

THIRD PRACTICE ELECTROACOUSTIC MUSIC FESTIVAL



Full of Noises

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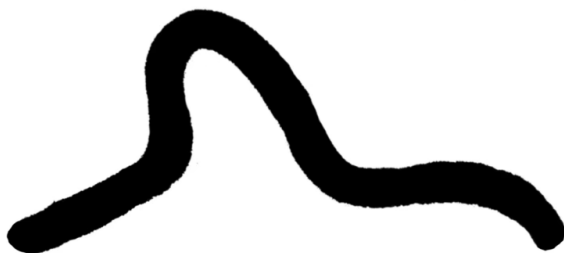
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CONCERT ONE

FRIDAY, NOVEMBER 15TH, 2024 AT 7:30PM
CAMP CONCERT HALL, BOOKER HALL OF MUSIC

Key Jack

pianist without piano with live video and tape, 13'
Ning Yu, *performer*

Michael Beil

Everything in Bloom

cello and electronics, 6'
Nick Photinos, *cello*

Susanna Hancock

Songs of Fuel and Insomnia

live electronics, ~7'
Paula Matthusen, *performer*

Paula Matthusen

Veiled

cello and electronics, 9'
Nick Photinos, *cello*

Niloufar Nourbakhsh

Gould: Trio

video and electronics, ~4'
Christien Ayers, *performer*

Christien Ayers

8-channel Etude No. 2: Wash

multichannel audio, 4'

Nick Photinos

Music for Gamelan Instruments, Microphones, Amplifiers and Loudspeakers

Javanese gamelan, 8'
Gamelan Raga Kusuma, *performer*
Taylor Burton, Caio Davison,
Jackson Gillie, Vidya Mastriyana, Andy McGraw,
Rex Pyle, Zach Revene

Alvin Lucier

N.N.

cello and fixed media, 12'
Nick Photinos, *cello*

Federico Llach

PROGRAM NOTES

MICHAEL BEIL, *Key Jack*

It has become a trademark of Michael Beil (b. 1963) to thoroughly dismantle the traditional image of the musician and his instrument. In *Key Jack*, the grand piano has even disappeared from the stage altogether. Deprived of his beloved instrument, the pianist has exchanged his black suit for a more casual outfit. Once a soloist, she is now assisted by two questionable Doppelgänger. Yet, *Key Jack* is still a highly virtuosic solo piano piece. In front of the camera the pianist faces a mind-bending playback-challenge. Beil thereby skillfully recombines movement, image and sound, thus confusing even the most alert spectators. The result is a fascinating performance, that almost makes you forget the piano isn't actually there.

SUSANNA HANCOCK, *Everything in Bloom*

Everything in Bloom was commissioned by Bang on a Can and Gordon Nicol, and written for Nick Photinos. We don't always see or understand the sacrifices our parents make for us until much later, especially those of our immigrant parents. After Nick proposed writing a piece exploring motherhood, I was quite eager because I feel like the true weight of what my mom has done so that I can achieve my dreams has finally come into focus. *Everything in Bloom* is dedicated to my mama: an immigrant, a chef, a boss, an entrepreneur, a community leader, and so much more. This is the first piece I've written for her - to honor her and her story - and it won't be the last. In an effort to distill my thoughts and shape the music, I wrote a poem. The result: a piece that finds beauty in the chaos and tension, with the cello rising above the electronics to bloom brighter and grow taller. An excerpt:

*i remember the first spring
the first true spring
with so many blossoms
i stood in awe of your work - your power
and I asked, "are these for me?"
...
come sit, mama
look at everything in bloom*

PAULA MATTHUSEN, *Songs of Fuel and Insomnia*

An improvisation featuring sine tones, chaotic noise generators, and possibly vocal samples.

NILOUFAR NOURBAKHSH, *Veiled*

The program note for *Veiled* will be heard as recorded by Nilou directly preceding the performance of the work.

CHRISTIEN AYERS, *Gould: Trio*

Gould: Trio deconstructs a performance of the Largo movement of Johann Sebastian Bach's *Concerto For Piano & Orchestra No. 5*. Inspired by the text *Microsound* by composer Curtis Roads, this piece is the first of a set of experiments where I attempt to isolate new meaning through interactions with digital video.

NICK PHOTINOS, *8-channel Etude No. 2: Wash*

All sounds are from a single 1:02 recording: Powerscrub Dishwasher, this is motor running during powerscrub cycle, recorded right at the base of the washer near the motor.

ALVIN LUCIER, *Music for Gamelan Instruments, Microphones, Amplifiers and Loudspeakers*

During the performance four players place bonangs of various sizes over microphones, creating feedback, the pitch of which is determined by the shape and size of the bowl and the resonant characteristics of the room. Three gender players strike the bars on their metallophones, searching for the pitches of the feedback strands. Since it is virtually impossible that a strand of feedback will match exactly a pitch on any fixed-pitch instruments, audible beats—bumps of sound which occur as sound waves coincide—occur. The closer the tuning, the slower the beating. When the players reach near-unison with a feedback strand they slow down or speed up their playing, creating beating patterns between the pitches of their instruments and those of the feedback. *Music for Gamelan Instruments, Microphones, Amplifiers and Loudspeakers* was first performed on October 18, 1994, World Music Hall, Wesleyan University by the Wesleyan University Gamelan Ensemble.

FEDERICO LLACH, N.N.

N.N. is a work about the experience of invisibility and of limitation of expression of recent migrants in the United States, where population monitoring is shifting from the real to the virtual realm.

COMPOSER BIOGRAPHIES

CHRISTIEN AYERS

Christien Ayers is a sound artist based in Richmond, VA. Utilizing a variety of digital audio and video manipulation tools, his work aims to explore the relationship between speed, sound, and culture. A recent Princeton University graduate, he currently works at University of Richmond as the Music Technology Specialist for the music department. He also releases and performs music through the solo project Ramona Jade. <https://ramonajade.bandcamp.com>



others. Furthermore he has received scholarships for Künstlerhaus Wiefersdorf, cité des arts in Paris and the Heinrich-Gartentor-Scholarship for video art in Thun, Switzerland. In addition he participated in the Nachwuchsforum für junge Komponisten of the Gesellschaft für Neue Musik (GNM) in collaboration with the Ensemble Modern.

Michael Beil's work focuses on the combination of electronic music, instrumental music and video. His compositions are based on concepts concerning the situation on stage in a concert in connection with the development process of musical works. Therefore the instrumentalists are mostly involved in the compositional process and their participation is documented to be part of a composition. So the temporal formation and coherence of a musical work becomes perceivable and transparent for the audience in the performance. In order to do this Michael Beil employs live and prerecorded audio and video. A further fundamental aim of his music is to call into question the art work as a masterpiece. With a view to this, Michael Beil engages exclusively with musical readymades by transforming or deconstructing familiar musical works or by techniques of displacing well known musical material or material that is idiomatic for a certain instrument in an unusual connotation.

MICHAEL BEIL

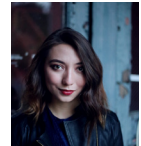
Michael Beil studied piano and music theory at the Hochschule für Musik Stuttgart and afterwards composition with Manuel Hidalgo. In 1996 he taught music theory and composition at the music conservatories in Kreuzberg and Neukölln in Berlin as director of the pre-college department and the department of contemporary music. At this time Michael Beil also directed the Klangwerkstatt – a contemporary music festival in Berlin and founded in 2000 together with Stephan Winkler the team SKART to present concerts based on interdisciplinary concepts. In 2007 he became the professor for electronic music at the Hochschule für Musik und Tanz in Cologne and director of the studio for electronic music.



As composer Michael Beil has collaborated with numerous ensembles and soloists. His music has been commissioned by festivals for contemporary music including Ultraschall in Berlin, ECLAT in Stuttgart or Wien Modern and has been featured in portrait or concert broadcasts on radio stations such as Deutschlandradio, RBB, SDR and many

SUSANNA HANCOCK

Susanna Hancock is an Asian-American composer whose music explores color, process, and acoustic phenomena. Her music draws from a wide array of influences including minimalism, spectralism, math rock, and electronic mediums. Susanna's compositions have been performed by the United States Army Band ("Pershing's Own"), wildUp,



Metropolis Ensemble, ZAFAC Collective, ~Nois Saxophone Quartet, and members of the Los Angeles Philharmonic, Los Angeles Chamber Orchestra, and St. Louis Symphony, among others. Susanna's work has been recognized by organizations such as ASCAP, New Music USA, and United States Artists, and has been featured in concerts and festivals across the world including the LA Phil's Noon to Midnight Festival, and Bang on a Can Marathon. Susanna is co-founder and co-artistic director of Terroir New Music, a concert/event series started in 2017 that pairs the music of living composers with local food and drink. Terroir is focused on fostering meaningful collaborations among creatives in an immediate area and is the coalescence of Susanna's passion for contemporary music and lifetime of experience in the food service industry. The concepts of terroir and community-building are central tenets of all Susanna's compositional and creative projects. Susanna currently serves as Visiting Faculty of Composition at Miami University in Oxford, OH and Applied Composition Faculty at Northern Kentucky University. Susanna holds a Master of Music in Theory & Composition degree from New York University and Bachelor of Composition and Bassoon Performance degrees from the University of South Florida. Primary teachers have included Julia Wolfe, Michael Gordon, and Baljinder Sekhon. susannahancockmusic.com

FEDERICO LLACH

Raised in Buenos Aires as a jazz performer, music for media producer and classical composer, Federico Llach creates music that seeks to combine the old and the new, as well as the intimacy of concert music with the energy of popular music. His sound palette has been forever changed as a result of his experience with modular synthesizers, samplers and electronics of all kinds, which usually appear uniquely blended with acoustic instruments in his music. Llach has received several awards and scholarships for Composition and Research from: SADAIC for Orchestral Composition, Fondo Nacional de las Artes, University of California Institute for Research in the Arts, Borchard Foundation, Corwin Awards, UCSB



Humanities and Social Sciences, UCSB Office of Summer Sessions and Paul Sacher Stiftung.

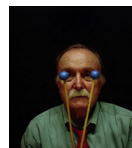
His works have been performed by Orquesta Sinfónica Nacional Argentina, Compañía Oblicua, Now Hear Ensemble, PFL Traject, Cuarteto UNTREF, UCSB Orchestra, Formalist Quartet and Ensemble Dal Niente at venues of such geographical and aesthetic diversity as Festival Internacional de Jazz Buenos Aires and Darmstadt Ferienkurse. Llach's compositional interests are enriched from the perspective of the musicologist, the music technologist and artistic practice as research. A multidisciplinary artist himself, Llach has suggested, in his PhD dissertation and in a recent Tempo journal article, that multidisciplinary is a way to overcome inward-focused approaches in new music composition. Llach has created custom software for composition in the areas of spatialization, and note generation from spectral analysis. Llach completed a doctorate in composition at University of California Santa Barbara (UCSB), where he also obtained a MA, and holds a BA from Universidad del Arte and Escuela de Música Contemporánea. He currently serves as the Assistant Professor of Commercial Music at the University of North Texas.

ALVIN LUCIER

Alvin Lucier (1931-2021) is a pioneer in contemporary composition and performance, particularly in the field of electroacoustics.

His work, based on the concepts of echolocation, the physics of sound, and psychoacoustics, explores sound's natural properties in connection to space, propagation phenomena, and interference.

While Lucier composed for traditional formations, he is best known for his electroacoustic compositions, for which he used devices that were generally employed for scientific research. For example, one of his major works, *Music for a Solo Performer*, was composed for percussion instruments and amplified brain waves. In his seminal work, *I Am Sitting in a Room*, Lucier recorded himself reading a text in a closed space, played the recording back in the same space, and re-recorded it. This process was repeated thirty-three times, a process that gradually amplified certain



frequencies as the words of the text became unintelligible and were replaced by the harmonies and resonances of the room itself. Another of his major pieces, *Music on A Long Thin Wire*, was created by stretching a piano chord across a room between two magnets, activated by an amplified oscillator, which produced constantly changing harmonics, overtones, and resonances.

Lucier was a key influence on an entire young generation of avant-garde musicians and composers, including Oren Ambarchi, Stephen O'Malley, and Jim O'Rourke. In the last years of his life, he composed for the Ever Present Orchestra, an instrumental ensemble founded in 2016 to perform his work. Lucier died 1 December 2021.

PAULA MATTHUSEN

Paula Matthusen is a composer who writes both electroacoustic and acoustic music and realizes sound installations. She has written for diverse instrumentations, such as “run-on sentence of the pavement” for piano, ping-pong balls, and electronics, which Alex Ross of *The New Yorker* noted as being “entrancing”. Her work often considers discrepancies in musical space—real, imagined, and remembered. Awards include the Walter Hinrichsen Award from the American Academy of Arts and Letters, a Fulbright Grant, two ASCAP Morton Gould Young Composers' Awards, and the 2014 - 2015 Elliott Carter Rome Prize. Matthusen has also held residencies at MacDowell, Yaddo, Hambidge, ACRE, create@iEar at Rensselaer Polytechnic Institute, STEIM, the Atlantic Center for the Arts, VCCA, CMMAS, Konstepidemin, Copland House, Composers NOW Residency at Pocantico, the Hambidge Center, and Loghaven. Matthusen completed her Ph.D. at New York University - GSAS and has taught at Columbia University, the TU-Berlin (through DAAD), University at Buffalo as the Slee Visiting Professor, and Florida International University. Matthusen is currently Professor of Music at Wesleyan University. Matthusen's work has been released through Innova, Cantaloupe Music, New Amsterdam Records, AntiCausal Systems, Carrier Records, Quiet Design Records, and C.F. Peters.



NILOUFAR NOURBAKHSH

Described as “stark” by WNPR, and “darkly lyrical” by *The New York Times*, an awardee of 2023 Chamber Music America Commissioning Grant, a winner of 2022 Beth Morrison Projects Next Generation competition, and a 2019 recipient of Opera America Discovery Grant and National Sawdust's Hildegard Commission Award, Iranian-American composer Niloufar Nourbakhsh's music has been commissioned and performed by Norwegian Radio Orchestra, Nashville Symphony Orchestra, New York Philharmonic musicians, Amsterdam Sinfonietta, Kronos Quartet, Library of Congress, National Sawdust, International Contemporary Ensemble, Loadbang Ensemble, I-Park Foundation, Camerata Pacifica, Shriver Hall Series, Center for Contemporary Opera, New Music USA, Women Composers Festival of Hartford, PUBLI-Quartet, Forward Music Project, Calidore String Quartet, Cassatt String Quartet, Akropolis Reed Quintet, and Ensemble Connect at numerous festivals and venues including Carnegie Hall, Washington Kennedy Center, Mostly Mozart Festival, BBC Proms, Ojai Festival, Seal Bay Festival of American Chamber Music, and many more. A founding member and co-director of Iranian Female Composers Association, Nilou is a strong advocate of music education. She currently teaches theory and composition at Longy School of Music of Bard College and Berklee College of Music. Nilou also regularly performs with her ensemble, Decipher. Nilou is a music graduate and a Global Citizen Scholarship recipient of Goucher College as well as a Mahoney and Caplan Scholar from University of Oxford. Among her teachers are Lisa Weiss, Kendall Kennison, Laura Kaminsky, Daniel Weymouth, Matthew Barnson, Margaret Schedel and Daria Semegen. She received a Ph.D. in music composition from Stony Brook University under the supervision of Sheila Silver.



NICK PHOTINOS

Four-time Grammy Award-winning cellist Nick Photinos is a champion of the new, with programs that subvert and delight in equal measure. Described as a “commanding soloist”



(ClevelandClassical.com) whose “virtuoso cello playing is scintillating” (*Chicago Classical Review*) and “outstanding for his exquisite precision” (SFCV.org), for 24 years Nick served as the founding cellist of Eighth Blackbird, releasing two dozen recordings, premiering hundreds of works, and touring the globe in performances from the Sydney Opera House to the Barbican, KBC Hall in Seoul, and Carnegie and Walt Disney Halls.

He has collaborated and toured with an astounding array of artists including Björk, Wilco, Bryce Dessner, Bonnie “Prince” Billie, film composer Gustavo Santaolalla, classical artists Dawn Upshaw, Philip Glass, the Bang on a Can All-Stars, and jazz artists including Sheila Jordan, Laurence Hobgood, Zach Brock, and Matt Ulery. He has appeared as soloist with numerous orchestras including the Cleveland, Philadelphia, Cincinnati, Toronto, Utah, and Atlanta Symphonies, the last with whom he recorded Jennifer Higdon’s *On a Wire*. In 2019 he reached millions of listeners on “Live from Here” with Chris Thile and on Netflix’s original movie *The Two Pops*.

His numerous recordings span the Cedille, Nonesuch, New Amsterdam, Greenleaf, and Naxos labels. He recorded for Wilco on their Grammy-nominated album *The Whole Love*, and with Autumn Defense on their album *Once Around*. Nick’s debut solo album, *Petits Artéfacts*, “a bold solo debut from one of the most notable artists in contemporary music today” (PopMatters), was released on the New Amsterdam label in 2017. He currently serves as Professor Chamber Music and Eminent Scholar at the University of Cincinnati College-Conservatory of Music, where he runs the chamber music program, co-directs the CCM new music ensemble Musica Nova, and gives classes on entrepreneurship and chamber music. Nick has previously served on the faculty of the Longy School of Music of Bard College, the University of Michigan, Northwestern University, the University of Richmond, and the University of Chicago. Nick is faculty at the Bang on a Can Summer Music Festival since 2007 and performs in the Grossman Ensemble at the Chicago Center for Contemporary Composition. For more information, go to nickphotinos.com.

PERFORMER BIOGRAPHIES

GAMELAN RAGA KUSUMA

Gamelan Raga Kusuma is a community gamelan founded in 2007 by Andy McGraw and Gusti Put Sudarta, in residence at the University of Richmond. Sudarta bestowed the name “Raga Kusuma,” which means “intense togetherness,” to the group in 2008. The ensemble has appeared in performances in Bali, the Smithsonian Institution, the Indonesian Embassy and in several venues along the East Coast. Their Balinese gamelan ensemble was made in 2006 by Pande Sukerta, Bali’s foremost gongsmith. Their Javanese gamelan was made in the 1950s outside of Solo, Central Java and is on loan from the Embassy of the Republic of Indonesia, Washington DC.



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NING YU

Praised for her, "taut and impassioned performance" by *The New York Times*, pianist Ning Yu performs with vigor and dedication for traditional and repertoire of the 20th and 21st century on stages across the United States, Europe and Asia. Ning brings virtuosity and adventurous spirit to a wide range of music, both in solo performances and in collaborations with some of today's most distinguished creative artists.



Ning has given dozens of world premieres by composers such as Tristan Murail, Steve Reich, Terry Riley, Michael Gordon, Enno Poppe, and collaborated with Sufjan Stevens, Michael Beil, Annea Lockwood, Wang Lu and David Bird. She has performed with ensembles such as Bang on a Can All-Stars, ICE, Talea Ensemble, Signal Ensemble, counter]induction, and was a long time member of the piano/percussion quartet Yarn/Wire.

Ning performs in concert halls, international festivals, universities, as well as non-traditional performance spaces. These venues include Lincoln Center, Carnegie Hall, Museum of Modern Art, the Kennedy Center, Miller Theater, Guggenheim Museum, Brooklyn Academy of Music, Monday Evening Concerts in Los Angeles, Library of Congress, Issue Project Room, Pioneer Works, Contempo Concert Series at University of Chicago, Kimmel Center, Köln Philharmonie in Germany, Muziekgebouw in Amsterdam, Kwe-Tsing Theater in Hong Kong, Spoleto Festival, Rainy Day Festival in Luxembourg, Ultima Festival in Norway, Transit Festival in Belgium, the Edinburgh International Festival in Scotland, Singapore International Arts Festival, Princeton University, Stanford University, Columbia University, Yale University, Brown University, and Eastman School of Music.

In theater, Ning performed with Mabou Mines' *Dollhouse* — a critically acclaimed production directed by Lee Breuer. She can be seen in the production's feature-film version, produced by ARTE France. Ning has also collaborated with director Moisés Kaufman and the Tectonic Theater Project on the development of the Tony Award-nominated play *33 Variations*.

Ning is the winner of the Boucourechliev Prize at the Ninth International Concours de Orléans in France — a competition devoted to piano repertoire from 1900 to today. Together with other members of Yarn/Wire, the first-prize winner of Open Category of the International M-Prize Chamber Music Competition, and the "40 under 40 award" of the Stony Brook University for outstanding alumni. Ning is a graduate of the Eastman School of Music (B.M. and M.M.A.) and Stony Brook University (D.M.A.). She is Associate Professor of Piano and Chamber Music at the George Washington University in Washington, D.C. ■

CONCERT TWO

SATURDAY, NOVEMBER 16TH, 2024 AT 7:30PM
CAMP CONCERT HALL, BOOKER HALL OF MUSIC

Raise

- i. Raise
- ii. Raised
- iii. Mommy
- iv. 'ture
- v. Honor

cello and fixed media, 20'

Nick Phontinos, *cello*

Pamela Z

Fusion of Horizons

Nintendo Ring-Con, Joy-Con, Max, and Kyma, 6'

Chi Wang, *performer*

Chi Wang

Tidal

fixed media, 5'

Paul Oehlers

All Things That Disappear

- i. Insert Change
- ii. Reimagine
- iii. Redact What Exists for What Could Be
- iv. Reveal the Power of Time

piano and electronics, 15'

Ning Yu, *piano*

Heather Stebbins

Alphabet Combines

live electronics, 12'

Ted Coffey, *performer*

Ted Coffey

Nothing is Real

piano, amplified teapot, and electronics, 8'

Ning Yu, *piano*

Alvin Lucier

murmurations

piano and video, 7'

Alexander Dupuis, *animation*

Kirsten Volness

PROGRAM NOTES

PAMELA Z, *Raise*

When cellist Nick Photinos approached me about writing him a piece for cello and media, he was thinking about putting together a collection of works that he would dedicate to his late mother Janet Photinos, an avid amateur musician who raised him as a single parent from the time he was four. He expressed the hope that this would be 'an homage to the people – parents, mentors, friends – who brought us up and made us who we are'. I started the composition process by interviewing Nick and a handful of friends and relatives, and their speaking voices became building blocks for the fixed media part of the work. I wrote this five-movement piece for four cellos and a collage of speech fragments culled from six lively, impassioned conversations.

This version, arranged by Nick Photinos from the original cello quartet and fixed media, is for solo cello and fixed media.

CHI WANG, *Fusion of Horizons*

Fusion of Horizons in Hans-Georg Gadamer's philosophical framework involves merging different frames of understanding to achieve a deeper comprehension. Frames of understanding are conceptual perspectives that shape how we interpret and make sense of information, providing context for our experiences, observations, and data.

In this composition, the performer utilizes the Nintendo Ring-Con with a Joy-Con as a symbolic frame, guiding us through various segments of visual and sonic narratives. This instrument not only serves as a literal tool but also represents a metaphorical frame through which different perspectives and interpretations are explored. Through its use, the performance embodies the process of merging diverse frames of reference, reflecting the idea of achieving a richer, more integrated understanding.

PAUL OEHLERS, *Tidal*

Written while on sabbatical at American University, *Tidal* is an exploration of symmetrical structures and timbral relationships in electroacoustic sounds. The piece mirrors tidal patterns and other repetitive but dynamic patterns.

HEATHER STEBBINS, *All Things That Disappear*

All Things That Disappear is a collaborative exploration of sound's intangible and malleable nature using piano, effects pedals, and digital processing techniques. Originating from improvisation sessions between pianist Ning Yu and composer Heather Stebbins, the work takes shape through a series of visual and textual prompts provided by artist Michele Carlson.

Central to the work is an acceptance of impermanence - the core improvisations are fleeting, unscripted moments that are then shaped. Through deliberate manipulations of these transient materials, each realization of *All Things That Disappear* emerges as a unique experience.

Tonight's performance presents four interconnected movements from the larger work. Each explores the continual flux of the listening experience through the lens of Carlson's prompts.

TED COFFEY, *Alphabet Combines*

I like to think about three registers: sound as physical presence (kind of like sculpture, understood to be more static than music qua music, "vertical," apprehended more or less instantaneously); sound as semiotic (referring to positions in sociocultural space, to technological moments, to music-historical moments, to genres and their fans); and sound as music ("music qua music," music that doles out information at roughly the same rate as speech thus "optimized" for apprehension by our speech processing apparatus, dramatic structures, story rather than place). From there, the piece does its best to manage the "what when."

The materials: pairs of LFOs sent to logic gates generating impulses sent to analog drum machines, field recordings, processes involving very small sounds close mic'd in a tight stereo field, synth and voice tones and sonorities, various simulations of organismic anima (most made using circuit bent devices), analog and digital varispeed sans freq. domain processing, lots of EQ.

ALVIN LUCIER, *Nothing is Real*

"Aki Takahashi, wonderful pianist... Japan asked her to make a series of Beatles songs. She said, "Sure, I'll do that, but I want to ask composers to make arrangements." She sent it. I said, "Sure, I'll do them. What song would you like me to do?" I didn't care. I loved the Beatles, but I didn't have any preference. She said, "How about "Strawberry Fields Forever"?" I said, "How come?" She said, "Thinking of the line, nothing is real, reminds me of your music." I think it's just the opposite, but anyway. So I took that song. I said, "I'm not gonna make another piano arrangement."

"I thought, what do I do? I thought, when you hear those songs when you're young, you remember where you were when you heard a song for the first time. Have you ever had that experience? I remember. I thought, if I could put it somewhere, the song, in a room. I had a little pot, little teapot. Seven years before, I went to Donald Oenstlager. He was a scene designer. I asked him, any theaters you can take the roof up and down, you can raise the roof, change the acoustics? It would have cost a million dollars, he said, in those days. I just went to him for that. That idea.

"I thought if I played this song into the teapot, I could lift the lid of the teapot, changing the size of the room a little bit. Then I had to figure, what am I gonna put in there? I don't play the piano because I play with one finger. I played the tune with one, da da da, and I was, da da da da with the pedal down. If you think of those notes, D D D D, is beautiful. If you pay attention to the sound as it's sustained, you hear the aftersound. After-sound. Play a chord on the piano, you hear a rise. It's because a single tone will have two or three strings. You can't tune the strings perfectly in tune. If they're a little bit out of tune, there's this [*sings*]. If you play a chord on the piano, if you pay attention to it, you can hear it rises and falls. So da da da da... Hold that. If you raise the lid, you change the size. You should be able to isolate each tone of that. So [*sings*]. I did the piece that way, one finger." - Alvin Lucier

KIRSTEN VOLNESS,***murmurations***

murmurations is inspired by shifting clouds of starlings at dusk. This textural piece incorporates quintessential musical influences that have shaped me, improvisation, fixed media and live processing. This work is dedicated to Jacob Richman, written to commemorate our marriage, and to my father, Kenneth Volness, who passed away unexpectedly during its creation.



COMPOSER BIOGRAPHIES

TED COFFEY

Ted Coffey makes acoustic and electronic music, sound installations, and songs. His work has been presented in concerts and festivals across North America, Europe and Asia, at such venues as Judson Church, The Knitting Factory, Roulette, Symphony Space, and Lincoln Center (NYC), The Lab, New Langton Arts, Zellerbach Hall, and The Yerba Buena Center for the Arts (SF), Wolf Trap and The Kennedy Center (DC), the Korean National University of the Arts (Seoul), The Carre Theatre (Amsterdam), and ZKM (Karlsruhe, Germany). He studied composition with Jon Appleton, Christian Wolff, Pauline Oliveros, and Paul Lansky, among others, receiving degrees in music from Dartmouth (AB), Mills College (MFA) and Princeton (MFA, PhD). Since 2011, Coffey has collaborated with the Bill T. Jones / Arnie Zane Dance Company on several projects, including the evening-length work *Story/Time*, which he toured widely with the Company. Other dance projects include works made with Abigail Levine, Paul Matteson, and Jennifer Nugent. Coffey is active in national and international academic communities associated with music and technology, and from 2018 to 2022 served as President of the Society for Electro-Acoustic Music in the United States (SEAMUS). His writings on aesthetics and politics in the performing arts have been honored with significant awards from the Josephine De Kármán and Andrew C. Mellon Foundations. Recordings of his work are available on the Ellipsis Arts, Everglade, Innova, Sony/Orchard, Audition Records, SEAMUS, crackletimesfavor, EcoSono, and Ravello labels. Coffey is currently Chair of the Department of Music and Professor of Composition and Computer Technologies at the University of Virginia, where he teaches courses in composition, music technologies, music aesthetics, and pop.



synthetic patterns, and flashing lights, and enjoys creating animations and performances that explore those spaces. He has performed and screened his works internationally, and played guitar for groups including Verdant Vibes and the Happy Valley Band.

ALVIN LUCIER

Alvin Lucier (1931-2021) is a pioneer in contemporary composition and performance, particularly in the field of electroacoustics. His work, based on the concepts of echolocation, the physics of sound, and psychoacoustics, explores sound's natural properties in connection to space, propagation phenomena, and interference.



While Lucier composed for traditional formations, he is best known for his electroacoustic compositions, for which he used devices that were generally employed for scientific research. For example, one of his major works, *Music for a Solo Performer*, was composed for percussion instruments and amplified brain waves. In his seminal work, *I Am Sitting in a Room*, Lucier recorded himself reading a text in a closed space, played the recording back in the same space, and re-recorded it. This process was repeated thirty-three times, a process that gradually amplified certain frequencies as the words of the text became unintelligible and were replaced by the harmonies and resonances of the room itself. Another of his major pieces, *Music on A Long Thin Wire*, was created by stretching a piano chord across a room between two magnets, activated by an amplified oscillator, which produced constantly changing harmonics, overtones, and resonances.

Lucier was a key influence on an entire young generation of avant-garde musicians and composers, including Oren Ambarchi, Stephen O'Malley, and Jim O'Rourke. In the last years of his life, he composed for the Ever Present Orchestra, an instrumental ensemble founded in 2016 to perform his work. Lucier died 1 December 2021.

ALEXANDER DUPUIS

Alexander Dupuis is an American animator, performer, and musician living in Chicago, IL. He is a fan of fantastical worlds,



PAUL OEHLERS

Paul A. Oehlers is most recognized for his “extraordinarily evocative” film scores. (*Variety*) Films incorporating his music have won the Grand Jury Prizes at the Atlanta International Film Festival and the Hamptons International Film Festival. His music has also appeared in broadcasts on PBS, NBC, and other commercial venues.



As a composer of concert music, Paul’s compositions have received hundreds of performances in the United States and abroad. For his achievements in concert music composition, Paul was awarded the 2006 Margaret Lee Crofts Fellowship from MacDowell. He is currently Associate Professor of Audio Technology at American University in Washington, DC.

HEATHER STEBBINS

Heather Stebbins is a sound artist and educator based in Washington, DC, where she is Assistant Professor of Electronic and Computer Music at George Washington University. She works with sounds created by instruments, found objects, nature, and voltage to generate musical experiences ranging from notated works for chamber ensembles to improvised performances on modular synthesizers. An upcoming album of music for synthesizers, processed cello, and field recordings will be out on the DC-based label Outside Time in Spring 2025. Other recordings are available on New Focus Recordings, Not Art Records, Zero Moon, SEAMUS, and Coviello labels.



KIRSTEN VOLNESS

Smart, transcendent, and immersive, Kirsten Volness’ emotive soundscapes integrate electronics and modern composition techniques with jazz and pop influences to create intimate and “irresistible” (*San Francisco Chronicle*) listening that is “nothing short of gorgeous.” (*New York Arts*). Each of her compositions reveals “an exquisite sound world” (*New Classic LA*) with disparate, suggestive musical elements woven together to create sublime atmospheres



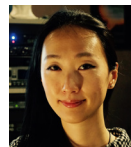
inspired by nature, myth, spirituality, and environmental and sociopolitical issues.

Volness’ music has been featured at L’Institut International de Musique Electroacoustique de Bourges, The New York City Electroacoustic Music Festival, Society for Electro-Acoustic Music in the United States, Illuminus Boston, Tribeca New Music, Third Practice Electroacoustic Music Festival, and Montréal and Edinburgh Fringe Festivals. Her rich commission history includes projects with World Future Council Foundation, BMI Foundation, Metropolis Ensemble, The American Opera Project, NOW Ensemble, Transient Canvas, Cambridge Philharmonic, and Ann Arbor Symphony. Volness received grants from New Music USA and OPERA America/Toulmin Foundation, a 2017 MacColl Johnson Fellowship, three Fellowships in Music Composition from the Rhode Island State Council on the Arts (2018, 2014, 2010), and was the 2017 Composer-in-Residence at the Music Mansion. In 2024, she was Composer-in-Residence for the Women Composers Festival of Hartford.

Also a sought-after performer, producer, and a passionate promoter of multimedia, Volness is the Co-Founder, Co-Director, and pianist for Verdant Vibes (Providence/PDX); Co-Director of houseless advocacy group Tenderloin Opera Company (Providence), and was a multi-instrumentalist with Hotel Elefant (NYC). A graduate of the Universities of Michigan and Minnesota, her teaching history includes positions at Portland State University, Lewis & Clark, Reed College, and the University of Rhode Island. kirstenvolness.com

CHI WANG

Chi Wang is a composer and performer of electro-acoustic music. Her research and compositional interests include sound design, data-driven instruments creation, musical composition, and performance.



Chi’s compositions have been performed internationally including presentations at the International Computer Music Conference, New Interfaces for Musical Expression, Musicacoustica-Beijing, the Society for Electro-Acoustic Music in the United States Conference, the New York City Electroacoustic Music Festival, Kyma International Sound

Symposia, Electronic Music Midwest Festival, Third Practice Electroacoustic Music Festival, Electroacoustic Barn Dance, Portland Biennial of Contemporary Art, I. Paderewski Conservatory of Music in Poland, International Confederation of Electro-Acoustic Music, and WOCMAT in Taiwan. Chi's compositions were selected for SEAMUS CDs, Best Composition from the Americas from International Computer Music Conference, Pauline Oliveros New Genre Prize from International Alliance for Women in Music, Award of Distinction from MA/IN International Festival of Digital and Creative Culture festival, International Confederation of Electroacoustic Music Competition Prix CIME, and finalist at Guthman Musical Instrument Competition.

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, including *Kyma and the SumOfSines Disco Club* and *Electronic Music Interactive*.

Chi received her D.M.A. at the University of Oregon in the Performance of Data-driven Instruments and is currently an assistant professor of music (composition: electronic and computer music) at the Indiana University Jacobs School of Music.

PAMELA Z

Pamela Z is a composer/performer and media artist working primarily with voice, live electronics, sampled sound, and video. A pioneer of live looping, she processes her voice to create



complex sonic layers. Her solo works combine experimental extended vocal techniques, operatic bel canto, found objects, text, digital processing, and wireless MIDI controllers that allow her to manipulate sound with physical gestures. In addition to her solo work, she has been commissioned to compose scores for dance, theatre, film, and chamber ensembles including Kronos Quartet, Eighth Blackbird, the Bang on a Can All Stars, Julia Bullock with SF Symphony, and the LA Philharmonic New Music Group. Her interdisciplinary performances have been presented at venues including The Kitchen (NY), Yerba Buena Center for the Arts (SF), REDCAT (LA), and MCA (Chicago), and her installations have been presented at such exhibition spaces as the Whitney (NY), Savvy Contemporary (Berlin), and the Krannert (IL). Pamela Z has toured extensively throughout the US, Europe, and Japan. She has performed in numerous festivals including Bang on a Can (NY), Interlink (Japan), Other Minds (San Francisco), La Biennale di Venezia (Italy), Dak'Art (Sénégal) and Pina Bausch Tanztheater Festival (Wuppertal). She's a recipient of numerous awards including the Rome Prize, Foundation for Contemporary Arts, MIT McDermott Award, United States Artists, Robert Rauschenberg Foundation, the Guggenheim, Doris Duke Artist Impact Award, Herb Alpert Award, an Ars Electronica honorable mention, and the American Academy of Arts and Letters Award. She holds a music degree from the University of Colorado, Boulder. www.pamelaz.com

PERFORMER BIOGRAPHIES

NICK PHOTINOS

Four-time Grammy Award-winning cellist Nick Photinos is a champion of the new, with programs that subvert and delight in equal measure. Described as a "commanding soloist"



(ClevelandClassical.com) whose "virtuoso cello playing is scintillating" (*Chicago Classical Review*) and "outstanding for his exquisite precision" (SFCV.org), for 24 years Nick served as the founding cellist of Eighth Blackbird, releasing two dozen recordings, premiering hundreds of works, and

touring the globe in performances from the Sydney Opera House to the Barbican, KBC Hall in Seoul, and Carnegie and Walt Disney Halls.

He has collaborated and toured with an astounding array of artists including Björk, Wilco, Bryce Dessner, Bonnie “Prince” Billie, film composer Gustavo Santaolalla, classical artists Dawn Upshaw, Philip Glass, the Bang on a Can All-Stars, and jazz artists including Sheila Jordan, Laurence Hobgood, Zach Brock, and Matt Ulery. He has appeared as soloist with numerous orchestras including the Cleveland, Philadelphia, Cincinnati, Toronto, Utah, and Atlanta Symphonies, the last with whom he recorded Jennifer Higdon’s *On a Wire*. In 2019 he reached millions of listeners on “Live from Here” with Chris Thile and on Netflix’s original movie *The Two Pops*.

His numerous recordings span the Cedille, Nonesuch, New Amsterdam, Greenleaf, and Naxos labels. He recorded for Wilco on their Grammy-nominated album *The Whole Love*, and with Autumn Defense on their album *Once Around*. Nick’s debut solo album, *Petits Artéfacts*, “a bold solo debut from one of the most notable artists in contemporary music today” (PopMatters), was released on the New Amsterdam label in 2017. He currently serves as Professor Chamber Music and Eminent Scholar at the University of Cincinnati College-Conservatory of Music, where he runs the chamber music program, co-directs the CCM new music ensemble *Musica Nova*, and gives classes on entrepreneurship and chamber music. Nick has previously served on the faculty of the Longy School of Music of Bard College, the University of Michigan, Northwestern University, the University of Richmond, and the University of Chicago. Nick is faculty at the Bang on a Can Summer Music Festival since 2007 and performs in the Grossman Ensemble at the Chicago Center for Contemporary Composition. For more information, go to nickphotinos.com.

NING YU

Praised for her, “taut and impassioned performance” by *The New York Times*, pianist Ning Yu performs with vigor and dedication for traditional and repertoire of the 20th and 21st century on stages across the United States,



Europe and Asia. Ning brings virtuosity and adventurous spirit to a wide range of music, both in solo performances and in collaborations with some of today’s most distinguished creative artists.

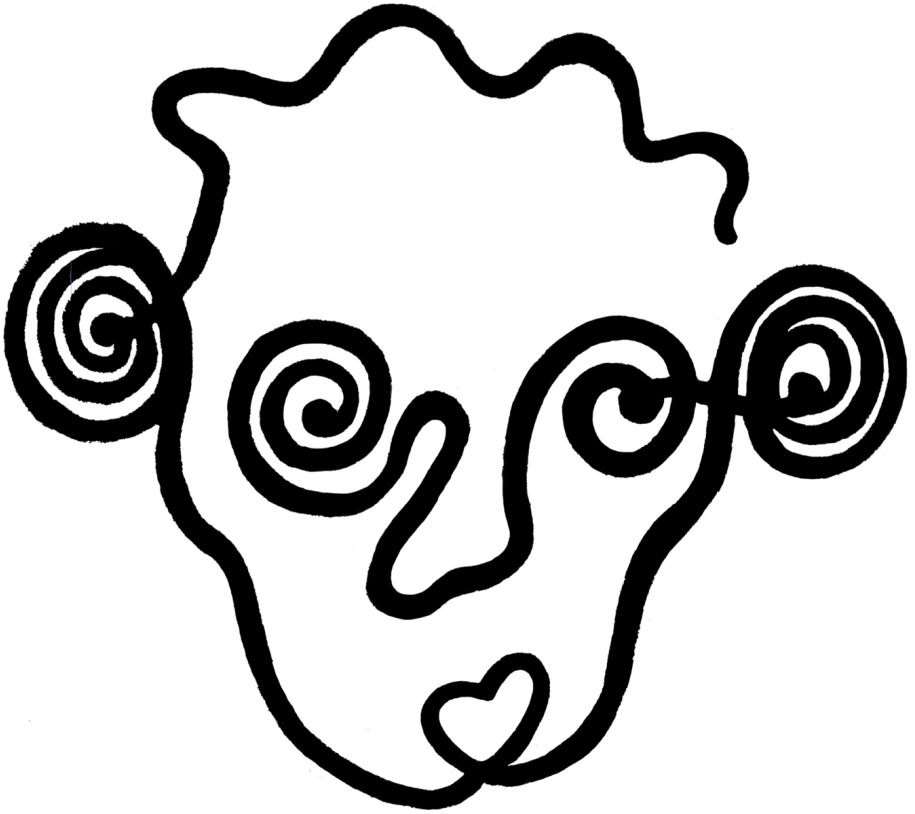
Ning has given dozens of world premieres by composers such as Tristan Murail, Steve Reich, Terry Riley, Michael Gordon, Enno Poppe, and collaborated with Sufjan Stevens, Michael Beil, Annea Lockwood, Wang Lu and David Bird. She has performed with ensembles such as Bang on A Can All-Stars, ICE, Talea Ensemble, Signal Ensemble, counter]in-duction, and was a long time member of the piano/percussion quartet Yarn/Wire.

Ning performs in concert halls, international festivals, universities, as well as non-traditional performance spaces. These venues include Lincoln Center, Carnegie Hall, Museum of Modern Art, the Kennedy Center, Miller Theater, Guggenheim Museum, Brooklyn Academy of Music, Monday Evening Concerts in Los Angeles, Library of Congress, Issue Project Room, Pioneer Works, Contempo Concert Series at University of Chicago, Kimmel Center, Köln Philharmonie in Germany, Muziekgebouw in Amsterdam, Kwe-Tsing Theater in Hong Kong, Spoleto Festival, Rainy Day Festival in Luxembourg, Ultima Festival in Norway, Transit Festival in Belgium, the Edinburgh International Festival in Scotland, Singapore International Arts Festival, Princeton University, Stanford University, Columbia University, Yale University, Brown University, and Eastman School of Music.

In theater, Ning performed with Mabou Mines’ *Dollhouse* — a critically acclaimed production directed by Lee Breuer. She can be seen in the production’s feature-film version, produced by ARTE France. Ning has also collaborated with director Moisés Kaufman and the Tectonic Theater Project on the development of the Tony Award-nominated play *33 Variations*.

Ning is the winner of the Boucourechliev Prize at the Ninth International Concours de Orléans in France — a competition devoted to piano repertoire from 1900 to today. Together with other members of Yarn/Wire, the first-prize winner of Open Category of the International M-Prize Chamber Music Competition, and the “40 under 40 award” of the Stony Brook University for outstanding alumni. Ning is a graduate of the Eastman School

of Music (B.M. And M.M.A) and Stony Brook University (D.M.A.). She is Associate Professor of Piano and Chamber Music at the George Washington University in Washington, D.C. ■



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