



**Third Practice
Electroacoustic Music Festival**



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WELCOME

Welcome to the 2014 Third Practice Electroacoustic Music Festival at the University of Richmond. Now in its fourteenth year, the festival continues to present a wide variety of music with technology; this year's festival includes works for traditional instruments, no-input mixer, pipa, fixed media, live electronics, and motion sensors. We are delighted to present eighth blackbird as ensemble-in-residence and special guests Duo Klang, violinist Sarah Plum, and flutist Jane Rigler.

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, the Dean of Arts and Sciences 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 this year while I am on sabbatical. Chris has been an important part of the festival every year since his sophomore year. 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 fourteenth year with the festival. It has been a pleasure to see them continue to grow over the years as composers, teachers, and now colleagues.

—Benjamin Broening, Artistic Director

THIRD PRACTICE STAFF

BENJAMIN BROENING
Artistic Director

CHRISTOPHER CHANDLER
Director

MATTHEW MCCABE
Technical Director

JOO WON PARK
EVAN WILBER
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 Design

JAN STEFANSKI
Interactive Projections

NICOLAS DORESTE
ESTELLE OU
ISABELLA PEZZULO
Technical Assistants

SCHEDULE OVERVIEW

FRIDAY, NOVEMBER 7, 2014

- 2:30 pm Concert One, Camp Concert Hall
Music of Broening, Kasprzyk, McCabe, Lyon, Park, Smith,
and Stebbins
- 7:30 pm Concert Two, Camp Concert Hall
Featuring eighth blackbird and Jane Rigler
Music of Beglarian, Chandler, Choi, Rigler, JacobTV, and Wright

SATURDAY, NOVEMBER 8, 2014

- 2:30pm Concert Three, Camp Concert Hall
Featuring Duo Klang, Sarah Plum, and Jane Rigler
Music of Ciufu, Flaherty, Herriott, Snyder, Trapani, and Vidiksis
- 7:30pm Concert Four, Camp Concert Hall
Featuring Duo Klang, Sarah Plum, and Jane Rigler
Music of Hoffman, Kuehn, Moe, Nichols, Rigler, and Young

Tickets are not required for Third Practice events.

ENSEMBLE-IN-RESIDENCE



eighth blackbird

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

eighth blackbird \ˈātth ˈblak-,bərd\ slang (orig. and chiefly U.S.).

1. verb. to act with commitment and virtuosity; to zap, zip, sock
2. adjective. having fearless (yet irreverent) qualities.
3. noun. a flock of songbirds, common in urban areas since 1996.

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

Colombine’s Paradise Theatre is eighth blackbird’s new staged, memorized production hailed as a “tour de force” by *The Washington Post*. Composer Amy Beth Kirsten challenges the sextet to play, speak, sing, whisper, growl and mime, breathing life into this tale of dream and delusion. The season kicks off with a performance at Chicago’s Museum of Contemporary Art followed by a season-opening performance at The Miller Theater in New York.

The 2014/15 season’s acoustic program, *Still in Motion*, features new works by The National’s Bryce Dessner (the folk-inspired *Murder Ballades*), Lee Hyla, Sean Griffin and rising star Gabriella Smith. eighth blackbird brings this show to Pennsylvania, Michigan, New York, Washington, and sunny Hawaii.

Other highlights include the premiere of *Hand Eye*, a new work for eighth blackbird by the superstar composer collective Sleeping Giant, our debut at Brooklyn Academy of Music in collaboration with LA Dance Project, and a New Orleans-inspired romp with special guest singer-songwriter-accordionist Michael Ward-Bergeman at Symphony Space in New York. To top it off, the group will conduct guest residencies at the New England Conservatory of Music in Boston and a multi-visit residency at the Interlochen Center for the Arts.

eighth blackbird holds ongoing Ensemble in Residence positions at the Curtis Institute of Music, University of Richmond, and University of Chicago. A decade-long relationship with Chicago’s Cedille Records has produced six acclaimed recordings. The ensemble has won three Grammy Awards, for the recordings *strange imaginary animals*, *Lonely Motel: Music from Slide* and *Meanwhile*.

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

eighth blackbird is ensemble in residence with Contempo.

- **Michael Maccaferri** is a Rico Performing Artist and Clinician.
- **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 ARTISTS

DUO KLANG

Duo Klang is dedicated to expanding the sonic possibilities of the multiple keyboard concert, often employing live electronics, tape, toy pianos, and whatever else is handy in their programs. Their repertoire ranges from icons of the genre to newly composed works crafted specifically for their unusual and special resources.

In addition to their thriving solo and chamber careers, Genevieve and Aron are also music educators in Southern California: Genevieve is professor of music at Pomona College, while Aron teaches music technology, theory, and piano and the University of Southern California (USC), Pomona College, and Chapman University.

ARON KALLAY

Grammy® nominated pianist Aron Kallay's playing has been called "exquisite...every sound sounded considered, alive, worthy of our wonder" (*LA Times*). "Perhaps Los Angeles' most versatile keyboardist," (*LaOpus*) Aron has been praised as possessing "that special blend of intellect, emotion, and overt physicality that makes even the thorniest scores simply leap from the page into the listeners laps." (KPFFK) Aron's performances often integrate technology, video, and alternate tunings; *Fanfare* magazine described him as "a multiple threat: a great pianist, brainy tech wizard, and visionary promoter of a new musical practice."



Aron has performed throughout the United States and abroad and is a fixture on the Los Angeles new-music scene. He is the co-founder and board president of People Inside Electronics (PIE), a concert series dedicated to classical electroacoustic music, the managing director of MicroFest, Los Angeles' annual festival of microtonal music, and the co-director of the underground new-music concert series Tuesdays@MONK Space. He is also the co-director of MicroFest Records, whose first release, *John Cage: The Ten Thousand Things*, was nominated for a Grammy® award for Best Chamber Music Performance. Aron has upcoming recordings on MicroFest, Cold Blue, and Populist records. In addition to his solo work, Aron is currently a member of the Pierrot + percussion ensemble Brightwork newmusic, the Varied Trio, and the Ray-Kallay Duo. He is on the faculty of the University of Southern California and Chapman University.

GENEVIEVE FEIWEN LEE

A versatile performer of music spanning five centuries, Genevieve Feiwen Lee has thrilled audiences on the piano, harpsichord, toy piano, keyboard, and electronics. She enjoys finding music that challenges her to go outside of her comfort zone to sing, speak, act, and play many new instruments. Her lively and insightful comments introducing each piece connect her directly with the audience. She has given solo piano recitals at Merkin Concert Hall, NY, and the Salle Gaveau in Paris. Since her first engagement with the York Symphony at the age of twelve, she has appeared with the São Paulo State Symphony Orchestra, Brazil, the Vrazta State Philharmonic, Bulgaria, and The Orchestra of Northern New York. Her concerts in Changsha, China, were broadcast by Hunan State Television, and her performance from the Spiegelzaal at the Concertgebouw in Amsterdam was broadcast on live radio (AVRO).



Ms. Lee has premiered and commissioned numerous works. For Innova, she recorded Kurt Rohde's ONE for speaking pianist. On Albany, she appears on three recordings: a solo piano CD, *Elements*, featuring works by Tom Flaherty and Philippe Bodin; *Looking for Answers*, with chamber music by Flaherty; and *An American Collage* with mezzo-soprano D'Anna Fortunato. In the Los Angeles area, Ms. Lee has been a guest performer with XTET, Southwest Chamber Music, and Jacaranda. As a founding member of the Mojave Trio, she plays regularly on the "Sundays Live" concerts at the Los Angeles County Museum of Art. She is also a member of the Garth Newel Piano Quartet, who recently performed in Carnegie Hall. She has appeared regularly in chamber music festivals at the Garth Newel Music Center, Virginia, and Incontri di Canna, Italy. Ms. Lee received her degrees from the Peabody Institute, École Normale de Musique de Paris, and the Yale School of Music, where she studied with Boris Berman. Ms. Lee has taught at Yale, Bucknell University, and SUNY-Potsdam. Having joined the Pomona College faculty in 1994, she is the first recipient of the Everett S. Olive Professorship, endowed by Yuk Mei Shim '50.

SARAH PLUM

Sarah Plum began her performing career by winning first prize at the International Stulberg Competition in 1984. Her performances have been praised as "consistently stunning with works that demanded conventional virtuosity but also great skill in unconventional techniques" (*Third Coast Journal*) and "extraordinary, meaningful and magnificent music" (*Berlin Tageszeitung*).

As a new music specialist, Plum has performed worldwide at festivals and venues such as Ars Musica (Brussels), Cite de Musique (Paris), Ankunft:Neue Musik (Berlin), Unruly Music (Milwaukee) Spectrum (New York) and The Luzern Festival among others as a soloist and with noted ensembles. In the past three years alone, Plum has commissioned Sidney Corbett, Christopher Adler, Laurie Schwartz, Mari Kimura, Sidney Boquiren, Mari Takano, Charles Nichols and Jeff Herriot to write pieces for her. Plum's collaborations with composers has led to projects such as her CD *Absconditus*, music of Sidney Corbett for violin, which was called "A gem" by the *American Record Guide*. Recently, Plum recorded a violin concerto written for her by Christopher Adler with San Diego New Music and conductor Nicholas Deyoe. Her recording of the music of Bartók for violin and piano with Timothy Lovelace will be released in early 2015 on the Bluegriffin label.



JANE RIGLER

Flutist, composer, producer and educator Jane Rigler (Assistant Professor of Music at the University of Colorado, Colorado Springs) has performed nationally and internationally as a soloist and in ensembles in contemporary music festivals premiering new works and compositions, some written especially for her. She has been granted numerous awards and residencies nation-wide for her works that center on community building, stretching the boundaries of musical performance and audience interaction. Through her compositions and her manual *The Vocalization of the Flute* she has become known for innovations in flute performance, techniques and innovative musical vocabulary. Rigler's works range from solo acoustic pieces to multi-disciplinary interactive electronic ensemble works. Her electroacoustic pieces focus on concepts that deal with connections between language, the body, space, natural world relations, and the environment. Deeply committed to collaboration, in 2009–2010, Jane received the Japan United States Friendship Commission Fellowship and has since returned to Japan several times to premiere her sound installations and performance projects. Her website contains more info about her experiences in Japan, Spain, New York and other places. (janerigler.com)



INSTALLATION

Twenty Voices

20 CALIFONE TAPE DECKS, 20 CASSETTE LOOPS

Erik DeLuca

In *Twenty Voices*, old Califone tape decks play handmade cassette loops of a chord. Over the course of Third Practice 2014, the players slowly lose battery life, the system decays, and eventually dies. This sound installation, among many things, explores the fragility of old record technology, "voice," and remembrance.

Erik DeLuca is a composer, sound artist, and scholar of sound who has lectured, performed, and exhibited at such places as MASS MoCA, Society for Ethnomusicology, June in Buffalo, Bang on a Can Summer Music Festival, Art Basel Miami, Issue Project Room, Atlantic Center for the Arts, Society for Electroacoustic Music, and the International Computer Music Conference. As an Artist-in-Residence and "social science" researcher in the National Park system he has taken to fieldwork-esque, experiential modes of making. His music has been played by Ensemble Signal, Talujan, Dither, and the Fairbanks Summer Arts Festival Orchestra. In 2009, he released the album *[in]* on everglade records with forewords by Alvin Lucier and David Dunn. He performs songs in the band DEN, and collaborates with the movement collective, the Movement Party. During the spring of 2015, Erik will travel the world teaching courses on the global soundscape and popular music cultures with Semester at Sea.

Friday, November 7, 2014 at 2:30 p.m.
Camp Concert Hall, Booker Hall of Music

Concert One: **THOSE WE HOLD DEAR**

14 years, 8'		Matthew McCabe
	Timothy Munro, <i>flute</i> , Michael Maccaferri, <i>clarinet</i> , Yvonne Lam, <i>violin</i> , Nicholas Photinos, <i>cello</i>	
minim, 8'		Heather Stebbins
	fixed media	
Receding Hairline, 7'		Joo Won Park
	Joo Won Park, <i>no-input mixer</i> , <i>electromagnetic pickup</i> , and <i>synthesizer</i>	
Sustaining the Silence, 5'		J. Andrew Smith
	fixed media	
Chugach, 8'		C. R. Kasprzyk
	Matt Gray, <i>horn</i>	
Spaced Images with Noise and Lines, 9'		Eric Lyon
	fixed media	
Twilight Shift, 7'		Benjamin Broening
	Jane Rigler, <i>flute</i>	

PROGRAM NOTES

HEATHER STEBBINS, *minim*

I recently began going through old files and recordings from early projects and happily discovered that many of the sounds captivated me in both new and nostalgic ways. I felt as if I was excavating bits of my compositional past that revealed how I have thought about sound and also explained current habits. *minim* is a way of revisiting this past. All of the samples used are from various projects, but have been processed in new ways to reflect my current musical language.

JOO WON PARK, *Receding Hairline*

I recently noticed that I have much less hair than a few years ago. I am not sad about it, but I thought I should make a piece about it. I used no-input mixer, electromagnetic pickup, analog synthesizer, and a secret toy cat for the piece. This is a first electronic music piece that I composed without a computer.

J. ANDREW SMITH, *Sustaining the Silence*

This piece explores the sounds that can come from the practice rooms and the sustained silence of those lonely, early morning practice sessions when the sun has not yet risen and silence overwhelms all.

C. R. KASPRYZK, *Chugach*

Chugach creates a surreal, hyper-real environment to explore the inherent musical qualities of a physical space. Amid the rich Yup'ik culture and along the old Iditarod Trail, the sounds heard come primarily from within the Chugach National Forest (Alaska). Captured well after midnight, next to a rustic log cabin by Eagle River, the sun had barely set. The horn soloist exaggerates and interacts with rhythms, harmonies, and gestures of this environment – one in which typical perception of dichotomy (e.g. night and day) is blurred. Listening in a place where human presence is scarce, such fabricated perception becomes as apparent as the impact one has from their very presence. Special thanks is due to the EcoSono Institute for making these recordings possible. The work was commissioned by Andrew Pelletier.

ERIC LYON, *Spaced Images with Noise and Lines*

Spaced Images with Noise and Lines (2011) was composed for the Spatial Music Collective, and premiered at the Joinery in Dublin. The work employs an image-to-spatialization algorithm I developed in collaboration with Shawn Greenlee. An image is read as a sequence of lines from top to bottom. Each pixel in a line corresponds to a virtual location on the perimeter of an eight-channel speaker array. The image data is scanned line by line, activating the spatial distribution algorithm.

The spatial images were created by the composer using the freeware image program GIMP. Image processing filters modulate the audio spatial effects. Since each pixel is interpreted as an amplitude to be applied to a sound, the spatial algorithm is tightly coupled to the sound-generation process as well as spatial diffusion.

BENJAMIN BROENING, *Twilight Shift*

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

PERFORMER BIOGRAPHIES

MATT GRAY

Originally from Virginia Beach, Matt Gray lives in Washington, D.C. and performs as a freelance horn player, pianist, and composer. After receiving his bachelor's degree in horn performance and music education from the Eastman School of Music Matt joined the University of Maryland Fellowship Wind Quintet program for his graduate studies. Matt has performed as horn player and pianist with such groups as eighth blackbird, the Orpheus Ensemble, Windscape, the National Orchestral Institute, and Carnegie Hall's 21st-Century American Contemporary Music Ensemble led by John Adams and David Robertson. Matt is an active teacher in the D.C. metro area and also works with Carnegie Hall's National Youth Orchestra of the United States as a Resident Assistant. His major teachers are Peter Kurau, Greg Miller, and Jim Ross.

JOO WON PARK

See biography under Concert One Composer Biographies.

JANE RIGLER

See biography under Featured Artists.

COMPOSER BIOGRAPHIES

BENJAMIN BROENING

Benjamin Broening's music couples his interest in the expressive power of sound with a sense of line derived from his background as a singer. His orchestral, choral, chamber and electroacoustic music has been performed in Australia, China, Hong Kong, Japan, Singapore, South Korea, England, Estonia, France, Germany, Ireland, Italy, the Netherlands, Poland, Romania, Scotland, Slovenia, Ukraine, Canada and across the United States. Recent works include a piece for flute and electronics for Camilla Hoytenga, a clarinet concerto for Richard Hawkins, a multi-movement work for Zeitgeist, two works for clarinet and electronics for Arthur Campbell, choral/instrumental works for the Choral Arts Society of Philadelphia and the James River Singers, as well pieces for pianist Daniel Koppelman and members of eighth blackbird.



A recipient of a Guggenheim, Howard and Fulbright Fellowships, Broening 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," "enchanted" and "terrific" (*Cleveland Plain Dealer*), "magical" (*Fanfare*), "other-worldly" (*Gramophone*), and "alluring" and "captivating" (*Audiophile Audition*). *Recombinant Nocturnes*, a 2011 disk of music for piano recorded by Duo Runedako, released on Innova Recordings, has been called a "gorgeous disc of music" and "thoughtful, eloquent, and disarmingly direct" by New Music Box, "deep, troubling" by François Couture and "Lovely, delicate, calming" by Los Angeles' KFJC. Other recordings have been released by Ensemble U: in Estonia and on the Centaur, Everglade, Equilibrium, MIT Press, Oberlin Music, Open G and SEAMUS record labels. Of the recent recording of his Clarinet Concerto, Sequenza21 said "it features many thrilling passages and is, as is most of his music, from a formal vantage point exquisitely well sculpted."

Broening is founder and artistic director of Third Practice, an annual festival of electroacoustic music at the University of Richmond, where he is Professor of Music. He holds degrees from the University of Michigan, Cambridge University, Yale University, and Wesleyan University.

C. R. KASPRZYK

C.R. KASPRZYK (cory kasp-shick) is a composer who also works with electronics, saxophone, video, and in free-improvisation. Praised for music that is “timbrally striking” (*HurdAudio*) and “full of wind, height, and velocity” (*Baltimore City Paper*), he explores found composition: relinquishing musical decisions to observed environments. Deeply informed by his life as a vegan, his work acknowledges the interconnectivity of our fragile planet.



Kasprzyk’s work has garnered performance credits including Carnegie Hall, Lincoln Center, Steinway Hall, the Experimental Media and Performing Arts Center (EMPAC), and others throughout North and South America, Europe, Asia, and Australia. A versatile musician, he has worked with Alarm Will Sound, New World Symphony, Andrew Pelletier, Conor Nelson, Thomas Rosenkranz, Matthew Burtner, human beatboxer Shodekeh, and dry ice improviser Catherine Pancake.

Kasprzyk has participated in informal study and masterclasses with Alvin Lucier, Tristan Murail, Kaija Saariaho, Hans Tutschku, and Trevor Wishart. His music can be heard on New Focus Recordings and SEAMUS, he has written for *Computer Music Journal* (MIT Press), and has given a TEDx talk. A former faculty member of Morgan State University (MD) and Bluefield College (VA), he holds degrees from Grand Valley State University and the Peabody Conservatory of the Johns Hopkins University. Having worked with Marilyn Shrude and Mikel Kuehn, Kasprzyk is a doctoral candidate at Bowling Green State University, specializing in music composition and digital media. Currently, he is on the faculty of Mansfield University of Pennsylvania.

MATTHEW MCCABE

Matthew McCabe joined the CSU music faculty in the Fall of 2009 as Visiting Assistant Professor of Audio Technology. He holds degrees in music from the University of Richmond, Bowling Green State University, and the University of Florida. Trained as a composer, he has focused on electroacoustic music and the creative use of music technology throughout his career. He worked as the music technology specialist at the University of Richmond for two years following graduation, and has served as the technical director for both the Florida and Third Practice Electroacoustic Music Festivals as well as working as a recording engineer and producer. He serves on the board of the Society of Composers, Inc. as a system administrator and web designer and regularly consults with live music venues and churches about amplification techniques.



As the coordinator of the Schwob School of Music’s technology area, Dr. McCabe teaches courses in recording arts, music technology, and electroacoustic and computer music. He also works one-on-one with students completing independent studies, internships, and creative projects using technology, including composition and electroacoustic performance practice. The Schwob School’s recording studio is also under his supervision, producing more than 250 live concert recordings per year and working on many commercially-available recordings by CSU Faculty and others who come to Columbus to record with him. In 2010, Dr. McCabe founded the CSU Popular Music Ensemble, which has explored a variety of popular and vernacular music and mounted performances on and off-campus. Most recently, PME explored the blues and had the opportunity to do field work with the Music Maker Relief Foundation, visiting blues artists in Mississippi and documenting their lives and music.

Dr. McCabe has also studied cognitive neuroscience and music psychology and has presented research at conferences hosted by the International Neuropsychological Society and the Society for Music Perception and Cognition. Most recently, he and his collaborators published a paper on semantic-motor integration which appeared in the journal *PLoS ONE*. His compositions can be found on the Centaur and Everglade labels, and his writings have appeared in *Computer Music Journal*, the *New Grove Dictionary of American Music*, *PLoS ONE*, and the Society of Composers, Inc. newsletter. He can also be seen as the guitarist in the Columbus-area supergroup The Butter-Toast-Jam.

J. ANDREW SMITH

J. Andrew Smith is a Senior Music Education Major at Columbus State University in Columbus, Georgia. He has won numerous awards, including the 2012 GMTA Young Artist Composition Competition and was honorable mention at the 2013 GMTA Young Artist Composition Competition. Currently a student of Dr. Matthew McCabe, his work *Seeking Dawn*, a piece for orchestra, is scheduled to be premiered in December 2014 by the CSU Philharmonic Orchestra. Other recent works include a concertino for oboe and chamber orchestra commissioned by Dr. Susan Tomkiewicz that will also be premiered in December 2014. His works and arrangements have been performed and recorded by the Orlando Philharmonic, CSU Philharmonic, CSU Violin Ensemble, and members of the Atlanta Opera and Ballet orchestras.



ERIC LYON

Eric Lyon is a composer and computer music researcher. During the 1980s and 1990s, his fixed media computer music focused on spectral and algorithmic processing of audio, with a tendency toward extreme modifications of samples, variously sourced. From the early 1990s, Lyon performed live computer music with the Kyma system, both in solo performance and with the Japanese band Psychedelic Bumpo. Later in the 1990s, he gravitated toward software-based live processing, starting to develop Max/MSP externals in 1999. This work resulted in his LyonPotpourri collection of Max/MSP externals, and the FFTease spectral package, developed in collaboration with Christopher Penrose. In recent years, Lyon has focused on computer chamber music, which integrates live, iterative DSP strategies into the creation of traditionally notated instrumental scores. Other music research directions include spatial orchestration, and articulated noise composition, in which random data is sculpted into refined musical surfaces with randomly generated, but seemingly well-organized high-level structure. His book *Designing Audio Objects for Max/MSP and Pd* is published by A-R Editions. In 2011, Lyon was awarded a Giga-Hertz prize from ZKM, resulting in the composition of the 43-channel computer music composition *Spirits*. Lyon has taught at Keio University, IAMAS, Dartmouth, Manchester University, Queen's University Belfast, and currently teaches at Virginia Tech. His music is available commercially on Everglade, Capstone Records, EMF, Isospin Labs Records, Sound's Bounty, Centaur Records, Smart Noise Records, Ash International, and Bohn Media.



JOO WON PARK

Joo Won Park 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, and PARMA Recording. (jowonpark.net)



HEATHER STEBBINS

Heather Stebbins is a composer of acoustic and electroacoustic works with a background as a cellist. She is currently on a Fulbright Fellowship in Estonia, where she is working with composer Helena Tulve. Her music has been performed across North America and Europe.

Heather is a Center for New Music Doctoral Fellow at Boston University, where she works with Joshua Fineberg. She received her B.A. at the University of Richmond, where she studied with Benjamin Broening. Along with fellow composer Lesley Hinger, Heather is the co-founder of the Boston-based Acoustic Uproar concert series, which promotes emerging composers and performers by programming extremely contemporary music.



Friday, November 7, 2014 at 7:30 p.m.
Camp Concert Hall, Booker Hall of Music

**Concert Two:
ALL THE PRETTY BIRDS**
featuring eighth blackbird and Jane Rigler

Smoke and Mirrors, 8'	eighth blackbird	Christopher Chandler
Tatatata, 6'	Nicholas Photinos, <i>cello</i>	JacobTV
Soliloquies; echoes, 9'	Michael Maccaferri, <i>clarinet</i>	Maurice Wright
Well-Spent, 5'	Yvonne Lam, <i>violin</i>	Eve Beglarian
two seaming, 5'	Jane Rigler, <i>flute</i> , Tim Munro, <i>flute</i>	Jane Rigler
Tender Spirit I, 10'	eighth blackbird	Kyong Mee Choi
	eighth blackbird Tim Munro, <i>flutes</i> Michael Maccaferri, <i>clarinets</i> Yvonne Lam, <i>violin</i> Nicholas Photinos, <i>cello</i> Justin Alexander, <i>percussion</i> Lisa Kaplan, <i>piano</i>	

PROGRAM NOTES

CHRISTOPHER CHANDLER, *Smoke and Mirrors*

Most of my electroacoustic music involving live performers takes advantage of the potential for perceptual ambiguity between acoustic and electroacoustic domains. Each domain engages in a sort of cross-pollination with the other, where ideas from the acoustic world appear in the electronics and vice versa, resulting in an overall integrated gestalt. In *Smoke and Mirrors*, I took this approach again with the guiding concept of considering the ensemble and electronics as two components of an object or image capable of gradually coming into and out of focus. *Smoke and Mirrors* was commissioned as part of the 2012 ASCAP/SEAMUS Student Commissioning Program and has been released on CD the *Music from SEAMUS Volume 23*.

JACOB TV, *Tatatata*

Some years ago I discovered a sound recording of an old man reminiscing about when as a child he met the French poet Guillaume Apollinaire. It was shortly after the First World War and Apollinaire took the little boy on his knee and sang a military tune, something like 'tatatata.' This recording, a sample lasting no more than five seconds, formed the basis of a composition I wrote in February 1998 for cellist René Berman. The sound fragment was expanded and compressed in a sampler by means of time stretching and it turned out to be full of unsuspected musical qualities. The apotheosis is reached when in the final bars the voice of Apollinaire comes from a creaking old phonograph, reciting one of his most famous lines: '*vienne la nuit, sonne l'heure.*'

MAURICE WRIGHT, *Soliloquies; echoes*

The soliloquist speaks, but to no one; the wordsounds disperse into the void. Yet there is an echo, or perhaps just the sound of one's own breathing. It's hard to tell at first, but then the echoes accumulate and keep company with the soliloquist. Hearing one's thoughts repeated back is comforting and lulling. But the echoes yearn for a voice of their own, they yearn to do more than repeat the familiar, they yearn to be more than simple comfort for the soliloquist. Such dissonance can lead only to struggle, and in the end, the liberation of the echoes leaves the soliloquist completely alone.

EVE BEGLARIAN, *Well-Spent*

Well-Spent (2011) was written in response to a line in one of Leonardo's notebooks that I came across soon after traveling down the Mississippi River by kayak and bicycle in 2009.

L'acqua che tochi de fiumi, è l'ultima di quella che andò, e la prima di quelle che viene; così il tempo presente. La vita bene spesa lunga è.

Leonardo: *Notebook 1174*

The water you touch in a river
is the last that has passed
and the first that is coming;
so with the present moment.

The well-spent life is long.

(evb translation)

The pre-recorded track of *Well-Spent* is made from Mary Rowell's recording of the Muddy Waters 1942 tune *You Got to Take Sick and Die Some of These Days*. *Well-Spent* was commissioned by Ron Blessinger and the Third Angle Ensemble in memory of Donna Drummond. Many thanks to the Montalvo Arts Center and to the Hermitage, where I made the piece.

JANE RIGLER, *two seaming*

Based on the playfulness of Inuit Women's vocal games, where the vocal cavity of one woman is the resonator for the other, *two seaming* invokes a joyfully ambiguous contest where the voices and flute sounds of the female musicians become so intertwined it can be as confusing for the players as for the audience. The rapid interplay between the flute and voice in the opening section (sometimes referred to as a "hocket" technique) becomes more complex as other timbres are introduced into the musical vocabulary of this piece. There are brief exhilarating sections where one player must stick to a pattern while trying to simultaneously track what the other player is improvising and then "jump in," just in the nick of time in order to continue the piece. The first person to laugh is the loser!

KYONG MEE CHOI, *Tender Spirit I*

Tender Spirit I is written for flute, clarinet, violin, cello, piano, percussion and electronics. This piece is dedicated to the victims of the Sandy Hook Elementary School shooting, which happened in December 2012 and took away precious lives of children and teachers.

COMPOSER BIOGRAPHIES

EVE BEGLARIAN

Eve Beglarian "is a humane, idealistic rebel and a musical sensualist." "One of new music's truly free spirits," and a "remarkable experimentalist," she is a composer, performer, and audio producer whose music is "an eclectic and wide-open series of enticements."



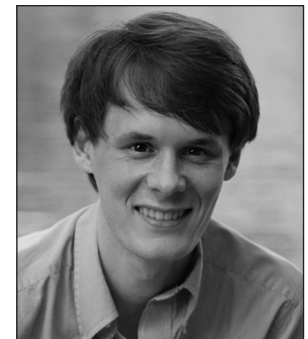
Much of her recent music has been inspired by a four and a half month journey she took down the Mississippi River by kayak and bicycle in 2009, which is documented on her RiverBlog.

Her chamber, choral, and orchestral music has been commissioned and widely performed by the Los Angeles Master Chorale, the American Composers Orchestra, the Bang on a Can All-Stars, the Chamber Music Society of Lincoln Center, the California EAR Unit, the Orchestra of St. Luke's, Relâche, the Paul Drescher Ensemble, Sequitur, loadbang, the Guidonian Hand, Newspeak, the Ekmeles Vocal Ensemble and individual performers including Maya Beiser, Sarah Cahill, Lauren Flanigan, Marya Martin, and Mary Rowell.

Highlights of Beglarian's work in music theater includes music for Mabou Mines' Obie-winning *Dollhouse*, *Animal Magnetism*, *Ecco Porco*, and *Chophorai*, all directed by Lee Breuer; *Forgiveness*, a collaboration with Chen Shi-Zheng and Noh master Akira Matsui; and the China National Beijing Opera Theater's production of *The Bacchae*, also directed by Chen Shi-Zheng. She has collaborated with choreographers including Ann Carlson, Robert LaFosse, Victoria Marks, Susan Marshall, and David Neumann, and with visual and video artists including Cory Arcangel, Anne Bray, Vittoria Chierici, Barbara Hammer, Kevork Mourad, Shirin Neshat, and Judson Wright. (evbvd.com)

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 and Canada 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 several 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. Christopher previously 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.

KYONG MEE CHOI

Kyong Mee Choi, composer, organist, painter, and visual artist, received several prestigious awards and grants including John Simon Guggenheim Memorial Foundation Fellowship, Robert Helps Prize, Aaron Copland Award, Illinois Arts Council Fellowship, First prize of ASCAP/SEAMUS Award, Second prize at VI Concurso Internacional de Música Eletroacústica de São Paulo, Honorary Mentions from Musique et d'Art Sonore Electroacoustiques de Bourges, Musica Nova, Society of Electroacoustic Music of Czech Republic, Luigi Russolo International Competition, and Destellos Competition. She was a Finalist of the Contest for the International Contemporary Music Contest Citta' di Udine and Concurso Internacional de Composicaí eletroacoustica in Brazil among others. Her music was published at CIMESP (São Paulo, Brazil), SCI, EMS, ERM media, SEAMUS, and Détonants Voyages (Studio Forum, France). Ravello records published her multimedia opera, *THE ETERNAL TAO*, which was supported by the John Simon Guggenheim Memorial Foundation Fellowship and Roosevelt University. Aucourant Records published her CD, SORI, featuring her eight compositions for solo instrument and electronics. The project was supported by the IAS Artist Project Grant from the Illinois Arts Council. She is an Associate Professor of Music Composition at Roosevelt University in Chicago where she teaches composition and electro-acoustic music. (kyongmeechoi.com)



JACOB TV

Dutch 'avant pop' composer JacobTV (Jacob Ter Veldhuis, 1951) started as a rock musician and studied composition and electronic music. He was awarded the Composition Prize of the Netherlands in 1980 and became a full time composer who soon made a name for himself with melodious compositions, straight from the heart and with great effect. 'I pepper my music with sugar,' he says. The press called him the 'Andy Warhol of new music' and his 'coming-out' as a composer of ultra-tonal, melifluous music reached its climax with the video oratorio *Paradiso*, based on Dante's *Divina Commedia*. JacobTV's so called boombox repertoire, works for live instruments with a grooving sound track based on speech melody, became internationally popular. With some 1000 performances worldwide per year, JacobTV is one of the most performed European composers. He is an outlaw in the established modern classical music scene, and was accused of 'musical terrorism'. According to the Wall Street Journal some of his his work 'makes many a hip-hop artist look sedate'. In 2007 a 3 day JacobTV festival took place at the Whitney Museum of American Art in New York City. His never ending reality opera *THE NEWS* is constantly updated and various editions were performed in Chicago, Rome, Amsterdam, Hamburg, New York, and new editions are in preparation.



MAURICE WRIGHT

Maurice Wright was born in 1949 in Front Royal, Virginia, a small town situated between the forks of the Shenandoah River and near the Blue Ridge Mountains. He received a doctoral degree from Columbia University, where he explored diverse interests that included music composition, computer science and film.

He has been commissioned by outstanding ensembles and soloists across the United States, including the Boston Symphony Orchestra, the Emerson String Quartet, the American Brass Quintet, the Riverside Symphony, and the Berkshire Music Festival at Tanglewood. The American Academy of Arts and Letters, the Guggenheim Foundation, the Fromm Music Foundation, the National Endowment for the Arts, and the Pennsylvania Council on the Arts have recognized and supported his work. Six CD recordings on New World, Innova and CRI include his compositions. He is Laura H. Carnell Professor of Music Composition at Temple University's Boyer College Of Music and Dance.



Saturday, November 8, 2014 at 2:30 p.m.
Camp Concert Hall, Booker Hall of Music

Concert Three: *ALL AND SUNDRY*

featuring Duo Klang, Sarah Plum, and Jane Rigler

Airdancing, 11'	Duo Klang	Tom Flaherty
after time: a resolution, 11'	Sarah Plum, <i>violin</i>	Jeff Herriott
synapse_circuit, 8'	Adam Vidiksis, <i>percussion</i>	Adam Vidiksis
Ujjayi, 10'	Jane Rigler, <i>flute</i>	Thomas Ciufu
II. The Invalid's Sonnet, 8' III. Nostalgia	Becky Brown, <i>harp</i> , Paige Naylor, <i>soprano</i> Mark Snyder, <i>piano</i> , John White, <i>bass</i>	Mark Snyder
Really Coming Down, 11'	Christopher Trapani, <i>guitar</i>	Christopher Trapani

PROGRAM NOTES

TOM FLAHERTY, *Airdancing*

As I worked on this piece, images of falling, floating, and flying often came across my computer monitor. Stunning videos of Felix Baumgartner's recent jump from space, the second stage of a rocket falling from edge of space into the ocean, and people jumping off cliffs in wing suits were in the back of my mind as I began the piece. The fascinating and unprecedented video of a giant squid swimming in its natural habitat was released as the piece progressed. All these images seem to have woven themselves into the texture of the piece; many of the musical gestures fall or float. On the other hand, the pitches, rhythms and sounds of the music itself often turn to frenzied dance.

All the electronic sounds are fairly simple manipulations of toy piano samples. Most of the pitches in the piece come from the first chord in the piano part.

Airdancing is dedicated to Nadia Shpachenko and Genevieve Feiwen Lee. Their artistry is the real inspiration for the piece.

JEFF HERRIOTT, *after time: a resolution*

The electronics in *after time: a resolution* include both live processing of the violin and some slightly randomized playback of pre-recorded material. I have long included some element of pre-recorded material in my works combining instruments and electronics, but I have been focusing more in the past few years on trying to find ways to either algorithmically generate or otherwise randomize the playback of this material instead of using fixed media. The goal is to create something somewhat consistent and predictable for the performer, while also providing an opportunity for serendipity in performance. *after time: a resolution* was composed for violinist Sarah Plum in 2013.

ADAM VIDIKSIS, *synapse_circuit*

What is the voice inside the machine? While computers perform tasks that extend the abilities of our own minds, they increasingly act as independent entities. *Synapse_circuit* serves not as a direct analogy between these two ideas, but rather as a symbol of human-machine interaction. The computer augments the percussionist's performance, and improvises sounds based on his or her playing using algorithmic processes in Pure Data. The percussion performance consists of glasses, bottles, and a bowl, which the performer hits, scrapes, blows and sings into. All sounds produced by the computer are derived from the real time performance. Both human and machine performers work from a score, but listen and respond to the performance of the other. Synapses and circuits – human and computer – together find the music inside the machine. This work honors the complexity both of the human mind and its digital counterpart, taking us from wonder, to discovery, to celebration.

THOMAS CIUFO, *Ujjayi*

Ujjayi is a collaborative project by flutist Jane Rigler and sound artist Thomas Ciufu. This project focuses on sound and gesture, while engaging improvisational approaches and real-time sonic transformations. Through extended playing techniques, interactive sound processing, constructed sonic materials, and immersive sound projection, this duo performance explores the unfolding of sound, gesture and form through collaborative interaction — listening/ responding — give and take, breathing in / breathing out — *Ujjayi*.

CHRISTOPHER TRAPANI, *Really Coming Down*

Really Coming Down is a sort of double quodlibet, based on two disparate sources: a Tudor melody set to the anonymous English poem *Western Wind*, and Irma Thomas' *It's Raining*, a New Orleans R & B classic written and produced by Allen Toussaint. Fragments from both float by throughout the piece, whose four sections are given subtitles borrowed from the French marine barometer. Live electronic manipulations predominate in the second and third sections, while the outer sections feature many prerecorded sound files, mostly drawn from my own recorded improvisations on electric guitar, harmonica, mandolin, and Appalachian dulcimer.

PERFORMER BIOGRAPHIES

BECKY BROWN

Becky Brown is a student harpist from the D.C. area. She was a member of the Maryland Classic Youth Orchestra for four years, and the Artistic Assistant and performer for the American Youth Harp Ensemble for two years. Between both programs, she has played in Strathmore Hall, the Kennedy Center, the White House, Carnegie Hall, London, England; and Vienna, Austria. She has also performed at Third Practice and Electronic Music Midwest, and is the tech director for the Electroacoustic Barn Dance. She is currently an undergraduate Music/Computer Science student at the University of Mary Washington, studying harp with Grace Bauson.

PAIGE NAYLOR

Paige Naylor is a recent graduate of the University of Mary Washington with a double major degree in music and psychology, currently pursuing a career in music therapy. Her main focus in music is vocal performance. She has performed at various electroacoustic festivals including Third Practice, the Electroacoustic Barn Dance, SCI National Conference, and SCI Region V Conference. She has also performed works by Dr. Mark Snyder elsewhere including Jacksonville University, the University of Tampa, South Carolina State, and Duke University. Paige has been the assistant tech director for the Electroacoustic Barn Dance for two years and has also composed pieces for vocal processing that were presented at school concerts and undergraduate research symposiums.

CHRISTOPHER TRAPANI

See biography under Concert Three Composer Biographies.

ADAM VIDIKISIS

See biography under Concert Three Composer Biographies.

JOHN WHITE

John White earned a B.A. in Music from the University of Mary Washington in 2013. There, he studied composition and orchestration under Mark Snyder and studied jazz and classical guitar with Bruce Middle. White currently lives in Richmond, VA as a composer and guitarist studying classical performance with Andrew McEvoy. He can also be found composing and performing original music in collaboration with the D.C. based dance company, Next Reflex Dance Collective."

COMPOSER BIOGRAPHIES

THOMAS CIUFO

Thomas Ciufu is an improviser, sound artist, composer, and researcher working at the intersections of electroacoustic performance, interactive instrument design, sonic art and emerging digital technologies. He holds a Ph.D. in Computer Music and New Media from Brown University. International festival presentations or performances include the Enaction in Arts Conference in France, the New Interfaces for Musical Expression conference [Vancouver, Genoa, Montreal and Ann Arbor] as well as numerous presentations for the International Computer Music Society and the International Society for Improvised Music.



TOM FLAHERTY

Tom Flaherty has received grants, prizes, awards, and residencies from the National Endowment for the Arts, National Endowment for the Humanities, American Music Center, the Pasadena Arts Council, the Massachusetts Council for the Arts and Humanities, the Delius Society, the University of Southern California, "Meet the Composer," and Yaddo.

Published by G. Schirmer, Inc. and American Composers Editions, his music has been performed throughout Europe and North America, by such new music ensembles as Dinosaur Annex in Boston, Speculum Musicae and Odyssey Chamber Players in New York, Earplay and Volti in San Francisco, Concorde



in Dublin (Ireland), Gallery Players in Toronto (Canada), XTET and Ensemble GREEN in Los Angeles; and by such performers as soprano Lucy Shelton; guitarists David Starobin, Peter Yates, and Matthew Elgart; organist William Peterson; pianists Genevieve Feiwen Lee, Susan Svrček, Charlotte Zelka, and Karl and Margaret Kohn.

His music is recorded on the Albany, Klavier, Bridge, SEAMUS, Capstone, and Advance labels. He earned degrees at Brandeis University, S.U.N.Y. Stony Brook, and the University of Southern California; his primary teachers in composition include Martin Boykan, Bülent Arel, Robert Linn, and Frederick Lesemann. He studied cello with Timothy Eddy and Bernard Greenhouse. A founding member of the Almont Ensemble, he currently holds the John P. and Magdalena R. Dexter Professorship in Music and is Director of the Electronic Studio at Pomona College. He is an active cellist in the Los Angeles area.

Recent commissions include *A Heckuva Job* for guitarist David Starobin, *When Time Was Young* for Lucy Shelton, *Moments of Inertia* for Dinosaur Annex, *Looking for Answers* for the Mojave Trio and *Gleeful Variants* for Genevieve Feiwen Lee.

JEFF HERRIOTT

Jeff Herriott is a composer whose music focuses on sounds that gently shift and bend at the edges of perception. He creates unhurried music, using slow-moving shapes with a free sense of time. His works often explore repetition with subtle variations in gestural pace, instrumental character, and tuning. He employs electronics to alter instrumental timbres and shift tunings by tiny amounts – changes that listeners may not actively perceive but which can foster a sense of uncertainty and wonderment.



Jeff's music has been supported by a MATA Festival commission for bass clarinetist Michael Lowenstern; an American Composers Forum commission through the Jerome Composers Commissioning Program for the Anicia Saxophone Quartet; a McKnight Foundation Visiting Composer Residency for which Jeff spent 2 months recording sounds in the Boundary Waters Canoe Area Wilderness working with local students at the Ely Public Library; and a commission from the Barlow Endowment for Music Composition for the ensemble Due East (Erin Lesser and Greg Beyer). Jeff studied composition and computer music with Cort Lippe, David Felder, Orlando Jacinto Garcia, Fredrick Kaufman, and Kristine H. Burns and received degrees from the University at Buffalo (Ph.D.), Florida International University (M.M.), and Middlebury College (B.A.). Jeff is a Professor of Music at the University of Wisconsin at Whitewater.

MARK SNYDER

Despite what you may think about electronic composers, Mark Snyder does not work in a laboratory. His music does not offer cross-sections of frequencies or waveforms, nor does it mix technology and the canon inside a closed petri dish. Instead, Snyder produces soundscapes that envelope the viewer, and charged arrangements keyed specifically to the moving image. Space is occupied, and space is offered.



Works such as *Harvey and Alluvium* are acutely aware of the passage of time, of duration, and successfully venture beyond the establishment of a mood. Working in conjunction with found and computer-generated video, Snyder moves seamlessly between high and low influences, and the realms of "art" and popular music. Put simply, it is his mission to engage the listener, as much to experiment with the esoteric forms and technology particular to his discipline.

CHRISTOPHER TRAPANI

Christopher Trapani was born in New Orleans, Louisiana. He holds a Bachelor's degree from Harvard, where he studied composition with Bernard Rands and poetry under Helen Vendler. He spent most of his twenties overseas: a year in London, working at the Royal College of Music with Julian Anderson; a year in Istanbul, studying microtonality in Ottoman music on a Fulbright grant; and seven years in Paris, where he studied with Philippe Leroux and worked at IRCAM. Christopher is currently a doctoral fellow at Columbia University.



Christopher is the winner of the 2007 Gaudeamus Prize, the Julius F. Ježek Prize, three Young Composers Awards from ASCAP, and a BMI Student Composer Award. His scores have been performed by the ICTUS, Ensemble L'itinéraire, Nieuw Ensemble, Talea Ensemble, Yarn/Wire, and the American Composers Orchestra, amongst others, and his music has been programmed in international festivals such as the Venice Biennale, Ultraschall Festival in Berlin, Musica Nova Helsinki, and IRCAM's festival Agora.

Current projects include a new orchestral work for the BBC Scottish Symphony Orchestra, and a commission for orchestra and electronics (IRCAM) for the Orchestre Philharmonique de Radio France and Festival Présences 2015. [christophertrapani.com]

ADAM VIDIKISIS

Adam Vidikisis is a composer, conductor, percussionist, and technologist based in Philadelphia whose interests span from historically informed performance to the cutting edge of digital audio processing. Equally comfortable with both electronic and acoustic composition, his music has been heard in concert halls and venues around the world. Critics have called his music “mesmerizing,” “dramatic,” “striking” (*Philadelphia Weekly*), “notable,” “catchy” (*WQHS*), “interesting”, and “special” (*Percussive Notes*), and have noted that Vidikisis provides “an electronically produced frame giving each sound such a deep-colored radiance you could miss the piece’s shape for being caught up in each moment” (David Patrick Stearns of the *Philadelphia Inquirer*). His music has been played by the Black Sea Symphony in Constanta, Romania, by the Omaha Symphony, Momenta Quartet, and Zephyrus Duo. His commissions include Network for New Music, ICIA, and the ElectroAcoustic Piano project. Vidikisis’s music has won numerous awards, including recognition from SCI and ASCAP. His works are available through HoneyRock Publishing and PARMA Recordings. His music often explores sound, science, and the intersection of humankind with the machines we build. Vidikisis holds degrees from Drew, NYU, and Temple University, culminating in a doctoral degree in music composition. Vidikisis currently serves on the composition faculty of Temple University, where he teaches classes in music theory, orchestration, composition, and music technology. (vidikisis.com)



Saturday, November 8, 2014 at 7:30 p.m.
Camp Concert Hall, Booker Hall of Music

Concert Four: **BOWS, BLOWS, AND KLANGS**

featuring Duo Klang, Sarah Plum, and Jane Rigler

Kolokol, 11'		Nina C. Young
	I. Blagovest – Converging	
	II. Trezvon – Red (Beautiful) Chime	
	III. Perebor – Funeral Chime	
	IV. Trezvon – Jubilant Chime	
	Duo Klang	
Rite of Passage, 11'		Mikel Kuehn
	Marianne Gythfeldt, <i>bass clarinet</i>	
Il Prete Rosso, 6'		Charles Nichols
	Sarah Plum, <i>violin</i>	
the calling, 8'		Jane Rigler
	Jane Rigler, <i>flute</i>	
frôTH, 8'		Elizabeth Hoffman
	Jane Rigler, <i>flute</i>	
The Sun Beats the Mountain Like a Drum, 10'		Eric Moe
	Yihan Chen, <i>pipa</i>	

PROGRAM NOTES

NINA C. YOUNG, *Kolokol*

The inspiration for *Kolokol* comes from a study of traditional Russian Orthodox Church bells. This piece is based on the seventeen Danilov Bells that hang at Harvard University in Cambridge, Massachusetts. The Danilov Bells originate from the 13th century Danilov Monastery in Moscow that was founded by Alexander Nevsky's son. The bells were moved to the United States in the 1930s after American industrialist Charles R. Crane purchased them in an effort to save the set from Soviet efforts to melt them into raw materials for weapons production. In the summer of 2008 the set was returned to Moscow and a new set of seventeen bells (replicas of the originals) now hang in the bell tower of Harvard's Lowell House. Being very intrigued by the history of these bells, I traveled to Harvard in the fall of 2009 to make field recordings. These recordings are featured both directly and indirectly in *Kolokol*. I analyzed the spectral characteristics of each bell and from this data I was able to fix the seventeen distinct harmonies of the piece. These harmonies, which features pitches outside of standard piano tuning, are manifested in the piano writing and in the electronic sounds as seventeen detuned virtual pianos.

The piece consists of four movements to be played without pause:

- I. Blagovest – Converging
- II. Trezvon – Red (Beautiful) Chime
- III. Perebor – Funeral Chime
- IV. Trezvon – Jubilant Chime

These movements are my own take on a “fantasy” approach to traditional Russian bell ringing practice. The core concept of each movement comes from a traditional ringing style (after which it is named) and is then developed and embellished to create my own take on a journey within the sounds of the bells.

Kolokol was commissioned by the McGill student composer-in-residence program and was premiered in March of 2010 by pianists Yuxi Qin and Wensi Yan in Montreal, Quebec.

MIKEL KUEHN, *Rite of Passage*

Rite of Passage (2014) was composed in 2013-14 and was commissioned by New York-based clarinetist Marianne Gythfeldt. The title is a pun on the material used as the basis for the piece—the famous bass clarinet passage from the opening of Stravinsky's *Rite of Spring*. Since discovering the Rite as a teenager, I have been mesmerized and vexed by this particular instrumental excerpt. After over 25 years of marveling at how, in a single passage, Stravinsky almost destroyed the possibility of anyone else ever being able to so elegantly capture the essence of the bass clarinet, I finally decided to embrace my fear of this famous lick and create a piece that celebrates it by constructing every aspect from its structure. *Rite of Passage* is cast in four main sections, each

treats the material in a different manner. The pairing of bass clarinet with live electronics is particularly fitting as the instrument exhibits multifarious qualities that are similar to electroacoustic music (timbre modification, dynamic shaping, etc.). The basic narrative of the work is one where the bass clarinet searches for its identity and its relationship to Stravinsky's lick. The work closes with a short coda, which finally quotes Stravinsky's famous passage.

CHARLES NICHOLS, *Il Prete Rosso*

Il Prete Rosso, for amplified violin, motion sensor, and interactive computer-effects, was inspired by the violin concertos of Italian Baroque composer and virtuoso violinist Antonio Vivaldi, who was nicknamed The Red Priest, because of his red hair and early ordination. In the piece, the amplified violin is recorded live and played back in four parts, spatialized around the audience, as an accompaniment with itself. A motion sensor on the wrist of the violinist tracks bow arm performance gesture, to interactively control audio effects in the computer. The full premiere at Virginia Tech will be the first piece performed with the new 124-speaker surround-sound system, installed in the Cube of the Moss Arts Center.

JANE RIGLER, *the calling*

The calling for flute and electronics uses carefully selected and refined excerpts of field recordings that I've collected over the past few years. Some of the sounds include: voices of subway announcers in Tokyo, the tuneful summoning of a baked sweet potato vendor in Kyoto the shouts and beaters of “Onmatsuri” festival participants in Nara, the breaths and calls of the Humpback whales, Alaskan glaciers calving, wild geese calling, birds at dusk in the Myall Botanical gardens outside of Brisbane, among other everyday sounds. The polychromatic worlds offered in this piece seem, on paper, to be completely random with no relationship between one another, but the intention of the work is to show all the ways that they are, in fact, intertwined. I do this by playing with the sounds with real-time processing. *The calling* is a musical “summoning” to awaken us to the interconnectedness of all sounds.

ELIZABETH HOFFMAN, *frôTH*

To rise or overflow in a soft, light mass.

This work is concerned with dense patterns, which achieve some degree of porosity through spatial ‘aeration.’ The performer influences the electroacoustic part in real time in broadly delimited domains including aspects of spatial diffusion and layering of materials. This piece makes use of a Max/MSP external from Eric Lyon's Lyon Potpourri. This piece was written for Jane Rigler.

ERIC MOE, *The Sun Beats the Mountain Like a Drum*

The pipa is characterized as an instrument by an extreme range of visceral performance gestures—notes bend like crazy, strings can be twisted together, machine-gun tremolos can strike at any moment. The wild physicality of the instrument is palpable, with an in-your-face presence. For the pipa's electro-acoustic partner, I looked for material that would emulate its hyper-expressive power. I enjoy the tension between digitally processed and raw sounds, and have a decided fondness for the latter. Often the rawness is as much the result of signal noise or the artifacts of digital processing as of the hand-made or found-on-the-ground nature of the source. Such sounds sometimes have blemishes, but are not bland, and are often hairy, but not airbrushed. I have drawn from at least two distinct musical traditions and sound worlds. Some of the high adventure of the piece lies in how these traditions collide, rebound, and are transformed and convoluted by one another.

The Sun Beats the Mountain Like a Drum was composed at the Montana Artists Refuge in July 2004 and was commissioned by the Fromm Foundation for pipa virtuoso Wu Man. I gratefully acknowledge the contributions of bluesman Huddie Ledbetter (Leadbelly) and percussionist Michael Lipsey for samples that are essential to the piece.

PERFORMER BIOGRAPHIES

YIHAN CHEN

A mesmerizing master of the Pipa (ancient four-string Chinese lute), Yihan Chen was the prize winner at the 1995 Freedom International Chinese Instrument Competition and the 1989 Art Cup. She has performed at many major international festivals in China, USA, France, Portugal, Canada, Japan and Italy, such as Spoleto Festival USA 2012, Lincoln Center Festival, de création musicale de Radio France, Le Festival Avignon, Le Festival Musique en Scène, Encontros Acarte 98 Portugal, La Cité de la Musique, Lotus Festival, Winnipeg Symphony Orchestra's New Music Festival. She has appeared at Carnegie Hall, the Kennedy Center, the Library of Congress and other leading venues. Ms. Chen has collaborated with internationally renowned composers such as Chen Yi, Zhou Long, Chen Qigang and Bright Sheng. She was the soloist of the Hua Xia Chamber Ensemble (Beijing) and Music From China (New York City). After graduating from the China Conservatory of Music with Bachelor's degree in 1995, Yihan was a faculty member of the China Conservatory of Music teaching pipa at its affiliated middle school.



MARIANNE GYTHFELDT

Marianne Gythfeldt has distinguished herself in chamber music and contemporary music performance on the international stage. She is equally at-home in traditional, contemporary and alternative genres as clarinetist of Taea, Zephyros Winds, Consortium Ardesia, Collide-O-scope, SEM Ensemble, and former member of the Naumburg award-winning group New Millennium Ensemble.

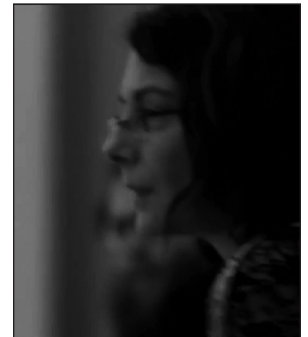
Marianne is especially recognized in the fields of electroacoustic music, contemporary chamber music and performance education. She was recently appointed Assistant Professor of clarinet and woodwind coordinator at Brooklyn College Conservatory where she will continue her work as a leader in arts engagement, outreach and development. Ms. Gythfeldt spent eight years as clarinet and chamber music professor at the University of Delaware where she won the Delaware Division of the Arts established artist award. Ms. Gythfeldt has recorded with CBS Masterworks, CRI, Albany, Koch and Mode Records.



COMPOSER BIOGRAPHIES

ELIZABETH HOFFMAN

Elizabeth Hoffman's work has been described as "visionary sound collages" (*Chain DLK* (USA)), and "disciplined, articulated sound aggregates that transform" (*De:Bug*, Germany) or move between "free resonances, and sonorous sculptures" (*France Musique*). She teaches in the Department of Music at NYU. Her electroacoustic work is available on the empreintes DIGITALes, NEUMA, and everglade labels. Recent articles appear in the *Computer Music* and *Organized Sound* journals. They concern spatialization as a performed quality, and aspects of symbolic form and subjectivity in electroacoustic music.



MIKEL KUEHN

The music of American composer Mikel Kuehn (b. 1967) has been described as having “sensuous phrases...producing an effect of high abstraction turning into decadence,” by *New York Times* critic Paul Griffiths. A 2014 Guggenheim Fellow, he has received awards, grants, and residencies from ASCAP (Student Composer Awards), the Barlow Endowment, BMI (Student Composer Award), the Banff Centre, the Chicago Symphony Orchestra (First Hearing Prizes), Composers, Inc. (Lee Ettelson Award), the Copland House (Copland Award), Eastman (Howard Hanson and McCurdy Prizes), the League of Composers/ISCM, the MacDowell Colony, the Salvatore Martirano Memorial Composition Competition (honorable mention), the Ohio Arts Council (Individual Excellence Awards), the Luigi Russolo Competition (finalist), and Yaddo. His works have been commissioned by the Anubis Saxophone Quartet, the Civic Orchestra of Chicago, Ensemble 21, Ensemble Dal Niente, Flexible Music, violist John Graham, clarinetist Marianne Gythfeldt, cellist Craig Hultgren, guitarist Dan Lippel, Perspectives of New Music, pianist Marilyn Nonken, Selmer Paris, and the Spektral Quartet, among others.



Professor of Composition at Bowling Green State University, Kuehn was director of the MidAmerican Center for Contemporary Music (MACCM), the annual New Music Festival and the Music at the Forefront concert series from 2007 through 2010. He holds degrees from the Eastman School of Music and the University of North Texas. (mikelkuehn.com)

ERIC MOE

Eric Moe (b. 1954), composer of what the *NY Times* calls “music of winning exuberance,” has received numerous grants and awards for his work, including the Lakond Award from the American Academy of Arts and Letters and a Guggenheim Fellowship; commissions from the Pittsburgh Symphony Orchestra, the Fromm Foundation, the Koussevitzky Foundation, the Barlow Endowment, and Meet-the-Composer USA; and residencies at the MacDowell Colony, Yaddo, Bellagio, the Camargo Foundation, the Virginia Center for the Creative Arts, and many others.



Strange Exclaiming Music, a CD of Moe’s chamber music, was released in 2009 by Naxos. *Fanfare* magazine described it as “wonderfully inventive, often joyful, occasionally melancholy, highly rhythmic, frequently irreverent, absolutely eclectic, and always high-octane music.” His sit-trag/one-woman opera

Tri-Stan, available on a Koch International Classics CD, was greeted by the *New York Times* as “a tour de force,” that “subversively inscribes classical music into pop culture.” *Kick & Ride*, on the bmap/sound label, was picked by WQXR for album of the week: “...it’s completely easy to succumb to the beats and rhythms that come out of Moe’s fantastical imaginarium, a headspace that ties together the free-flowing atonality of Alban Berg with the guttural rumblings of Samuel Barber’s *Medea*, adding in a healthy dose of superhuman strength.” Other all-Moe CDs are available on New World Records (*Meanwhile Back At The Ranch*), Albany Records (*Kicking and Screaming, Up & At Em, Siren Songs*), and Centaur (*On the Tip of My Tongue*).

Moe studied composition at Princeton University (B.A.) and at the University of California at Berkeley (M.A., Ph.D.). He is currently Andrew W. Mellon Professor of Music at the University of Pittsburgh and has held visiting professorships at Princeton University and the University of Pennsylvania. (ericmoe.net)

CHARLES NICHOLS

Composer, violinist, and computer music researcher, Charles Nichols explores the expressive potential of instrumental ensembles, computer music systems, and combinations of the two, for the concert stage, and collaborations with dance and video. His latest premieres include *Nicolo, Jimi, and John*, a concerto for amplified viola, interactive computer effects, and orchestra, three movements based on the virtuosity of Paganini, Hendrix, and Coltrane, and *This Edge I Have To Jump*, a multimedia collaboration, commissioned for the opening of the Moss Arts Center at Virginia Tech, where he recently joined the faculty.



NINA C. YOUNG

New York-based composer Nina C. Young (b.1984) writes music characterized by an acute sensitivity to tone color, manifested in aural images of vibrant, arresting immediacy. Her experience in the electronic studio informs her acoustic work, which takes as its given not melody and harmony, but sound itself.

Young’s music has garnered international acclaim through performances by the American Composers Orchestra, Milwaukee Symphony Orchestra, Orkest de ereprijs, Nouvel Ensemble Moderne, American Academy of Conducting at Aspen Orchestra, Argento Chamber Ensemble, Either/Or, JACK Quartet, Sixturm, Yarn/Wire. Her works has received honors from the ACO, BMI, IAWM, ASCAP/SEAMUS; she has received a Charles Ives



Scholarship from the American Academy of Arts and Letters, the Martirano Memorial Award, and the Jacob Druckman Prize from the Aspen Music Festival. Young has been awarded fellowships to the Atlantic and Aspen Music Festivals, and the Tanglewood Music Center.

A graduate of McGill and MIT, Nina is currently pursuing her D.M.A. in composition at Columbia University under the supervision of Georg Friedrich Haas, Fred Lerdahl, George Lewis, and Brad Garton. She worked as a research assistant at the MIT Media Lab and CIRMMT (Centre for Interdisciplinary Research in Music Media and Technology). She is an active participant at the Columbia Computer Music Center where she teaches electronic music.

In addition to concert music Nina composes music for theatre, dance, and film. She also works as a concert organizer and promoter of new music; Nina currently serves as General Manager for the publisher APNM (Association for the Promotion of New Music).