



Third  
Practice  
Electroacoustic  
Music  
Festival

19

***Benjamin Broening,  
Artistic Director***



**WELCOME** to the 2019 Third Practice Electroacoustic Music Festival at the University of Richmond. Now in its nineteenth year, the festival continues to present a wide range of music that represents a diversity of approaches to creating music with technology. We are pleased to present music of recognized masters in the field and composers with well-established distinctive artistic voices alongside works of those in the early stages of their creative practices.

Third Practice is dedicated to the promotion of new electroacoustic music and takes a special pleasure in commissioning new works. A recording of Third Practice commissions and premieres has been released on Centaur records and a DVD-A of multi-channel pieces commissioned by the festival was released on Everglade Records.

We are happy to present Andrea Cheeseman as our featured guest artist this year. Dr. Cheeseman shares our commitment to promoting and encouraging the newest of the new electroacoustic music. We celebrate her 2019 release of *somewhere*, a disc of new music for clarinet and electronics, with performances of a number of works composed for her.

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

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## STUDENTS OF MUS 217 SOUNDSCAPES

# *Sonic Wave Pendulum*

*Location: Booker 128 Conference Room*

### **PROGRAM NOTE**

A sonification of the wave pendulum equation. First (longest) pendulum marks 30 periods in 60 seconds. The second marks 31, the third 32, ... etc. Magnets at the bottom of each pendulum move magnets placed in the tuned copper tubes, sounding the mid point of each period.

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### **STAFF**

#### ***Artistic Director***

Benjamin Broening

#### ***Technical Director***

Matthew McCabe

#### ***Associate Technical Director***

Nick Mobley

#### ***Production Manager, Modlin Center for the Arts***

Sean Farrell

#### ***Graphic Design***

John Malinoski

#### ***Pre-Concert Animations***

John Malinoski

Anya Shcherbakova

#### ***Student Assistants***

Jake Cardwell

Reuben Davis

Mike Dietrick

Xavier McCormick

#### ***Program Design***

Sarah Barton

**FRIDAY, NOVEMBER 8, 2019**

**6:30 pm** SONIC WAVE PENDULUM  
INSTALLATION,  
BOOKER 128  
CONFERENCE ROOM  
  
*students of MUS 217  
Soundscapes*

**7:30 pm** CONCERT ONE,  
CAMP CONCERT HALL,  
BOOKER HALL  
OF MUSIC  
  
**Featuring Eighth  
Blackbird and EMEWS**  
  
*Music of Davidovsky,  
JacobTV, Joachim,  
O'Halloran, Park,  
Photinos and Pierson*

**SATURDAY, NOVEMBER 9, 2019**

**11:00 am** CONCERT TWO,  
CAMP CONCERT HALL  
  
**Andrea Cheeseman,  
clarinet**  
  
*Music of Bacon,  
Bouchard, Borcharding,  
Niekirk, Snyder,  
Stebbins and Stine*

**6:30 pm** SONIC WAVE PENDULUM  
INSTALLATION,  
BOOKER 128  
CONFERENCE ROOM  
  
*students of MUS 217  
Soundscapes*

**2:00 pm** CONCERT THREE,  
PERKINSON  
RECITAL HALL  
  
**Andrea Cheeseman,  
clarinet**  
  
*Music of Broening,  
Cunningham, Geers,  
McCabe, and Vidiksis*

**7:30 pm** CONCERT FOUR,  
CAMP CONCERT HALL  
  
**Andrea Cheeseman,  
clarinet**  
  
*Music of Burtner, Brown,  
Carroll, Chandler, Shatin,  
Volness and Wang*

**Tickets are not required for Third Practice events.**



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## ENSEMBLE-IN-RESIDENCE

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### **EIGHTH BLACKBIRD**

Eighth Blackbird, hailed as “one of the smartest, most dynamic contemporary classical ensembles on the planet” (*Chicago Tribune*), began in 1996 as a group of six entrepreneurial Oberlin Conservatory students and quickly became “a brand-name defined by adventure, vibrancy and quality” (*Detroit Free Press*). Over the course of more than two decades, Eighth Blackbird has continually pushed at the edges of what it means to be a contemporary chamber ensemble, presenting distinct programs in Chicago, nationally, and internationally, reaching audiences

totaling tens of thousands. The sextet has commissioned and premiered hundreds of works by composers both established and emerging, and have perpetuated the creation of music with profound impact, such as Steve Reich’s *Double Sextet*, which went on to win the 2009 Pulitzer Prize. The ensemble’s extensive recording history, primarily with Chicago’s Cedille Records, has produced more than a dozen acclaimed albums and four Grammy Awards for Best Small Ensemble/Chamber Music Performance, most recently in 2016 for *Filament*. Longstanding collaborative relationships have led to perfor-

mances with some of the most well-regarded classical artists of today from heralded performers like Dawn Upshaw and Jeremy Denk, to seminal composers like Philip Glass and Nico Muhly. In recent projects, Eighth Blackbird has joined forces with composers and performers who defy the persistent distinction between classical and nonclassical music, including works by The National's Bryce Dessner and Arcade Fire's Richard Reed Perry, and performances with Justin Vernon of Bon Iver, My Brightest Diamond frontwoman Shara Nova, Will Oldham aka Bonnie "Prince" Billy and Iarla Ó Lionáird of The Gloaming, among others.

Eighth Blackbird first gained wide recognition in 1998 as winners of the Concert Artists Guild Competition. Since 2000, the ensemble has called Chicago home, and has been committed to serving as both importer and exporter of world class artistic experiences to and from Chicago. A recent year-long pioneering residency at the Museum of Contemporary Art-Chicago, during which the ensemble served as a living installation with open rehearsals, performances, guest artists, and public talks, exemplified their stature as community influencers. Receiving the prestigious MacArthur Award for Creative and Effective Institutions, Chamber Music America's inaugural Visionary Award, and

being named Musical America's 2017 Ensemble of the Year have supported Eighth Blackbird's position as a catalyst for innovation in the new music ecosystem of Chicago and beyond.

Eighth Blackbird's mission—moving music forward through innovative performance, advocating for new music by living composers, and creating a legacy of guiding an emerging generation of musicians—extends beyond recording and touring to curation and education. The ensemble served as Music Director of the 2009 Ojai Music Festival, has held residencies at the Curtis Institute of Music and at the University of Chicago, and holds an ongoing Ensemble-in-Residence position at the University of Richmond. In 2017, Eighth Blackbird launched its boldest initiative yet with the creation of Blackbird Creative Laboratory, an inclusive, two-week summer workshop and performance festival for performers and composers in Ojai, CA.

*The members of Eighth Blackbird 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, imagistic poem, Thirteen Ways of Looking at a Blackbird: "I know noble accents / And lucid, inescapable rhythms; / But I know, too, / That the blackbird is involved / In what I know."*

→



**ANDREA CHEESEMAN**

Andrea Cheeseman is a clarinetist and teacher living in Columbia, South Carolina. Throughout her career, she has been committed to playing good music and collaborating with inspiring people who challenge her.

A versatile performer, Cheeseman frequently performs as a soloist and chamber musician. Although she regularly performs traditional repertoire, she is an advocate of new music and is a sought-after performer of electroacoustic music written for clarinet and bass clarinet. Wishing to promote electroacoustic music, she has toured extensively, giving recitals and masterclasses throughout the country. Additionally, Cheeseman has been a featured performer at festivals such as the Third Practice

Electroacoustic Music Festival and the Electroacoustic Barn Dance and has appeared at SEAMUS (Society of Electroacoustic Music in the United States) conferences. She has been described as “a skilled performer with an ability to connect to the audience. And comfortable in her own skin, she has the uncanny ability to slide into the soundscape as if she were physically part of it.” Cheeseman has premiered pieces by today’s leading composers and released her debut album *Somewhere* in September 2019 (Ravello).

From 2009 to 2019, Andrea served on the faculty of Appalachian State University where she taught studio lessons and a methods course as well as coached chamber music. 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, practicing ashtanga yoga and perfecting her kimchi recipe.



### **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 over twenty-four countries and across the United States by many ensembles including Grammy winners Eighth Blackbird, Da Capo Chamber Players, Charlotte Symphony Orchestra and Chorus, Richmond Symphony Orchestra, Choral Arts Society of Philadelphia, Zeitgeist, Network for New Music and many 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, Nick Photinos, Curtis Macomber, Lina Bahn, Daniel Koppelman, James Wilson among others.

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

Critics have called *Recombinant Nocturnes*, his 2011 disk of music for piano recorded by Duo Runedako "a breathtaking suite for pianos" (*World Music Report*) "deep, troubling" (*François Couture*) and "Lovely, delicate, calming" (Los Angeles' KFJC). Of the disk, *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.

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Other recordings have been released by Ensemble U: in Estonia and on the Centaur, Everglade, Equilibrium, MIT Press, Oberlin Music, Open G, Parma and SEAMUS record labels. His *Arioso/Doubles* and *Nocturne/Doubles* have each been recorded four times, while *Arioso* and *Changing Light* have each been recorded multiple times. Of 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.”

Recent works include a chamber orchestra piece for the Arctic Philharmonic Sinfonietta (Bøde, Norway), a

work for bass clarinet and electronics for Andrea Cheeseman, and a work for celesta and electronics. Broening is at work on his third solo CD entitled *What the Light Was Like*, which focuses on works for large ensemble.

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 where he studied with many of the leading composers and teachers William Bolcolm, Alexander Goehr, Jacob Druckman and Martin Bresnick. ■

FRIDAY, NOVEMBER 8, 2019 AT 7:30PM  
CAMP CONCERT HALL, BOOKER HALL OF MUSIC

# CONCERT ONE

featuring Eighth Blackbird

**PS Quartet No. 1**

6'

Joo Won Park

**Singaporean Crosswalk**

10'

Electronic Music Ensemble of Wayne State (EMEWS), *electronic ensemble*  
*Gavin Langley, Jacob Joslin,, Alex MacColl-Artrip, Thane Hall,*  
*Sean Monaghan, game controllers, Ebony Swain, conductor*

Joo Won Park

**Shahida***fixed media*

5'

Kala Pierson

## EIGHTH BLACKBIRD

Nathalie Joachim (flutes), Zachary Good (clarinets),  
Nick Photinos (cello), Matthew Duvall (percussion), Lisa Kaplan (piano)

**Dam Mwen Yo***cello and fixed media*

6'

Nathalie Joachim

**Pencilled Wings***flute, piano and fixed media*

7'

Emma O'Halloran

**Kitchen Étude No. 1***fixed media*

3'

Nick Photinos

**Synchronisms No. 12***clarinet and fixed media*

7'

Mario Davidovsky

**The Body of Your Dreams***piano and fixed media*

8'

JacobTV

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## PROGRAM NOTES

### **JOO WON PARK, *PS Quartet No. 1***

*PS Quartet No. 1* is music for PlayStation DualShock controllers and computers. Each performer in the ensemble controls melodic sequences of a Karplus-Strong string synthesizer and interactive visuals on their own laptop screen. The piece is ideally performed with a conductor, who decides the duration and articulations of each section. Using a graphical score created with familiar PlayStation button combinations, the piece takes advantages of each player's muscle memories on their gaming expertise and virtuosity.

### **JOO WON PARK, *Singaporean Crosswalk***

*Singaporean Crosswalk* was inspired by my trip to Singapore in 2010. The sound of the traffic light in the city was quite different from that of the United States and Korea. It was fun, effective, and musically intriguing. During the day, this sound was a theme song for the people in a metropolis. During the night, the traffic lights became part of a flora and fauna surrounding the city. I thank SPLICE Ensemble for commissioning this piece. I also thank Oberlin College's Center for Information and Technology for renting me multiple computers.

### **KALA PIERSON, *Shahida***

*Shahida* (Arabic for "she who wit-

nesses") is made from three types of acoustic sound sources: unprocessed vocals by my collaborator Sukato; minimally processed shimmering sounds made from my voice saying "shh"; and minimally processed metallic sounds and changing-harmonics I recorded using a piano's strings, keys, and metal frame. Part of an ongoing series of pieces called *Axis of Beauty* (begun in 2005 as my response to the Bush administration's "Axis of Evil" wartime propaganda), *Shahida* uses textless, ululating vocals to evoke mourning and witnessing from afar.

### **NATHALIE JOACHIM, *Dam Mwen Yo***

*Dam mwen yo* in Haitian Creole simply translates to "they are my ladies". In Haiti, the cultural image of women is one of strength. They are pillars of their homes and communities, and are both fearless and loving, all while carrying the weight of their families and children on their backs. As a first generation Haitian-American, these women - my mother, grandmothers, sisters, aunts, cousins - were central to my upbringing and my understanding of what it means to be a woman. In Dantan, Haiti-Sud, where my family is from, it is rare to walk down the countryside roads without hearing the voices of women - in the fields, cooking for their loved ones, gathering water at the wells with their babies. This piece and the voices within it

are representative of these ladies – my ladies. And the cello sings their song - one of strength, beauty, pain and simplicity in a familiar landscape.

**EMMA O'HALLORAN,**  
***Pencilled Wings***

*Pencilled Wings* was written in 2014 and it draws inspiration from the migration patterns of the monarch butterfly. I was thinking of the thousands of miles that these butterflies travel each year, and of my own ideas associated with travel. The feelings I tried to capture in this piece resonate with the idea of exploring the unknown – the sense of nervous excitement, of hope and anticipation, and the wonder of new discoveries.

**NICK PHOTINOS,**  
***Kitchen Étude No. 1***

This is a simple electronic étude, defined by lexico.com as “a short musical composition, typically for one instrument, designed as an exercise to improve the technique.” All sounds were derived from eight individual recordings of a metal mixing bowl hit by the rubber end of an OXO cheese grater.

**MARIO DAVIDOVSKY,**  
***Synchronisms No. 12***

During the “Sixties,” I mentioned to Allen Blustine, a good friend of mine, my desire to write for him a new *Synchronisms*. When I retired from Harvard, the composer, Eric

Chaseloow, took upon himself the task of getting other ex-students of mine to commission the piece which was by then almost forty years overdue. I was pleased and honored when SEAMUS (Society for Electro-Acoustic Music in the United States) took over the project.

I completed the clarinet piece at Rice University, assisted by Kurt Stallmann, the Director of REMLABS, the computer music studio. The difference between this *Synchronisms* and the previous ones is that all the “electronic” sounds were originated by sampling different sounds from the clarinet and subjecting them to processes of additive synthesis and editing via the dazzling technology available today. I very much wanted to write a concise virtuoso piece with a celebratory mood to honor, through one of its members, the exceptional accomplishments and contributions of *Speculum Musicae* to our artistic world.

**JacobTV, *The Body of Your Dreams***

JacobTV turned once again to American television, using a cheesy advertisement for a weight-loss product. The presenters enthusiastically demonstrate the Abtronic Pro, an electronic slimming belt, a device whose fine-turned wave transmissions will vibrate fat away: no sweat, no workout. *‘It’s one of the easiest ways ever to get your body in the shape you want it. It helps to tone →*

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*and tighten your upper abs, lower abs, arms and legs with no sweat at all! It's one of the simplest, smallest and most comfortable toning devices ever. You can use it while watching television, doing the dishes, mowing the lawn....*

*you decide. It also works great as an abdominal toning device while you are working out on your elliptical trainer or your treadmill; or while you are out for your daily walk. It's easy and effective. And no sweat!*

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## PERFORMER BIOGRAPHIES

### EIGHTH BLACKBIRD

See biography under Ensemble-in-Residence.



### ELECTRONIC MUSIC ENSEMBLE OF WAYNE STATE

Electronic Music Ensemble of Wayne

State (EMEWS) is a group dedicated to contemporary electronic music performance practices and presentations. The performers learn to incorporate electronic instruments, such as synthesizer, drum machine, game controller, sampler, and computers, in an ensemble situation. Their projects were supported by New Music USA and Wayne State University's Provost Office. In the past two years, the ensemble performed across nine states and multiple electronic music festivals.

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## COMPOSER BIOGRAPHIES



### MARIO DAVIDOVSKY

Mario Davidovsky, a Pulitzer Prize-winning composer opened up new vistas in chamber

music by pairing live acoustic instruments with electronics.

Like many of his fellow com-

posers in the 1950s and '60s, Mr. Davidovsky was drawn to the new possibilities offered by technology. But he was uneasy with the prospect of music that was immune to human interpretation.

Beginning in 1963 with *Synchronisms No. 1* for flute and tape, he coaxed electronic sounds into partnership with traditional instruments

to create musical pas-de-deux that were full of mystery and drama. His "Synchronisms No. 6" for piano and electronic sounds won the Pulitzer Prize for music in 1971.

From 1981 to 1994 Mr. Davidovsky directed the Electronic Music Center. He taught at the University of Michigan, the Manhattan School of Music and Yale University, and served on the faculties of the City College of New York, Columbia University and Harvard. He was elected a member of the American Academy of Arts and Letters in 1982 and passed away at the age of 85, in August of this year.



### JacobTV

Dutch 'avant pop' composer JacobTV (Jacob Ter Veldhuis, 1951) started as a rock musician and studied com-

position and electronic music at the Groningen Conservatoire. 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, mellifluous music reached its climax with the video oratorio *Paradiso*, based on Dante's *Divina Commedia*.

JacobTV's so called boombox rep-

ertoire, works for live instruments with a grooving sound track based on speech melody, became internationally popular. With about a 1000 performances worldwide per year, he is one of the most performed European composers. JacobTV is still an outlaw in the established modern classical music scene, and was accused of 'musical terrorism'. According to the *Wall Street Journal* some of 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.



### NATHALIE JOACHIM

Nathalie Joachim is a Brooklyn born Haitian-American flutist, composer, and

vocalist known for her "powerful and unpretentious voice." (*The New York Times*) She is flutist of the Grammy winning contemporary chamber ensemble Eighth Blackbird, and co-founder of the critically acclaimed urban art pop duo, Flutronix. Upcoming compositions include *Discourse*, an evening-length performance, community engagement and social change initiative commissioned by Carolina Performing Arts; new →

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solo works for cellist Seth Parker Woods and violinist Yvonne Lam; and larger scale chamber works for So Percussion, Lorelei Ensemble, the Brooklyn Youth Chorus and Duo Noire. Joachim recently released her debut solo album, *Fanm d'Ayiti*, with Spektral Quartet on New Amsterdam Records. She holds faculty positions at the Perlman Music Program, Bang On a Can Summer Festival and Banff Centre for Arts and Creativity, and is a teaching artist for The Juilliard-Nord Anglia Performing Arts Programme.



### EMMA O'HALLORAN

Emma O'Halloran is an Irish composer who freely intertwines acoustic and electronic

music. A recent graduate from the doctoral program at Princeton University, O'Halloran has written for folk musicians, chamber ensembles, turntables, symphony orchestra, film, and theatre. For her efforts, she has been praised by *I Care If You Listen* editor-in-chief Amanda Cook for writing "some of the most unencumbered, authentic, and joyful music that I have heard in recent years," and has won numerous competitions, including National Sawdust's Hildegard competition and the Beth Morrison Projects Next Generation award. O'Halloran lives in Brooklyn and is currently working on her first full-length opera. [www.emma-ohalloran.com](http://www.emma-ohalloran.com)



### JOO WON PARK

Dr. Joo Won Park is an Assistant Professor of Music Technology at the Wayne State University.

He studied at Berklee College of Music (BM) and University of Florida (MM and PhD) and has previously taught in Oberlin Conservatory, Temple University, Rutgers University Camden, and Community College of Philadelphia. Dr. Park's music and writings are available on MIT Press, Parma Recordings, ICMC, Spectrum Press, Visceral Media, SEAMUS, and No Remixes labels. He also directs Electronic Music Ensemble of Wayne State (EMEWS), one of the most active undergraduate all-electronics ensemble touring multiple states.



### NICK PHOTINOS

Nick Photinos, cellist, is a founding member and co-Artistic Director of the four-

time Grammy Award-winning chamber music ensemble Eighth Blackbird. As a solo artist, Nick has toured with Björk, recorded with Wilco on their Grammy-nominated album *The Whole Love*, and recorded with Autumn Defense on their album *Once Around*. He has performed and recorded with numerous jazz artists including vocalists Sheila Jordan, pianist Laurence

Hobgood, violinist Zach Brock, and bassist Matt Ulery, with whom he has been featured on three albums. He has also served as section cellist with the Canton and Columbus Symphony Orchestras and the Cabrillo Festival Orchestra. He teaches at the Bang on a Can Summer Festival every July in North Adams, MA. Nick is a graduate of Northwestern University, the Cincinnati College-Conservatory of Music, and the Oberlin Conservatory of Music. He has recorded for numerous labels including the Cedille, Nonesuch, New Amsterdam, Greenleaf, and Naxos labels. His debut solo album, *Petits Artéfacts*, featuring never-before recorded works by some of the most acclaimed names in new music, including David Lang, Andrew Norman, Bryce Dessner, David T. Little, Angélica Negrón, Florent Ghys, Molly Joyce, and Pascal Le Boeuf, was released on the New Amsterdam label in late August, 2017.



### **KALA PIERSON**

Kala Pierson's music is vivid, full-throated, and rooted in the joy and urgency of communication. Whether writing boundary-pushing music for The Crossing and American Opera

Projects, installing audio in an abandoned fortress, or performing endurance art at the Guggenheim Museum, she works from her own meditative and sensory/sensual experience, producing deeply embodied music that challenges while luxuriating in the performers' best qualities. Kala's music has been performed in 35 countries on six continents, widely awarded and commissioned, and published by Universal Edition. Her music's "seductive textures and angular harmonies" (*Washington Post*) build into "massive chords throwing out a wall of sound, like a modern-day Gabrieli" (*San Francisco Classical Voice*), and her focus on documentary and culturally resonant subject matter leads to works of "marvellous political power" (Louis Andriessen). She's held season-long composer residencies with American Opera Projects, Tribeca Performing Arts Center, Lower Manhattan Cultural Council, and San Francisco Choral Artists; and fellowships at Yaddo, MacDowell, the Britten-Pears Foundation, and the Banff Centre's Leighton Artists Colony. Born in 1977, she studied composition at Eastman School of Music and at Bard College at Simon's Rock. She lives in Philadelphia with her spouses and son. Connect with her at [kalapierson.com](http://kalapierson.com). ■

## CONCERT TWO

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SATURDAY, NOVEMBER 9, 2019 AT 11:00AM  
CAMP CONCERT HALL, BOOKER HALL OF MUSIC

# CONCERT TWO

### **Lung Ta**

- I. Earth***
- II. Water***
- III. Fire***
- IV. Wind***
- V. Sky***

*percussion and fixed media*  
Adam Vidiksis, *percussion*  
10'

Anne Niekirk

***Blood is the Color Red, Love is the Color Red***  
*video and fixed media*  
4'

Heather Stebbins (music),  
Isaiah Oliver (video)

### **Frenetic Disintegration**

*bass clarinet and electronics*  
Lara Mitofsky Neuss, *bass clarinet*  
8'

Carolyn Borcharding

### **excerpt from *The Sound of a Stone***

*voice, mandolin, collected natural objects, and live electronics*  
Sarah Bouchard  
10'

Sarah Bouchard

### **Messy**

*processed clarinet, video and electronics*  
Andrea Cheeseman, *clarinet*  
7'

Mark Snyder

### **Vestigial Wings**

*3D animation and full 3D 5th-order  
higher order ambisonic fixed media*  
5'

Eli Stine

### **Ojibwe Song**

*percussion and fixed media*  
Brad Meyer, *percussion*  
10'

Alexis Bacon

## PROGRAM NOTES

### **ANNE NIEKIRK, *Lung Ta***

*Lung Ta* is a Tibetan word that literally translates to “Wind Horse” and is a type of prayer flag that is strung horizontally. *Lung ta* prayer flags are of square or rectangular shape, and are connected along their top edges to a long string or thread. They are commonly hung on a diagonal line from high to low between two objects (e.g., a rock and the top of a pole) in high places such as the tops of temples, monasteries, and mountain passes. Traditionally, prayer flags come in sets of five: one in each of five colors. The five colors are yellow, green, red, white, and blue. The five colors represent the five elements. Blue symbolizes the sky and space, white symbolizes the air and wind, red symbolizes fire, green symbolizes water, and yellow symbolizes earth. This musical homage to the prayer flags uses electronic sounds to evoke each of these elements, and pairs percussion instruments with the various recordings as a way to musically augment the experience. You will hear deep, low drum sounds for the Earth, real recordings of both Water and Fire for the middle movements, and the whoosh of the Wind followed by pure, quiet and crystalline sounds of the Sky. Each movement is punctuated by the sound of the prayer bowls. Traditionally, prayer flags are used to promote peace, compassion, strength, and wisdom. Tibetans believe the prayers and mantras will be blown by the wind to spread the good will

and compassion into all pervading space. Therefore, prayer flags are thought to bring benefit to all.

### **HEATHER STEBBINS, *Blood is the Color Red, Love is the Color Red***

This is my sonic response to a video created by Isaiah Oliver (UR 2007). The visual aspect of the work inspired a very ambient and dream-like sound. The film becomes more intense and chaotic as it progresses, and the sounds follow suit. Perhaps surprisingly, even though Isaiah and I have never met, we were able to create a cohesive work. (notes 2006)

This piece was my first true foray into working with electronic music, and was the seed that planted what is now my career and creative fulfillment. I am deeply grateful for a 2006 late night work session in the University of Richmond Music Technology Lab, and for Benjamin Broening’s subsequent technical critique, primer on the flexibility of SoundHack, and artistic support. The creation of this piece and later performance at the 2006 Third Practice Festival motivated me to continue pursuing composition and sound art.

Now that over a decade has passed since “Blood...”’s inception, I can reveal the source material: the opening 30 seconds to Wilco’s “I am Trying to Break Your Heart” from *Yankee Hotel Foxtrot*, stepping on broken glass, and a bit of “Saturn” from Holst’s *Planets*. (notes 2019) →

## CONCERT TWO

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### **CAROLYN BORCHERDING,** *Frenetic Disintegration*

*Frenetic Disintegration* focuses on a trajectory of falling energy. The bass clarinet begins with fast, guided improvisational gestures. Written gestures are angular and spin upwards into high improvisatory lines. Over time, disjunct gestures become smoother, and broken electronic sounds stretch into longer supporting bodies of sound. Rapidity decreases and pitched gestures shorten. The bass clarinet ends with a short, final motive upon which all previous pitched materials had been built.

### **SARAH BOUCHARD,** *The Sound of a Stone*

*The Sound of a Stone* is an immersive exploration of song, language, ecology and locational listening performed in a 4-channel surround format. In the semi-improvised composition, Bouchard samples live vocals, mandolin and natural objects she has collected on walks along the James River in Richmond, Virginia. Utilizing the software Ableton Live to process and layer the samples in real time, she creates a “songscape” which connects to a specific site: the fall line of the James River. The complete 30-minute work searches deep into this landscape’s past, the geology of the area and the cultures embedded in its history. As she activates her collection of natural objects, Bouchard gives voice to the landscape, urging us to reconnect with local geogra-

phies as an essential step towards building a global community rooted in environmental awareness.

### **MARK SNYDER, *Messy***

*Messy* was commissioned by the Mississippi Music Teachers Association for the 2008 MMTA Commissioned Composer Award.

### **ELI STINE, *Vestigial Wings***

At the boundary of the desert  
Beneath the telescopic sky  
I stopped to take the world in  
As it went on rushing by

I thought ten hundred futures  
Of what could and would become  
As the dark of night got closer  
Slipping disk of orange sun

I thought of all I’d loved and lost:  
Of dropped, forgotten things  
Of books with unread pages  
Broken roots, vestigial wings

I thought of names gone  
unremembered,  
And of places never seen,  
Of the last of every species,  
Silent forests, noiseless seas  
And as dusk made way to nightfall  
Black sky pricked with yellow light  
I had not moved a single muscle  
And so doing lost my life

Because in thinking and not doing  
All I did was just compare  
What could and would become of  
Rather than what was really there

**ALEXIS BACON, *Ojibwe Song***

*Ojibwe Song* is a ten-minute electroacoustic piece for percussion and fixed media. To record the audio, I interviewed Alphonse Pitawanakwat, a First Nations Ojibwe speaker who moved to the Lansing area as a young man to work in the auto industry. Now retired, he is one of many Ojibwe (Chippewa) speakers who have been contributing to the rebirth of the Ojibwe language.

During my interview with Alphonse, I learned much of his life history, including stories of his rural childhood on Manitoulin Island, the last unceded reserve in Canada; testimony of how his mother was forbidden to speak Ojibwe as a child in her Catholic boarding school; and his fond memories of singing in his church choir. These spoken phrases allowed me to frame the piece as a

metaphor for the rebirth of the Ojibwe language: the speaker became lost in a fog (the language was threatened); he experienced corporal punishment (the language nearly disappeared); and after passing through the fog he was again able to sing church hymns and songs written in Ojibwe (the language is returning).

As always in my electroacoustic music, the percussion and the recording intertwine to create an atmosphere that carries the listener on an emotional journey. The percussionist acts as the protagonist while the audience is surrounded by evocative atmospheric sounds that portray the drama of the story suggested by the recordings. My goal with this and with my other electroacoustic works is to explore ways in which some of the complex tapestry of American voices can be heard through my work.

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## PERFORMER BIOGRAPHIES

**ANDREA CHEESEMAN**

See biography under Featured Artist.

**BRAD MEYER**

Dr. Brad Meyer ([www.Brad-Meyer.com](http://www.Brad-Meyer.com)) is a percussion educator, artist, and composer with an extensive

and diverse background. Currently, Meyer is the Director of Percussion

Studies at Stephen F. Austin State University (Nacogdoches, TX) where he is the private lesson teacher and director of the percussion ensemble. Meyer frequently tours to universities and high schools both nationally and internationally to present recitals, workshops, masterclasses, and clinics on various topics, including: electro-acoustic percussion, contemporary marimba, concert snare drum, marching percus- →

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sion, percussion ensemble, steel band, and world music. His international performances and clinics have taken him to Austria, Taiwan, France, South Africa, and Slovenia. Meyer has been an active presenter/performer at numerous festivals and conventions, including: Midwest Band & Orchestra Clinic, Texas Music Educators Association's national convention, Percussive Arts Society's International Convention, International Computer Music Conference, Society for Electroacoustic Music in the United States., New York City Electroacoustic Music Festival, Graz, (Austria) Night of Percussion, Chiayi's (Taiwan) International Band Festival, Indiana University-Purdue University Indianapolis' Intermedia Festival, and Transylvania University's Studio 300 Festival. Meyer is a composer with several compositions for snare drum, multi-percussion, and percussion ensemble published through Bachovich Publications. Meyer is a proud endorsee of Yamaha Instruments, Zildjian Cymbals, Vic Firth Sticks and Mallets, Evans Drumheads, and Tycoon Percussion.



### LARA MITOFSKY NEUSS

Lara Mitofsky Neuss is a clarinetist based in Tallahassee, Florida. Recent solo performances include appearances at the National Student Electronic Music Event, SPLICE Electroacoustic Festival, Bang on a Can Music Festival, and Banff Centre for the Arts. Lara is the bass clarinetist of the Civitasolis Reed Quintet who made their Carnegie Hall debut in 2019. Also an avid improviser, she recently completed a Sweden educational and performance tour with the Orford Improvisation Ensemble. Dedicated to the creation of new works, she is the Clarinet Project Manager of the New Works Project which is dedicated to commissioning works and increasing the accessibility of new music. A performer equally of the classical repertoire, Lara was the winner of the Eastern Music Festival Concerto Competition and a semi-finalist in the William C. Byrd International Competition. Lara is a doctoral teaching assistant at Florida State University.

## COMPOSER BIOGRAPHIES



### ALEXIS BACON

Alexis Bacon is a composer recognized nationally and internationally for both her acoustic and electroacoustic music. Her work draws inspiration from a diverse array of sound worlds, including vanishing American oral traditions, medieval Provençal poetry, Norwegian fiddle music, and Afro-Brazilian religious ceremonies. Throughout her career, she has won awards including the IAWM Search for New Music Pauline Oliveros Prize, the Ossia International Composition Prize, the ASCAP/SEAMUS student composition commission, and most recently an honorable mention in the 2018 Hildegard Competition. Her work has been supported by awards and grants from the Indiana Arts Council, the Percussive Arts Society, the American Music Center, and the American Society of Composers, Authors, and Publishers, and commissioned by ensembles and artists including National Sawdust, Burning River Baroque, Due East, the Bro-Fowler Duo, violinist Robert Simonds, and several commissioning consortiums comprising dozens of commissioners. A Fulbright scholar in France, she completed undergraduate studies in music composition and viola performance at Rice University and graduate studies in music composition at the University of Michigan. She is currently Assistant Professor

of Music Composition at Michigan State University.



### CAROLYN BORCHERDING

Carolyn Borcharding is a Graduate Assistant pursuing a doctorate in music composition at the University of Illinois. Her compositions explore the potential musical relationships between acoustic instruments and electronics, and particularly in fixed media works, experiment with the creation and destruction of listeners, sense of space. She has had works performed at the Society for Electro Acoustic Music in the United States (SEAMUS), SPLICE Institute and Festival, Electronic Music Midwest, New Music on the Point, and others. Carolyn received her Master's in Music Composition at Western Michigan University where she studied with Dr. Christopher Biggs and Dr. Lisa Coons.



### SARAH BOUCHARD

Sarah Bouchard is a multidisciplinary artist and composer who uses sound, installation and performance to interweave American histories and the landscape. She has exhibited and performed internationally, including at The Center for Book Arts (NYC), the American →

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Folk Art Museum (NYC), the Berlin Underground (Germany), and the W.E. Singleton Center for the Performing Arts (Richmond, VA). Her work is in a growing number of public collections, including the Princeton University Library. Born in Stockton, CA, she received her BA from Yale University in 2003 and was subsequently based in Brooklyn, NY for 13 years. In 2017 she relocated to Richmond, VA, to study with sound artist Stephen Vitello, receiving her MFA from Virginia Commonwealth University in 2019. She is currently an Adjunct Professor in VCU's Art Foundation program.



### ANNE NIEKIRK

Composer Anne Neikirk is drawn to creative processes that involve interdisciplinary work. Her background in vocal music instilled a particular interest in the relationship between music and the written word. Past awards and grants include the Presser Music Award, an American Composers Forum Subito Grant, and inclusion in the Society of Composers CD Series. Neikirk has presented her work at conferences including those of the Society of Composers, the College Music Society, the Society of Electroacoustic Music in the United States, and the American Harp Society, among others. Her music is distributed by ADjective New Music, LLC.

Dr. Neikirk received her DMA

in Composition from Temple University, preceded by an MM from Bowling Green State University and a BA in Music from Hamilton College. Upon completing her education, she worked as an adjunct faculty member at Temple University and at the University of Delaware. In 2016 she began as an Assistant Professor of Composition/Theory at Norfolk State University in Virginia. She has served on the Executive Boards of the College Music Society (Northeast and Mid-Atlantic Chapters) and the Society of Composers, Inc.



### 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 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 *Facets of Love* and *Reflections* 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. Dr. Snyder is Assistant Professor of Music Business and Production at Jacksonville University and is the Artistic Director and founder of the Electroacoustic Barn Dance. [marksnyder.org](http://marksnyder.org)



### HEATHER STEBBINS

Heather Stebbins is a composer of acoustic and electroacoustic music that highlights her fascination with the kinetic and emotive properties of sound. Her music has been performed by ensembles such as loadbang, Ensemble U., the JACK Quartet, Dal Niente, Sound Icon, Transient Canvas, Ensemble L'Arsenale, and the Riot Ensemble. She has worked closely with performers Carlos Cordeiro, Will Lang, Andrew Kozar, Adam Vidiksis, and Sam Kelder to create collaborative pieces for solo instrument and electronics.

*You Are Not Stone*, an EP released on Not Art Records, features works for viola and interactive electronics. Other recordings have been released on the SEAMUS and Coviello labels.

Stebbins was the recipient of a Fulbright Fellowship to Estonia and holds degrees from Boston University and the University of Richmond. Her principal teachers include Benjamin Broening, Joshua Fineberg,

and Helena Tulve. Stebbins joined the faculty at George Washington University as an Assistant Professor of Music in 2019.



### ELI STINE

Eli Stine is a composer, programmer, and educator. Stine is currently a Visiting Assistant Professor at Oberlin Conservatory. Stine received PhD and Masters degrees in Composition and Computer Technologies as a Jefferson Fellow at the University of Virginia and bachelor's degrees in Technology In Music And Related Arts and Computer Science from Oberlin College and Oberlin Conservatory.

Stine's work explores electroacoustic sound, multimedia technologies (often custom-built software, video projection, and multi-channel speaker systems), and collaboration between disciplines (artistic and otherwise).

Festivals and conferences that have programmed Stine's work include ICMC, SEAMUS, NIME, CMMR, NYCEMF, the Third Practice, Studio 300, and Threshold festivals, CubeFest, the Muestra Internacional de Musica Electroacustica, the International Sound Art Festival Berlin, the Workshop on Intelligent Music Interfaces for Listening and Creation, and the International Conference on Computational Intelligence in Music, Sound, Art and Design. ■

## CONCERT THREE

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PERKINSON RECITAL HALL, NORTH COURT

# CONCERT THREE

Featuring Andrea Cheeseman

***Hyperdyne***

*tenor drum and audio processing*

Adam Vidiksis, *percussion*

10'

Adam Vidiksis

***We are the same as we have always been***

*bass clarinet and live electronics*

Andrea Cheeseman, *bass clarinet*

10'

Flannery Cunningham

***Mere See Jog***

*fixed media*

5'

Doug Geers

***somewhere***

*clarinet and live electronics*

Andrea Cheeseman, *clarinet*

5'

Matthew McCabe

***Last Light***

*bass clarinet and electronics*

Andrea Cheeseman, *bass clarinet*

8'

Benjamin Broening

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## PROGRAM NOTES

**ADAM VIDIKSIS, *Hyperdyne***

*Hyperdyne* explores the dynamics of force as the impetus for vibration, both electrical and mechanical. This work features frenetic rhythms which are then processed by the computer,

variably expanding or diminishing the resonant characteristic of the sound produced by the drum. As the piece progresses, the digital filtering is accompanied by increasingly less resonant sound production by the

performer, through the use of various extended techniques that reveal harmonic spectra of the drum, sticks, and performance space. The result is a process of diminishing resonance throughout the work, leading to a sense of wilting or decay.

**FLANNERY CUNNINGHAM,**  
*We are the same as  
 we have always been*

*We are the same as we have always been* plays with an almost slavish love of harmony. This devotion manifests itself in a number of ways: the entrance of chordal blocks of sine tones that first amplify the clarinet's already strong odd-number partials and then fill in its weak even ones; shifting doublings and even triadic triplings of the clarinet; and finally a raucous combination of autotune and a spectral harmonizer that affect a looped, obsessive melody to create the character of a wild sing-a-long. The piece moves from a more intimate, private, almost lonely world to a crowded, public one, and I am interested in how performance can mediate between these spaces. I hope it is also good fun to play, ultimately creating a very full sonic environment in which the clarinetist is front and center as director, sound source, and musical personality.

**DOUG GEERS, *Mere Seer Jog***

*Mere Seer Jog* is a brief electroacoustic work that mixes synthesized

timbres with manipulated samples, exploring a terrain of sonic gestures, including percussive noises, tonally-centered harmonic tones, and inharmonic textures. These were combined to create a variety of psychological spaces, as a meditation on the tension between ideals (possibly naive at times) and limits/barriers (both real and imagined/imposed).

**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 rather a reading aloud of that text, which was recorded, analyzed, and used to craft the pitch materials in the piece. *somewhere* was commissioned by the Third Practice Electroacoustic Music Festival at the University of Richmond and was composed for Andrea Cheeseman.

**BENJAMIN BROENING, *Last Light***  
*Last Light*, for bass clarinet and electroacoustic sounds, is the latest in a series of works that explores characteristics of light during different parts of the day or the year. Whereas the previous work in the series, *Twilight Shift* for flute and electroacoustic sounds, explores the liminal light of dusk, *Last Light* explores the shifting colors and lengthening shadows in the transition from twilight to darkness at the end of the day. The piece was written for Andrea Cheeseman. →

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## PERFORMER BIOGRAPHY

### ANDREA CHEESEMAN

See biography under Featured Artist.

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## COMPOSER BIOGRAPHIES

### BENJAMIN BROENING

See biography for Artistic Director.



### FLANNERY CUNNINGHAM

Flannery Cunningham is a composer and musicologist fascinated by vocal expression, auditory illusions, and the compositional process. She aims to write music that surprises and delights. She has been commissioned by Musiqa Houston, the Minnesota Center Chorale, the Cornell University Chorus, the College of St. Benedict/St. John's University, SPLICE Ensemble, and Grace Chorale of Brooklyn, and her music has been performed by groups such as International Contemporary Ensemble, TAK Ensemble, and Music from Copland House. She has also been in residence at the Atlantic Center for the Arts and Craters of the Moon National Monument. An active poet, Flannery often writes her own texts. She is attracted to the very old and very new; she has presented on 14th-century master Guillaume

de Machaut at the International Medieval Congress and has performed at the International Computer Music Conference.

Flannery writes for both acoustic ensembles and for players with real-time electronics, always striving to foreground the musicality of the human performer. She holds a BA from Princeton University, an MA from University College Cork as a Mitchell Scholar, an MA from Stony Brook University, and is currently pursuing a joint PhD in composition and musicology at the University of Pennsylvania.



### DOUGLAS GEERS

Douglas Geers is a composer who uses 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. He has also performed as an improviser, playing laptop and his

own custom electronic instruments. Reviewers have described his music as “glitchy... keening... scrabbling... contemplative” (*New York Times*), “kaleidoscopic” (*Washington Post*), “fascinating...virtuosic...beautifully eerie” (*Montpelier Times-Argus*), “Powerful” (*Neue Zuericher Zeitung*), “arresting... extraordinarily gratifying” (TheaterScene.net), and have praised its “virtuosic exuberance” (*Computer Music Journal*) and “shimmering electronic textures” (*Village Voice*). Geers completed his DMA at Columbia University, where he studied with Brad Garton, Tristan Murail, Fred Lerdahl, and Jonathan D. Kramer. His works have been performed widely, and he has won numerous awards and grants, including from the Jerome, McKnight, Argosy, and Bush foundations, among others. Today Geers is a Professor of Music Composition at Brooklyn College, a campus of the City University of New York (CUNY). There he is Director of the Center for Computer Music and the MFA program in Sonic Arts. He also serves on the PhD composition faculty of the CUNY Graduate Center. [www.dgeers.com](http://www.dgeers.com).



### **MATTHEW MCCABE**

Matthew McCabe is currently Assistant Professor of Audio Technology at the Schwob School of Music at Columbus State

University in Georgia. He holds degrees in music from the University of Richmond, Bowling Green State University, and the University of Florida, and has worked as an audio engineer with a huge variety of musicians. His creative output includes acoustic and electronic compositions, sound poetry, and performing with Celtic music group Wolf & Clover, who released their first album in 2018. He has also been studying the Irish language for several years, and has earned A1 and A2 certifications in that language from the University of Maynooth.



### **ADAM VIDIKSIS**

Adam Vidiksis is a composer, conductor, percussionist, improviser, and technologist based in Philadelphia whose music often explores social structures, science, and the intersection of humankind with the machines we build. Critics have called his music “mesmerizing”, “dramatic”, “striking” (*Philadelphia Weekly*), “notable”, “catchy” (WQHS), “magical” (*Local Arts Live*), and “special” (*Percussive Notes*), and have noted that Vidiksis 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” (*Philadelphia Inquirer*). His work →

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is frequently commissioned and performed throughout North America, Europe, and Asia in recitals, festivals, and major academic conferences. Vidiksis's music has won numerous awards and grants, including recognition from the Society of Composers, Incorporated, the American Composers Forum, New Music USA, National Endowment for the Arts, Chamber Music America, and ASCAP. His works are available through HoneyRock Publishing, EMPiRE, New Focus, PARMA, and SEAMUS Records. Vidiksis recently served as composer in residence for the Chamber Orchestra of Philadelphia and was selected by the NEA and Japan-US Friendship Commission to

serve as Director of Arts Technology for a performance during the 2020 Olympics in Japan. Vidiksis is Assistant Professor of music technology at Temple University, a founding executive member of the SPLICE Institute, Academy, and Festival, a Resident Artist at the Renegade Theater company, and a founding member of the Impermanent Society of Philadelphia, a group dedicated to promoting improvisation in the performing arts. He performs in SPLICE Ensemble and the Transonic Orchestra, conducts Ensemble N\_JP, and directs the Temple Composers Orchestra and the Boyer College Electroacoustic Ensemble Project (BEEP). [[www.vidiksis.com](http://www.vidiksis.com)] ■

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## CONCERT FOUR

Featuring Andrea Cheeseman

***Qin***

*data-driven instrument*

8'

Chi Wang

***Sonic Physiography of a Time-Stretched Glacier***

*Percussion and electronics*

Matthew Duvall, *percussion*

10'

Matthew Burtner

***Orrery Arcana***

*custom instrument and live electronics*

Nicole L. Carroll

12'

Nicole L. Carroll

***very close to me***

*voices, objects, and video*

Becky Brown and Heather Mease

6'

Becky Brown &  
Heather Mease

***how silence comes***

*guitar and electronics*

Christopher Chandler

7'

Christopher  
Chandler

***Ultraviolet***

*clarinet/bass clarinet and fixed media*

Andrea Cheeseman

4'

Kirsten Volness

***Penelope's Song***

*clarinet and fixed media*

Andrea Cheeseman

9'

Judith Shatin

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## PROGRAM NOTES

### **CHI WANG, *Qin***

*Qin* is a real-time interactive composition of approximately eight minutes in duration for two custom-made performance interfaces, custom software created in Max, and Kyma. *Qin* is a special symbol in Chinese culture and literature that is associated with delicacy, elegance, confidence, power, eloquence, and longing for communication. The symbol *Qin* appears in literature as early as the time that the Book of Songs was collected. *Qin* is also a Chinese instrument. *Qin* has been played since ancient times, and has traditionally been favored by scholars and appeared in literature as an instrument associated with the ancient Chinese philosopher Confucius. In my composition *Qin*, I took as inspiration the shape of the original *Qin* instrument and mapped some of the traditional functions on to my custom-made performance interface, replacing the traditional *Qin* performance techniques with newly developed techniques that draw the desired data from the controllers.

### **MATTHEW BURTNER, *Sonic Physiography of a Time-Stretched Glacier***

*Sonic Physiography of a Time-Stretched Glacier* (2014) was commissioned for Brandon Bell with support from the Presser Music Award. The music was created from

a recording of Alaska's Root Glacier. The unique and visceral presence of glaciers is disappearing across the planet because we live in a time of ice melting. *Sonic Physiography of a Time-Stretched Glacier* tries to stop global warming through signal processing by freezing time, and suspending the listener within the melting ice. The piece was released on Burtner's 2019 album, *Glacier Music*.

### **NICOLE L. CARROLL, *Orrery Arcana***

*Orrery Arcana* is a system for real-time performance, designed for the performer to embody the role of an oracle, to perform and compose through a process analogous to automatic writing. The system includes a self-made modular hardware controller and custom software that allows the performer to manipulate sound during performance. The hardware controller is used to navigate systems that encompass chance operations, conceptual mapping, and data mapping to control audio generation and processing. These process systems are based on NASA lunar data, the esoteric system in W. B. Yeats' "A Vision" (1937), and the numerology and symbolism of the Tarot. Yeats' system is situated in the center, as it contains elements of both Tarot and lunar mapping.

Sound sources include generated

audio, samples of various analog synthesizers, and field recordings that represent elemental correspondences. The hardware interface is housed on a planetary gear train, which gives the performer control over timing and sequenced events through manual gear rotations. Each gear is equipped with a sensor plate upon which light, magnetic, and capacitive-touch sensors are mounted. These sensors are manipulated via concentric rings of various colors of acrylic and embedded magnets that correspond to a Tarot deck.

**BECKY BROWN AND HEATHER MEASE, *very close to me***

I'd like to help you feel more comfortable this evening. Do you think you could sit with me for awhile?

**CHRISTOPHER CHANDLER, *how silence comes***

A Latin motto appears at the beginning of many publications by the music theorist Heinrich Schenker: *Semper idem sed non eodem modo*, or "always the same but not always in the same way." This phrase captures his deeply influential approach to analyzing tonal music, where by using the method of Schenkerian analysis, one aims to demonstrate how the structure of a piece of music can be understood as a unique and varied manifestation of an abstract deeper structure that is common across

many tonal works.

My music is not tonal (or even very Schenkerian), but, I love this idea of "sameness" that isn't really the same. Over the past few years, I have been developing tools in Max (a visual programming language) that enable me to create a sort of abstract structure (a template, if you will) for an idea, a gesture, or a section of music. The abstraction can be presented and varied by applying algorithmic procedures (e.g., randomness, probabilities, etc.) to various musical qualities (e.g., rhythm, dynamics, pitch, etc.), producing endless manifestations that are all clearly related but never exactly the same.

*how silence comes* is the third work I've written using this tool. Scored for guitar, live processing, and electronics, the piece is different with every performance but all share varying degrees of sameness.

**KIRSTEN VOLNESS, *Ultraviolet***

*Ultraviolet* was originally conceived as a work exploring ultraviolet rays of light and the concept of radiation from a strong source, highlighting its singeing and nuclear qualities. Sounds used in the piece attempt to reflect these aggressive attributes by maintaining a sense of intensity in the notes, a grating and straining movement pushing and pulling against a feeling of gravity. The piece was commissioned by ASCAP/SEAMUS and Lisa Raschiatore. →

## CONCERT FOUR

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### **JUDITH SHATIN, *Penelope's Song***

*Penelope's Song* is a tribute to Penelope, Queen of Ithaca and wife of Odysseus. It was inspired by Homer's *Odyssey*, which tells of the travails of Odysseus, including his ten years at war in Troy and then, due to the sea-god Poseidon's wrath, for ten more years. There is little focus on Penelope, left waiting for all that time, with many greedy and arrogant suitors attempting to woo her to become king. To stave them off she devised excuses. She said she would take no suitor until she finished weaving a shroud for her husband's aged father, Laertes. But, since she unraveled at night what she wove by day, she

made no progress. This piece sings of her, giving voice to her experience and response to her own challenges. The electronics were created from recordings I made of Charlottesville weaver Jan Russell working on her wooden looms. I processed and shaped these, weaving a new sonic fabric, and then treated the acoustic and digital elements as warp and weft of a new tapestry. *Penelope's Song*, in the original scoring for amplified viola and electronics, was premiered by Laura Wilcox at the Musica Viva Festival in Portugal in 2003. Since then, I have made additional versions for amplified flute, clarinet, soprano sax, violin, and cello.

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## PERFORMER BIOGRAPHY

### **ANDREA CHEESEMAN**

See biography under Featured Artist.



### **MATTHEW DUVALL**

Matthew Duvall is a co-artistic director, founding member, and percussionist of the

award-winning chamber ensemble eighth blackbird, named Ensemble of the Year by Musical America in 2016. The group, which records for Cedille Records, has received four GRAMMY awards. Its other honors include the MacArthur Award for Creative and Effective Institutions,

the Chamber Music Award from the Walter W. Naumburg Foundation, Chamber Music America's inaugural Visionary Award, and the Concert Artists Guild Victor Elmaleh Competition. eighth blackbird has served as ensemble in residence at the Curtis Institute of Music, the universities of Chicago and Richmond, and the Museum of Contemporary Art in Chicago. Mr. Duvall studied percussion with Michael Rosen at Oberlin College and Conservatory, also completing studies in classical civilization, art history, and religion. He attended the University of Cincinnati and Northwestern University for graduate and post-graduate degree coursework.

## COMPOSER BIOGRAPHIES



### BECKY BROWN

Becky Brown is a composer, harpist, artist, and web designer, interested in producing intensely personal works across the multimedia spectrum. She is currently a PhD student in composition at UVA, co-chair of the UVA Music Arts Board, live sound engineer for WTJU, and faculty for the SPLICE Institute. [becky-brown.org](http://becky-brown.org).



### MATTHEW BURTNER

Matthew Burtner ([www.matthewburtner.com](http://www.matthewburtner.com)) is an Alaskan-born composer, sound artist and eco-acoustician whose music and research explores embodiment, ecology, polytemporality and noise. He is the Eleanor Shea Professor of Music in the Composition and Computer Technologies (CCT) program in the College of Arts and Sciences at the University of Virginia where he Co-Directs the Coastal Futures Conservatory. He also founded and directs the environmental arts non-profit organization, EcoSono ([www.ecosono.org](http://www.ecosono.org)). Burtner is the composer of several large-scale environmental, intermedia artworks including the climate change opera *Auksalaq* which won the

prestigious IDEA Award for innovation with new technology in art. His work is performed in music venues and festivals around the world, and has been supported by grants and awards from the National Endowment for the Arts (NEA), the Howard Brown Foundation, the Center for 21st Century Studies, and the National Science Foundation (NSF). In addition to working closely with new music organizations and ensembles, Burtner has created music for organizations such as President Obama's US State Department. His research in ecoacoustics has recently been featured by NASA's Goddard Space Center, PBS NewsHour, the American Geophysical Union (AGU), National Geographic, and the Center for Energy Studies in the Humanities (CENHS) at Rice University.



### NICOLE L. CARROLL

Nicole L. Carroll is a composer, performer, sound designer, and builder. Her work spans installation, improvisation, and fixed media performance. She is active as a sound designer and composer in theater, performs electronic music under the alias "n0izmkr," and builds custom synthesizers and performance sensor systems. Her research interests include soft circuits and wearable sensors, →

## CONCERT FOUR

SATURDAY, NOVEMBER 9, 2019 AT 7:30PM  
CAMP CONCERT HALL, BOOKER HALL OF MUSIC

AV synthesis on mobile devices and embedded systems, and generative systems that merge analog and digital technologies. Through her work, she seeks to reconcile the natural world with technology. Themes found in her work derive from reflections on nature, occult philosophies, literature, and the human psyche. Nicole holds an MM and BM in Composition from Bowling Green State University and Arkansas State University, respectively. Her works have been performed internationally in the USA, Mexico, Wales, Germany, Greece, Australia, and China. She received a PhD in Computer Music and Multimedia from Brown University in Providence, RI, USA. She will begin a position as Lecturer of Digital Composition at the University of Newcastle in Newcastle, Australia, in 2020. [www.nicolecarrollmusic.com](http://www.nicolecarrollmusic.com)



### CHRISTOPHER CHANDLER

Christopher Chandler is a composer of acoustic and electroacoustic music and the co-founder of the [Switch~ Ensemble]. He serves as Assistant Professor of Music at Union College where he teaches courses in music theory, composition, and technology. He draws inspiration from nature, poetry, the acoustic properties of instruments, and his experiences working closely with sound in computer music studios. His

work has been performed across the United States, Canada, and France by leading ensembles including Eighth Blackbird, the American Wild Ensemble, the Oberlin Contemporary Music Ensemble, the Cleveland Chamber Symphony, and Le Nouvel Ensemble Moderne. He has received recognition and awards for his music including a BMI Student Composer Award, an ASCAP/SEAMUS 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 a PhD in composition from the Eastman School of Music, an MM in composition from Bowling Green State University, and a BA in composition and theory from the University of Richmond.



### HEATHER MEASE

Heather Mease is a multimedia artist, composer, and community arts organizer from Philadelphia, Pennsylvania. In addition to currently pursuing graduate studies in Composition and Computer Technologies at the University of Virginia, Mease manages programming and operations at the Bridge Progressive Arts Initiative and the

Charlottesville Mural Project in Charlottesville, VA. [www.hmmease.com](http://www.hmmease.com)



### JUDITH SHATIN

Composer Judith Shatin ([www.judithshatin.com](http://www.judithshatin.com)) is renowned for her acoustic, electroacoustic and digital music. Called “highly inventive on every level” by the Washington Post, her music combines an adventurous approach to timbre with dynamic narrative design. She draws on expanded instrumental palettes and a cornucopia of the sounding world, from machines in a coal mine, to the calls of animals, the shuttle of a wooden loom, the pull of a zipper. Performers and audiences alike respond enthusiastically to her music, called ‘vividly orchestrated and bursting with imaginative detail’ by the San Francisco Chronicle.

Further described as “powerful and distinctive” by *Fanfare* and “both engaging and splendidly controlled” by the *San Francisco Chronicle*, her music reaches from chamber to choral and orchestral; from purely electronic to electroacoustic and multimedia formats. An innovator in the world of electronic music, she also continues to create richly imagined acoustic music. Her music has been commissioned by organizations including the Barlow Endowment and Fromm Foundation, Carnegie Hall, the Library of Congress and many

others. Genre she explores range from electroacoustic and multimedia to chamber, choral and orchestral music. She has received four NEA Composer Fellowships as well as grants from the American Music Center, the Lila Acheson Wallace-Readers Digest Arts Partners Program, Meet the Composer and the Virginia Commission for the Arts. Her music is widely recorded on labels including Innova (two portrait discs), Neuma, New World, Ravello and Sonora. Shatin is William R. Kenan Jr. Professor Emerita at the University of Virginia, where she founded the Virginia Center for Computer Music and led the program to national prominence.



### KIRSTEN VOLNESS

Kirsten Volness is an electro/acoustic composer and pianist whose music is inspired by nature, myth, science, and environmental and sociopolitical issues. She has received commissions from the BMI Foundation, ASCAP/SEAMUS, Hotel Elephant, NOW Ensemble, Transient Canvas, and Experiential Orchestra. She performs with Hotel Elephant and Verdant Vibes, a new music collective she co-founded in 2015. Recipient of the MacColl Johnson and RISCA Fellowships, Kirsten was 2017 composer-in-residence at the Music Mansion creating the First Fridays concert series, and later →

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served on the board as Secretary. She collaborates with Meridian Project on multimedia performances exploring astrophysics, writes and performs operas with homeless advocacy group Tenderloin Opera Company, and is an affiliate artist of Sleeping Weazel. Kirsten earned composition degrees from Universities of Michigan (MM, DMA) and Minnesota (BA) and is Visiting Assistant Professor of Music at Reed College. [kirstenvolness.com](http://kirstenvolness.com)



### CHI WANG

Chi Wang is a composer and performer of electroacoustic music. Her research and compositional interests include sound design, data-driven instruments creation, and musical composition and performance. Chi's compositions have been performed internationally including presentations at the International Computer Music Conference, Musicacoustica, Beijing, the Society for Electro-Acoustic Music in the United States national conferences, the New York City Electroacoustic Music Festival, Kyma International Sound Symposia, Electronic Music Midwest Festival, Future Music Oregon Concerts, Portland Biennial of Contemporary Art, I. Paderewski Conservatory of Music in

Poland, International Confederation of Electro-Acoustic Music, and WOCMAT in Taiwan. Chi's composition was selected for inclusion on the music from SEAMUS CD Volume 28. She is the recipient for the Best Composition from the Americas at the 2018 International Computer Music Conference. Chi has also served as a judge for international electronic music competitions including Musicacostica, Beijing, Society for Electro-Acoustic Music in the United States national conferences and International Computer Music Conference. Chi is also an active translator for electronic music related books. She was the first translator for Electronic Music Interactive and for the first book about Kyma, *Kyma and the SumOf-Sines Disco Club*, available as *Kyma Xitong Shiyong Jiqiao* and published by Southwest China Normal University Press. Chi received her DMA at the University of Oregon in the Performance of Data-driven Instruments and has taught computer music at the University of Oregon. She previously received M.Mus. in Intermedia Music Technology from the University of Oregon and graduated with a BE in Electronic Engineering from Ocean University of China. Chi is currently an assistant professor of music (composition: electronic and computer music) at the Indiana University Jacobs School of Music. ■

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