUR

featuring eighth blackbird and friends

Hotbird, 9'	Mike Frengel, <i>guitar</i>	Mike Frengel
Rust, 5'	<i>fixed media</i>	Eli Stine
Calena, 5'	Mark Snyder, <i>theremin</i>	Mark Snyder
Iridescence, 8'	<i>fixed media</i>	Linda Antas
Océanes, 10'	<i>video</i>	Jean Piché
Music for Piano with Slow Sweep Pure Wave Oscillators, 17'	Lisa Kaplan, <i>piano</i>	Alvin Lucier
Armor+2, 7'	Michael Maccaferri, <i>clarinet</i>	Joo Won Park

PROGRAM NOTES

Mike Frengel, *Hotbird*

One of the primary concerns in *Hotbird* is for the treatment of electronics as an extension of the live instrument. As with most of my mixed works, the electronics consist of a combination of pre-produced sounds and live processing. What is different about this work is the extent to which the live instrument is technically entwined with the electronics. In particular, I exploit the fact that the electric guitar emits almost no sound acoustically. When fed directly into a computer for live processing before going to the amplifier it becomes possible to turn the dry signal off completely so that all that can be heard is the processed sound. The guitar essentially becomes a controller, with the live and electronic sounds fusing into one inseparable voice.

Eli Stine, *Rust*

The sounds of fluid and metal intermingle in this short acousmatic piece. Ideas of degradation, instability, and destructive transformation are used to inform sonic structures and the processes that act on them.

Mark Snyder, *Calena*

Calena was my first prom date and summer school math partner. She was such a beautiful and kind person, and I always felt so relaxed around her. I created this piece for her. It made me happy to think of the times we shared growing up and of driving Holmes by her house a thousand times a day so he could "accidentally" meet her and ask her out.

When she passed away in November of 2011, I posted our prom picture on Facebook and her Dad commented on it: "Calena's cancer was rare and aggressive. She went to the hospital the day of the Mineral Earthquake (Aug 23) here in VA. There is no known therapy (chemo or radiation) proven for NUT Midline Carcinoma and only about 50 cases have been documented. She was so brave to the end and passed without pain; just like she was running a marathon or playing soccer. I love her so much and will miss her always."
— Calena's Dad

Linda Antas, *Iridescence*

Iridescent (from Latin iris "rainbow"): Displaying a spectrum of luminous colors that shimmer and change due to interference and scattering as the observer's viewing angle changes.

Pearls, beetles, butterflies, cuttlefish and other cephalopods, hummingbirds, bornite, bismuth, soap bubbles, opals, DVDs and oil on wet pavement all exhibit iridescence caused by redirected light. Coloration caused by micro- or nano-structures is referred to as "structural color" and is a common cause of iridescence in the natural world. I was fascinated by the diverse manifestations of iridescence in nature and by the physics of iridescence, which links color and structure. I was also struck by the poetry of it: it is only by looking at

something from different angles that we fully appreciate its beauty and complexity. Iridescence contains textures that shimmer, or that were created with processes that parallel the diverse directions, angles, and fluctuations that produce iridescence.

Jean Piché, *Océanes*

Océanes is part of a continuing series of videomusic works exploring the aesthetic potential of particle based computer generated imagery. Analogous to granular sound processing, particle synthesis allows for the creation and control of complex materials using a large number of very small components. Sound and image coordination does exploit synchresis but aims for an elevated relation based on metaphor and emotional detachment, as if contemplating a field of images from a distant perspective.

The music for *Océanes* is composed by the author utilizing mostly his own music software (Cecilia). All sounds are derived from formant synthesis (FOF), yielding realistic but highly extended vocal and woodwind timbres. No samples or recordings are used. Formant synthesis is similar to granular synthesis and creates sonic matter by accumulating a succession of formantic grains.

Océanes exists as a single screen theatrical version and as a triple-screen installation work.

Alvin Lucier, *Music for Piano with Slow Sweep Pure Wave Oscillators*

In *Music for Piano with Slow Sweep Pure Wave Oscillators* two pure waves slowly sweep up and down the range of four octaves, forming a large irregular diamond shape. As they do so, the pianist plays single tones across the sweeping waves. She has specific notes to play, with suggested timings. She may, however, anticipate or delay a tone thereby changing the beating pattern. If the piano tone sounds before the wave arrives at unison with it, the beating starts fast and slows down. If it sounds after the wave has passed it, it speeds up. If a tone is sounding when the wave reaches unison with it, the beating stops momentarily. *Music for Piano* was written for Aki Takahashi who premiered it on October, 1992, in Yokohama, Japan.

Joo Won Park, *Armor+2*

In *Armor+2*, the interactive computer part acts as an extension of the clarinet. It adds harmony, extends melodic phrase, and creates rhythmic accompaniment that are difficult/impossible for a human accompaniment. The computer part's role is similar to that of a rare enchanted item in a role-playing game.

PERFORMER BIOGRAPHIES

Mike Frengel

See biography under Concert Four Composer Biographies.

Mark Snyder

See biography under Concert Four Composer Biographies.

COMPOSER BIOGRAPHIES

Linda Antas

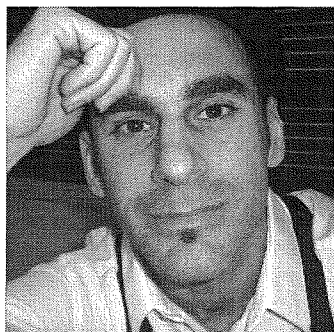
Linda Antas is a composer, arts technologist, flutist, and educator. Her work has been represented on festivals including the International Computer Music Conference (ICMC), the Society for Electroacoustic Music in the United States (SEAMUS), the Città di Udine International Composition Competition (Taukay Edizioni Musicali), the International Symposium on Electronic Art, the Sound and Music Computing Conference, and the Fifth International Congress on Synesthesia: Science and Art. She has been recognized by the Musica Nova International Competition of Electroacoustic Music, the Fulbright Foundation, the Bourges Electroacoustic Composition Competition, and has received commissions from the International Computer Music Association and various internationally-renowned performers.



Her current research involves audiovisual works, real-time signal processing, sonification, and physical computing. Antas teaches music technology, interdisciplinary multimedia courses, and composition at Montana State University and is currently Vice President for Membership of SEAMUS. Her acoustic and electroacoustic works are published on the Ablaze, TauKay, Centaur, EMS, and Media Café labels. In addition to (and sometimes in combination with) musical activities, she spends time in the wilderness and practices Buddhism.

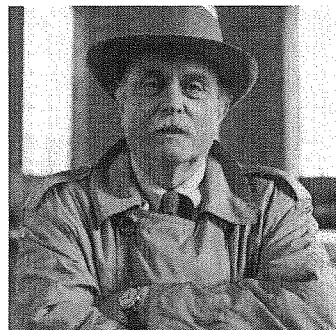
Mike Frengel

Mike Frengel holds B.A., M.A. and Ph.D. degrees in electroacoustic music composition from San Jose State University, Dartmouth College and City University, London, respectively. He has had the great fortune to study with Jon Appleton, Charles Dodge, Larry Polansky, Denis Smalley, Allen Strange, and Christian Wolff. His works have won international prizes and have been included on the *Sonic Circuits VII*, *ICMC'95*, *CDCM Vol.26*, *2000 Luigi Russolo* and *ICMC 2009* compact discs. Mike serves on the faculty of the music departments at Northeastern University and Boston Conservatory, where he teaches courses in music technology and composition. He is currently completing a book on contemporary guitar performance techniques, to be published by Oxford University Press in 2016.



Alvin Lucier

Alvin Lucier was born in 1931 in Nashua, New Hampshire. He was educated in Nashua public and parochial schools, the Portsmouth Abbey School, Yale, and Brandeis and spent two years in Rome on a Fulbright Scholarship. From 1962 to 1970 he taught at Brandeis, where he conducted the Brandeis University Chamber Chorus, which devoted much of its time to the performance of new music. In 1966, along with Robert Ashley, David Behrman and Gordon Mumma, Lucier founded the Sonic Arts Union, for whose concerts he developed numerous live electronic works, exploring echolocation, brain waves, room acoustics and the visual representation of sound. From 1968 to 2011 he taught at Wesleyan University where he was John Spencer Camp Professor of Music.



His recent works include a series of installations and works for solo instruments, chamber ensembles, and orchestra in which rhythmic patterns and related spatial phenomena are created by close tunings. In 2013 Mr. Lucier was the guest composer at the Tectonics Festival in Glasgow, the Ultima Festival, Oslo and gave a portrait concert at the Louvre, Paris, with cellist Charles Curtis. Recent events in 2014 include three evenings of Lucier's works presented by the International Contemporary Ensemble, in Chicago; two concerts at Roulette, performed by the Callithumpian Consort, as well several concerts at The Tectonics Festival, Reykjavik, Iceland. In October 2014 Lucier was honored by a three-day festival of his works at the Stedelijk Museum, Amsterdam.

Alvin Lucier was awarded the Lifetime Achievement Award by the Society for Electro-Acoustic Music in the United States and received an Honorary Doctorate of Arts from the University of Plymouth, England. In November 2011 Wesleyan University celebrated Alvin Lucier's retirement with a three-day festival of his works.

Joo Won Park

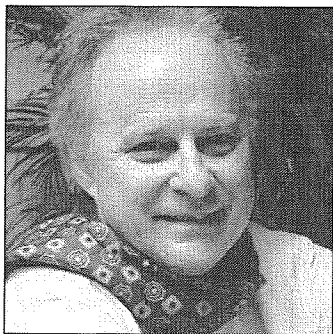
Joo Won Park (b.1980) wants to make everyday sound beautiful and strange so that everyday becomes beautiful and strange. He performs live with toys, consumer electronics, kitchenware, vegetables, and other non-musical objects by digitally processing their sounds. He also makes pieces with field recordings, sine waves, and any other sources that he can record or synthesize. Joo Won draws inspirations from Florida swamps, Philadelphia skyscrapers, his two sons, and other soundscapes surrounding him. He has studied at Berklee College of Music and the University of Florida, and currently serves as a Visiting Assistant Professor of Computer Music at the Oberlin Conservatory. Joo Won's music and writings



are available on ICMC DVD, Spectrum Press, MIT Press, PARMA, Visceral Media, MCSD, SEAMUS CD Series, and No Remixes labels.

Jean Piché

Jean Piché (1951) is a composer who has developed into a video artist over the past few years. His practice meshes moving images and music in a new hybrid form he calls videomusic. In his beginnings as an electroacoustic composer in the 1970s, he was one of the very first Canadians to employ the then emerging digital audio technologies. He has produced works in every genre of electroacoustics for mixed and acousmatic to live-electronics. His work aims for poetic expression beyond any sort of formalism. The work has been alternately described as confounding, colorful and virtuosistic.

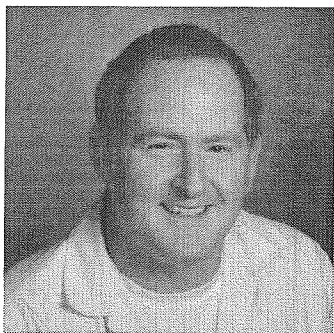


He has contributed to the presence and development of Canadian music here and abroad while working at the Canada Council where he defended the legitimacy of many alternative contemporary music practices. This inclusivist approach was highlighted when he directed the Montréal Musiques Actuelle – New Music America festival in 1990.

As a teacher at the Université de Montréal since the late 1980s, he has nurtured a number of young composers into diverse careers in new media and music. He keeps a hand in software development and some of his programs, notably Cecilia, are used by composers the world over.

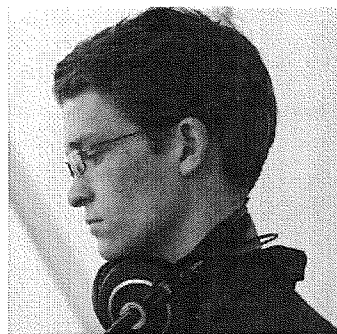
Mark Snyder

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 to 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, a 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).



Eli Stine

Eli Stine is a composer, programmer, and media designer currently studying as a Jefferson Fellow in the Composition and Computer Technologies Ph.D. program at University of Virginia. Stine is a graduate of Oberlin College and Conservatory with degrees in Technology In Music And Related Arts and composition from the conservatory, and computer science from the college. Winner of the 2011 undergraduate award from the Society for Electro-Acoustic Music in the United States,



Stine's artistic output includes electroacoustic and acoustic music, and frequently incorporates multimedia technologies and collaboration, seeking to explore the intersections between performed and computer-generated art. Performances include SEAMUS conferences, International Computer Music Conferences, the Conference on New Interfaces for Musical Expression, Third Practice and Threshold festivals, New York City Electroacoustic Music Festival, Electroacoustic Barn Dance, and 60x60 at the International Sound Art Festival Berlin. Most recently Eli's piece *Ring / Axle / Gear* was selected for inclusion on the 2015 International Computer Music Conference's annual DVD, representing the best computer music of 2015. More information and work can be found at elistine.com.

Saturday, November 7, 2015 at 7:30 p.m.
Camp Concert Hall, Booker Hall of Music

CONCERT FIVE

featuring eighth blackbird and Dana Jessen

An Excerpt from Ulysses in 3, 5' Nathalie Joachim
Nathalie Joachim, *flute*

Momentary Expanse, 5' Tristan Perich
Matthew Duvall, *vibraphone*

Transference, 6' Eli Stine
Eli Stine, *interactive audio and video*

of an implacable subtraction, 8' Paula Matthusen
Dana Jessen, *bassoon*

How to Speak Dinosaur: Courtship, 7' Courtney Brown
Courtney Brown, *hadrosaur skull instrument (Rawr!)*, David Earll, *tuba*

On a cup of tea, 3' Konstantinos Karathanasis
fixed media

Fireflies in Winter, 10' Peter V. Swendsen
Dana Jessen, *bassoon*

Petits Artéfacts, 15' Florent Ghys
i. Game
ii. Factory
iii. Family
iv. Cuisine
v. Information
vi. Flowers

Nicholas Photinos, *cello*

eighth blackbird

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

PROGRAM NOTES

Nathalie Joachim, *An Excerpt from Ulysses in 3*

Ulysses in 3 was commissioned and premiered in 2015 as part of Park Avenue Armory's *Under Construction Series*, in collaboration with jazz drummer and director Ulysses Owens, Jr. The piece is inspired by James Joyce's *Ulysses*, as well as the work of choreographer Ulysses Dove. This excerpt originally accompanied choreography by Chanel DaSilva, and draws upon the primal nature exuded by characters in Joyce's novel and represented by much of Dove's work.

Tristan Perich, *Momentary Expanse*

I am interested in the threshold between the abstract world of computation and the physical world around us. My compositions for acoustic instruments with 1-bit electronic music explore a sonic and conceptual space I began exploring with *1-Bit Music* in 2004: the foundations of electronic sound. The simplest electronic tones can be created by sending on and off pulses of electricity to a speaker, effecting an oscillation at the desired pitch. These pulses are represented digitally in binary as 1-bit information, where a 1 or 0 signifies the corresponding electrical state. When working with 1-bit waveforms, data is equivalent to sound; no higher-level translation is needed. The 1-bit tones are generated by microchips that I program, which become instruments in these duets between human musicians and code. Here the most basic method of electronic sound production couples with similarly basic methods of acoustic sound production in classical instruments: vibrating strings, resonating wind chambers, oscillating percussive objects, etc. While 1-bit sound is also the palette of aggressive electric alarm clocks, I find its primitive timbre inspiringly fresh and mysteriously organic when combined with these traditional instruments. These works are about these relationships between simple sonic systems and the point found at their intersection.

Eli Stine, *Transference*

Transference explores the ways in which gesture can be transferred between different mediums. Motion is analyzed and used to generate sound, which is in turn analyzed to generate video. What is lost during this transference of gesture? What is gained?

Paula Matthusen, *of an implacable subtraction*

The idea of working with self-imposed constraints as a creative strategy has often been appealing to me, especially as the technologies enabling sonic transformation have become increasingly flexible and available. *of an implacable subtraction* grew out of a series of improvisations with Dana Jessen (during a residency at CMMAS), whose seemingly limitless range of extended techniques for the bassoon similarly enables numerous worlds of timbral possibility. Through the course of collaboration, the piece, or now pieces, evolved into three distinct incarnations — one purely improvisatory, another exploring the resonances of the instrument and the room through feedback

and live-sampling, and the final existing purely as a piece for fixed media and bassoon. The title is drawn from Julio Cortázar's landmark work, *Hopscotch*. The piece does not so much follow the structure or thematic content of the book, but moreover engages with the idea of defining various points of focus at the expense of others.

Courtney Brown, *How to Speak Dinosaur: Courtship*

How to Speak Dinosaur: Courtship is an exploration of extinct Cretaceous sounds, playing with our conceptions of dinosaurs and the long distant past. This work proposes a hypothetical meeting between dinosaur and tuba: romantic hijinks ensue. The hadrosaur skull instrument performer gives voice to an extinct *Corythosaurus* by blowing into the larynx of a long extinct dinosaur, thereby giving voice to the lambeosaurine hadrosaur *Corythosaurus*. Hadrosaurs are duck-billed dinosaurs known for their large head crests, hypothesized to be resonators for vocal calls. This skull was fabricated from CT scans of a subadult *Corythosaurus* with models provided by Lawrence Witmer, Ohio University. The hadrosaur skull instrument was made in collaboration with Sharif Razzaque. We would also like to acknowledge Carlo Sammarco, who modeled and 3D printed the nasal passages for the first prototype, as well as Garth Paine, Brent Brimhall, Lawrence Witmer Gordon Bergfors, Sallye Coyle for their assistance and guidance, and the ASU GPSA for supporting this project.

This work is dedicated to David Earll, who premiered this work, and also worked with me in developing tuba sounds.

Konstantinos Karathanasis, *On a cup of tea*

The main inspiration and point of departure of this miniature is tea, which plays an important role in Japanese and British cultures. The form of this piece has been influenced by the three-versed structure of Haiku poems. In addition, the piece features two contrasting pictures/states of mind/moods, as haikus usually do, by moving between soundscape reality and acousmatic abstraction. All the sounds in the acousmatic section derive from porcelain cups and saucers processed in various degrees. *On a cup of tea* will appear on the *SEAMUS Miniatures 2015* electronic CD. Lastly, I would like to thank my good friend, Robin Noad, for lending me his beautiful voice.

Peter V. Swendsen, *Fireflies in Winter*

Many of my recent compositions focus on the experience of a particular place at a particular time. *Fireflies in Winter*, composed in close collaboration with Dana Jessen, instead collides and layers a diverse set of environments, in which the bassoon moves or sometimes lingers. The field recordings that form the basis of the piece come from a wide range of seasons and locations, including Seattle, Oberlin, Prague, and Bodø, Norway.

Florent Ghys, *Petits Artéfacts*

Petits Artéfacts is a piece for solo cello, electronics, and video composed in

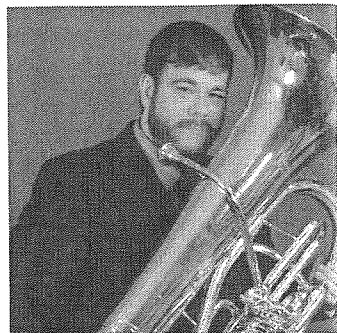
2015 for Nick Photinos. The work is in 6 short movements lasting around 15 minutes. Each movement uses a different way to interact with the video:

1. Game - video game Pong
 2. Factory - solo based on math
 3. Family - random vacation footage
 4. Cuisine - real-time video effect with cooking recipes
 5. Information - Iranian weather report
 6. Flowers
-

PERFORMER BIOGRAPHIES

David Earll

Dr. David Earll is a Willson Tuba Artist and teaches Tuba, Euphonium, and Trombone at the University of Wisconsin-Platteville. David currently plays with the vibrant UW-Platteville faculty chamber group Ensemble Nouveau and has also performed with the Dubuque Symphony Orchestra, the University of South Dakota Faculty Brass Quintet, and the Boston-based Nautilus Brass Quintet. David completed his Doctorate of Musical Arts in Tuba Performance at Arizona State University under the tutelage of Dr. Deanna Swoboda. He also holds a Master of Music in Tuba Performance from Arizona State University, where he served as a Teaching Assistant for Professor Sam Pilafian, and a Bachelor of Music in Music Performance at the University of South Dakota. David has often served as a guest artist, performer, clinician, and lecturer both throughout the United States and internationally. Dr. Earll recently performed a solo tuba recital tour in The Netherlands, Germany, Austria, and Switzerland during November of 2014 and performed as a soloist and clinician in Hong Kong in March of 2013. David performs exclusively on the Willson 3200 F Tuba and the Willson 3050 CC Tuba. For more information please visit David's website at daveidearll.com.



Dana Jessen

See biography under Guest Artists.

COMPOSER BIOGRAPHIES

Courtney Brown

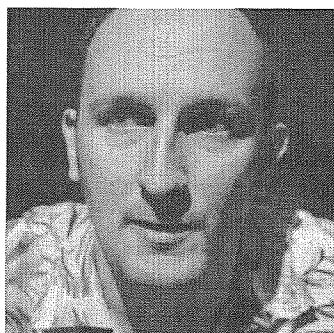
Courtney Brown is an interactive sound artist and researcher. A former Fulbright Fellow, she developed interactive Argentine tango during her residency in Buenos Aires, Argentina. This on-going project gives dancers agency over music, their movements driving real-time musical composition within a social dance context. Through the physical act of creating sound, her

works are a catalyst for investigating and altering embodied experience. Her continuing project, *Rawr! A Study in Sonic Skulls*, the recipient of a 2015 Prix Ars Electronica Honorable Mention, allows gallery visitors and musical performers to give voice to an extinct lambeosaurine hadrosaur. Users know the dinosaur through the controlled exhalation of their breath, how the compression of the lungs leads to a roar or a whisper. Her work, *Every Night I Lose Control*, a solo cabaret act of interactive works designed for inevitable performer failure and loss of musical agency, explores fractured states of embodiment, bodily limitations, and the aesthetics of losing control. Mirroring the intimate relationship between musician and instrument, her use of musical interface demands vulnerability of the part of the participant or performer. She is a doctoral candidate in Digital Media and Performance at Arizona State University, and a graduate of Dartmouth's Electroacoustic Master's Program. courtney-brown.net



Florent Ghys

Florent Ghys is a composer and double bass player from Bordeaux, France, based in Princeton, NJ. His music has been described as "thrilling breed of post-minimal chamber music" (*Time Out NYC*) and "highly contrapuntal showcasing intelligent multi-tracking and inventive use of sampled speech" (*WQXR*). Journalist John Schaefer says: "Composer and bassist Florent Ghys writes pieces that blend elements of minimalism, pop music and a dose of extravagant wit."

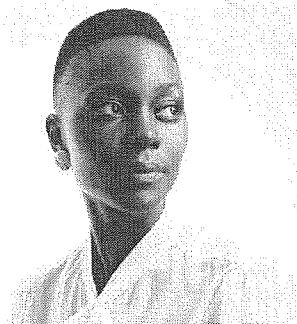


He has been commissioned by ensembles and musicians such as the Bang on a Can All-Stars, Jack Quartet, Cadillac Moon Ensemble, So Percussion, Wild Rumpus, Dither quartet, Nicholas Photinos, Vicky Chow, and Kathleen Supove. His music has been performed at the Lincoln Center, B.A.M., Barbican Center, M.I.T., Sydney Opera House, San Martin Theater in Buenos Aires, and Muziekgebouw in Amsterdam.

Florent holds a "Maîtrise" from the university of Bordeaux in Ethnomusicology with a focus on Egyptian music, a "Diplôme d'Études Musicales" from the conservatoire of Saint-Maur-des-Fossés and the conservatoire of Bordeaux majoring in Double Bass Performance, and a M.M. in Music Theory and Composition from New York University Steinhardt. Florent is currently a graduate student in music composition in Princeton University.

Nathalie Joachim

Recognized for her versatile and innovative performing and composing, Nathalie Joachim has become a notable figure in the international music community. She is hailed by critics for creating “a unique blend of classical music, hip-hop, electronic programming and soulful vocals reminiscent of neo-R&B stars like Erykah Badu” (*The Wall Street Journal*). Ms. Joachim is co-founder of the critically acclaimed urban art pop duo, Flutronicx, known for bringing their ingenious stagecraft and technical prowess to stages worldwide. Additionally, she is the new flutist of Chicago’s three-time Grammy winning contemporary chamber ensemble, eighth blackbird. Other performance experience consists of an impressive range including Miguel Zenón, Vampire Weekend, the International Contemporary Ensemble, Richard Reed Parry, and Dan Deacon.



Ms. Joachim has served as a faculty member at The Juilliard School’s Music Advancement Program (MAP) and is regularly engaged by elite educational institutions nationwide. 2015-16 projects include commissions from Helen Simoneau Danse, Park Avenue Armory’s Under Construction Series and acclaimed cellist Amanda Gookin, as well as the release of *City of Breath*, a new Flutronicx EP. Nathalie is an official Burkart Flutes & Piccolos artist, and is signed to Village Again records in Japan. She received her training in flute performance, audio production and sound design at The Juilliard School and The New School.

Konstantinos Karathanasis

See biography under Concert Three Composer Biographies.

Paula Matthusen

Paula Matthusen is a composer who writes both electroacoustic and acoustic music and realizes sound installations. In addition to writing for a variety of different ensembles, she also collaborates with choreographers and theater companies. She has written for diverse instrumentations, such as *run-on sentence of the pavement* for piano, ping-pong balls, and electronics, which Alex Ross of *The New Yorker* noted as being “entrancing.” Her work often considers discrepancies in musical space—real, imagined, and remembered. Her music has been performed by Dither Electric Guitar Quartet, Mantra Percussion, the Bang On A Can All-Stars, Brooklyn Rider, the Estonian National Ballet, orchest de ereprijs, the Glass Farm Ensemble, the Scharoun Ensemble, James



Moore, Wil Smith, Terri Hron, Kathryn Woodard, Todd Reynolds, Kathleen Supové, Margaret Lancaster, Dana Jessen, Nina de Heney, Terri Hron, Dana Jessen and Jody Redhage. Awards include the Walter Hinrichsen Award from the American Academy of Arts and Letters, a Fulbright Grant, two ASCAP Morton Gould Young Composers' Awards, the MacCracken and Langley Ryan Fellowship, and the 2014 - 2015 Elliott Carter Romé Prize. Matthusen is currently Assistant Professor of Music at Wesleyan University.

Tristan Perich

Tristan Perich's (New York) work is inspired by the aesthetic simplicity of math, physics and code.

The *WIRE Magazine* describes his compositions as "an austere meeting of electronic and organic."

1-Bit Music, his 2004 release, was the first album ever released as a microchip, programmed to

synthesize his electronic composition live. His latest circuit album, *1-Bit Symphony* (Cantaloupe,

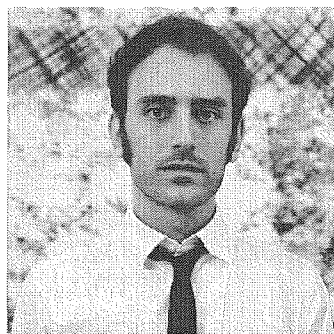
2010) has received critical acclaim, called

"sublime" (*New York Press*), and the *Wall Street*

Journal said "its oscillations have an intense, hypnotic force and a surprising emotional depth."

His award-winning work coupling 1-bit electronics with

traditional forms in both music (*Active Field, Observations*) and visual art (*Machine Drawings, Microtonal Wall*) has been presented around the world, from Sonar and Ars Electronica to the Whitney Museum and bitforms gallery.



Eli Stine

See biography under Concert Four Composer Biographies.

Peter V. Swendsen

Peter V. Swendsen (swendsen.net) is interested in creating a sense of place for performers and

listeners, often by using field recordings and

real-world processes in music that combines

acoustic instruments with electronics. Several

such pieces are featured on his recent CD,

Allusions to Seasons and Weather. A professor at

the Oberlin Conservatory of Music, Swendsen has

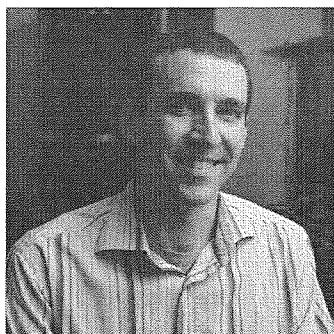
also created over forty scores for dance, including

recent collaborations with David Shimotakahara

at Ground Works Dance Theater in Cleveland and

Amy Miller at Gibney Dance in New York City. *Fireflies in Winter* is his second

project with long-time friend and collaborator, Dana Jessen.



NOTES

