



LIVEWIRE

**Celebrating Music from the 21st Century
Festival and Symposium**

October 27-30

Discover the sounds from the first decade of the new millennium in four days of concerts and presentations.

Sponsored by

Department of Music

Office of the Provost

College of Arts, Humanities and Social Sciences

James T. and Virginia M. Dresher Center for the Humanities

InterArts Program

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Schedule:

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UMBC

AN HONORS UNIVERSITY IN MARYLAND



LIVEWIRE

Welcome to LIVEWIRE, UMBC's celebration of the extraordinary musical creativity that characterizes the first decade of the 21st century. This period of political, economic, and social upheaval has inspired a most prolific musical decade, an era exhibiting a multiplicity of styles that have coalesced into a diversity unprecedented in music history. As part of this festival, we are hosting composers, performers, and scholars from around the world to perform and discuss our ever changing musical landscape in concerts, lectures, and demonstrations.

LIVEWIRE also celebrates the accomplishments of UMBC's music faculty, who collectively have premiered over 500 new works since the turn of the century. Virtuoso performers of both solo and chamber contemporary repertoire, this weekend they perform, with their UMBC colleagues and their collaborators, their own favorites from this decade, and continue to premiere new works.

The UMBC Department of Music is grateful to the following for their generous support of the LIVEWIRE Festival and Symposium: Dr. Freeman Hrabowski, President; The Office of the Provost, Dr. Elliot Hirshman, Provost; The College of Arts, Humanities, and Social Sciences, Dr. John Jeffries, Dean; the Office of Institutional Advancement, Mr. Greg Simmons, Vice-President; the Dresher Center for the Humanities, Dr. Rebecca Boehling, Director; the Interarts Series; and Mr. Thomas Moore, Director of Arts and Culture.

Within the Department of Music, the tireless dedication and good spirits of the following made LIVEWIRE possible: Dr. E. Michael Richards, Chair; Mr. Alan Wonneberger, Director of Recording; Ms Susan Velli, Department Manager; Ms Connie Bailey, Administrative Assistant; Mr. Christian Parent, music technology; Mr. Mike Jeffries, music technology; the Music Council of Majors; the Linehan Artist Scholars, and the UMBC student chapter of the Society of Composers, Inc.

Enjoy!

Dr. Linda Dusman, Chair
Concert Committee

2010-11 Concert Committee:

Prof. Tom Goldstein
Dr. Lisa Cella
Dr. Airi Yoshioka
Dr. Anna Rubin
Prof. Matt Belzer
Prof. Alan Wonneberger

LIVEWIRE at-a-glance

WEDNESDAY, Oct. 27

12noon: Student concert (Fine Arts Recital Hall)

1:30pm: David Revill (Fine Arts 508)

"Imaginary Spaces: Music Mixing for Surround"

THURSDAY, Oct. 28

5pm: Lecture (Fine Arts 508)

Kyong Mee Choi (Roosevelt University):

"Spatial Relationships in Electro-Acoustic Music and Painting"

6pm: IAWM Annual Concert (FA 508)

An Acousmatic Evening

8:30pm: RUCKUS: the faculty contemporary ensemble at UMBC (FA Recital Hall)

10pm: Reception (FA Recital Hall Lobby)

FRIDAY

8:30am: coffee and pastries will be available in the FA Recital Hall Lobby

Installations in rotation throughout the day: (FA Recital Hall Lobby)

Caterina Calderoni: *Nameless Flowers*

Student works from Soundscapes 2010 at the Conservatorio "G. Nicolini", Piacenza, Italy

9-10:30am: Lectures: *From the Mind of the Composer* (Fine Arts Room 011)

Liane Curtis (Brandeis University):

Ruth Lomon at 80: A Celebration of Her Work

Mark Zanter (Marshall University):

Lawrence D. "Butch" Morris, Conduction and the Culture of Composition

Mark A. Lackey (Peabody Conservatory):

The Cross-Cultural Music of Evan Ziporyn

10:45am-12:45pm: Lectures: *Diverse Musical Cultures* (FA 011)

Liz Przybylski (Northwestern University):

Creating Masculinity in Native American Hip-Hop

Kevin Blankenship (UCLA):

Dubstep and its Children: the Hardcore Continuum in the First Decade of the 21st Century

Kyle Adams (Indiana University):

Who Composed the Grey Album, or, What Did Danger Mouse *Do*?

S. Alexander Reed (The University of Florida):

Resembling the Machine: Technology, Subculture, and Industrial Music in the 21st Century

12:00pm: *Complexity in Music and Machines I* (FA 508)

Scott Barton, Aurie Hsu and Steven Kemper (University of Virginia)

Expressive Machines Musical Instruments (EMMI): Music and Robotics

2-3:30pm: Lecture Recitals: *Complexity in Music and Machines II* (FA Recital Hall)

Will Redman (Towson University):

The Way Music Looks

Manuel Laufer (New York University):

Modernist Complexity in New Venzuelan Art Music: The Contribution of Diogenes Rivas

3:45-4:30pm: Lecture Presentation (Fine Arts Room 212)

Thomas DeLio and P. Inman (University of Maryland, College Park)

Screening of the video opera "sam" with introductory remarks by the composer and poet

LIVEWIRE at-a-glance

FRIDAY (continued)

4:30pm: a light snack will be served in the FA Recital Hall Lobby

5:00pm: Solo Currents Faculty Recital (FA Recital Hall)

7:30-8:15pm: Lecture Demonstration (Fine Arts Room 508)

Per Bloland (Oberlin Conservatory):

The Electromagnetically-Prepared Piano and its Compositional Implications

8:30pm—Hoffman/Goldstein Duo (FA Recital Hall)

10:30pm: LIVEWIRE Latenight Improv with Jesse Stewart, waterphone and UMBC students

SATURDAY:

8:30am: coffee and pastries will be available in the FA Recital Hall Lobby

9-10:30am Lectures: *Perceptions and Realities* (Fine Arts Room 011)

Jeremy Beck (JD, University of Louisville):

Composers, Sampling and Copyright: Does "Thou Shalt Not Steal" Infringe on Creativity?

Eric Slegowski (American University)

Did you hear that? ...Form and Perception in *Resonance* for flute, cello, and piano

Jesse Stewart (Carleton University)

Improvisation and the Academy

10:45-12:15pm Lecture Recitals: *Improvisation and Postminimalism* (FA Recital Hall)

Phil Fried (New York)

Interactive Trends: Improvisation

Andrew Bliss (University of Tennessee) and Christopher Adler (San Diego):

The Calculated Groove of Postminimal Percussion

1:30pm: *Interlude* (FA 212)

Thomas DeLio and P. Inman

Screening of the video opera "sam"

2:00-4:00pm: Lectures: *Creating Connections* (FA 011)

Steve Antosca (VERGE Ensemble, Washington, DC)

crossingPoint: Connecting Music with Technology, Architecture, and the Arts

Timothy Y. Hsu and Jerry A. Ulrich (Georgia Institute of Technology)

Different Uses and Forms of Novel Technology in the Choral Concert

Christina L. Reitz (Western Carolina University)

Higdon's Violin Concerto: Combining the Old and the New

Caterina Calderoni (Conservatorio "G. Nicolini" Piacenza, Italy)

Mimesis and Simulation: Illusory Effects in Music and Film

4:00pm: A light snack will be available in the FA Recital Hall Lobby

4:30pm: *Interlude* (FA 212)

Thomas DeLio and P. Inman

Screening of the video opera "sam"

5:00pm: Synchronous Trio (FA Recital Hall)

8:00pm: Damocles Trio (FA Recital Hall)

9:30pm: Reception (FA Recital Hall Lobby)

LIVEWIRE Full Schedule

Wednesday, October 27, 2010

12noon: Student concert (Fine Arts Recital Hall)

The Future Meets the Past

Density 21.5 (1936, revised 1946)

Hannah Rider, flute

Edgard Varese

To Unformed for piano and electronics (2009)

Kyle Adam Blair, piano

Kyong Mee Choi

Songs from a Public Diary (2010)

Madeline Waters, soprano
Charles Miller, piano

Charles Miller and Shane Parks

Etudes (1979)

Chorale
Shadows

Elizabeth Milligan, flute

John Heiss

For 1, 2 or 3 People (1964)

Kyle Adam Blair
Joe Martone

Christian Wolff

At First Light (2010)

Night
Dawn

Janice Macaulay

UMBC Percussion Ensemble, Tom Goldstein, director

Erica Ellis
Lee Hallett
Austin Nam

Sean Reed
Zach Shanks
Rob Wolk

Thursday, October 28, 2010

5 pm: Lecture (Fine Arts 508)

Kyong Mee Choi (Roosevelt University):

"Spatial Relationships in Electro-Acoustic Music and Painting"

6 pm: IAWM Annual Concert (FA 508)

An Acousmatic Evening

Ombrarchetto (2003)

Magdalena Dlugosz, Poland

Reminiscence R2 (2010)

Ida Helene Heidel, Norway

Mouthpiece (2005)

Judith Ring, Ireland

Emergent (2009)

Carrie Leigh Page, USA

Pigeon Heart (2005)

Marie-Hélène Bernard, France

Waterland (1990/2010)

Veronika Krausas, Canada
video by Quintan Ana Wikswo, USA

Electroacoustic Music by Women Composers Program Notes

Ombrarchetto was composed in 2003 to celebrate the 30th anniversary of the Electroacoustic Music Studio at the Academy of Music in Cracovie. The piece reflects the volatile atmosphere of the sound created on the basis of subtle sounds of violin, sensitive and flexible cantilena cello, and the sharp and deep sounds of the double-bass. Modifications to the sounds recorded by Kaja Danczowska, Andrzej Bauer and Tadeusz Wielecki became an inspiring starting point for a subtle matter of this sound impression, floating into a sound world of string instruments full of nuances and richness of shades of color. I hope that the delicate atmosphere which surrounds you while listening to the piece will allow you to rise, albeit for a few moments, above the ordinary, taste the beauty of other worlds and forget about the brutality of our reality. Feel invited...

Reminiscences R2 Reminiscence is a small "module" exhibition installation consisting of 3 sculptures, and 3 soundfiles (R1, R2, R3) pointing to different stages of the process of creating the sculptures and the sound. R1 is basically based upon sounds from the processing of the glass in the glassatelier Bærums Verk. R2 is the pure but elaborated sound extracted from the sculptures themselves, with some few flashback to R1. R3 will be a further development of the Volatil, with short flashbacks to R1 and R2. All 3 soundfiles are elaborated in Pro Tools as audiofiles (wav) and are created as "closeup" stereo soundscapes - moving between different distances, surroundings and tangible characters. They last around 9 min. each, played in 3 separate loops from different devices.

Mouthpiece was written in collaboration with mezzo-soprano, Natasha Lohan. We recorded a broad range of extended techniques and unusual noises to use as compositional material for the electronic part. The samples are used here in their raw recorded form with no alterations or processing of any sort.

Emergent Created for 2-channel fixed media, *Emergent* is meant to express the sonic equivalent of the visual experience of moving from darkness to light. Slow pulsations in the lowest registers and a subtle ostinato give a characteristic sound to the darkness, which is slowly pierced and eventually eclipsed by shimmering, fast-vibrating timbres and clearly delineated textures.

Pigeon Heart When you're wandering around the old Beijing, you can hear in the sky some strange sounds ; some inhabitants of the town breed indeed pigeons and let them fly with a little whistle on the tail. This piece has been inspired by this discovery and also by the monks of the Putuoshan Island with their small bells.

Thanks to Zhang Weiliang and his sounds of *xun* (very ancient Chinese flute) recorded in Beijing.

Waterland is a monologue by Canadian writer André Alexis of the mental meanderings of a child hallucinating with a fever. The musical piece was originally conceived and created in 1990 with a very old synthesizer program that is most definitely forgotten and quite obsolete. This revised/recreated version was accomplished with the help of Aron Kallay—director of PIE (People Inside Electronics)—using his LOGIC program. This updated version was performed at PIE's concert in Los Angeles in the spring of 2010, with actor John Payne and a video by Quintan Ana Wikswo.

Thursday, October 28, 2010 (continued)

Full Schedule

8:30pm: RUCKUS: the faculty contemporary ensemble at UMBC (FA Recital Hall)

Lisa Cella, flute; E. Michael Richards, clarinet; Airi Yoshioka, violin; Maria Lambros, viola;
Gita Ladd, cello; Audrey Andrist, piano; Tom Goldstein, percussion; Stephen Caracciolo, conductor

Adagio Amore (2009)	William Kleinsasser
102nd & Amsterdam (2006)	Douglas Boyce
Hymne (2003)	Anneliese Weibel
Intermission	
The Mystery of r/r/r (2004)	Sofia Kamayianni
Probably Colors (2009)	Leonardo Polato
Five Elements (2008)	Peiyong Yuan

10pm: Reception (FA Recital Hall Lobby)

Ruckus Program Notes

Adagio (amore) was composed in 2009 for the Spiza composers collective in Athens, Greece and three composers in the US as part of an international joint commissioning project involving the University of Virginia and the University of Maryland-Baltimore County. The genesis of the composition is a recasting of recorded flute and clarinet multiphonic counterpoint originally from a passage of the composer's earlier composition entitled Smooth Wood, Flash that is folded, recombined, and layered upon itself after being time-stretched using phase-vocoding resynthesis. Once this newly-composed multiphonic textural music was composed, it was then made the subject of spectral analyses to extract a skeletal frame from which counterpointed lines were composed for alto flute and clarinet and metallic percussion music so that the acoustic music is anchored to, and built upon, the prominent aspects that were spectrally extracted from the multiphonic texture layer. Because the computer music is created from transformed and overlaid recordings of flute and clarinet multiphonics, the pitches of the computer music are not always aligned to Western twelve-note equal-tempered tuning. Despite this rather technical genesis for Adagio (amore), the music is primarily lyrical and expressive, with a shade of mystery, but essentially and consistently gracious and positive in tone reflecting the fact that Adagio (amore) is dedicated to the composer's wife, Susan, in celebration of their 25th anniversary in 2010.

102nd & Amsterdam is dedicated to by father, Raymond Boyce; this was the first of many New York addresses for him. My father's stories of growing up in New York in the 40's and 50's cemented in my mind the idea of New York as The City, an idea strengthened by my own relocations and peregrinations. My father is a wonderful, if diffuse, storyteller, with many narrative elements being developed, abandoned, rediscovered and sometimes corrected; while writing this piece, I thought often of his kaleidoscopic rhetoric, not merely episodic, and yet open and unbounded.

The Mystery of r/r/r

The piece, written in 2004, is built from three parts with bridge passages between each part in the form of solo piano sections. The mystery refers to my esoteric world at that time as well as to several abstract senses that I could not explain to myself. The ostinato of the third part is based on a Greek word meaning 'unsolved', with the mystery ending up in this way.

Five Elements is scored for flute, clarinet, violin, cello and piano. It is ten minutes long and consists of five continuous movements each characterizing on element. I sought to express the inter-connectedness and generative cycle of interaction between the five elements (wood, fire, earth, metal and water) through the use of a flexible, cyclical form. The performers choose any one of the five movements to begin, play

through a cycle of it in the prescribed order, and end when they re-arrive at the opening. As such, the music presents no real beginning and no real end, only a point in which the music begins and ends.

Friday, October 29, 2010

Full Schedule

9-10:30am: Lectures: *From the Mind of the Composer* (Fine Arts Room 011)

Liane Curtis (Brandeis University):

Ruth Lomon at 80: A Celebration of Her Work

Mark Zanter (Marshall University):

Lawrence D. "Butch" Morris, Conduction and the Culture of Composition

Mark A. Lackey (Peabody Conservatory):

The Cross-Cultural Music of Evan Ziporyn

10:45am-12:45pm: Lectures: *Diverse Musical Cultures* (FA 011)

Liz Przybylski (Northwestern University):

Creating Masculinity in Native American Hip-Hop

Kevin Blankenship (UCLA):

Dubstep and its Children: the Hardcore Continuum in the First Decade of the 21st Century

Kyle Adams (Indiana University):

Who Composed the Grey Album, or, What Did Danger Mouse *Do*?

S. Alexander Reed (The University of Florida):

Resembling the Machine: Technology, Subculture, and Industrial Music in the 21st Century

12:00pm: *Complexity in Music and Machines I* (FA 508)

Scott Barton, Aurie Hsu and Steven Kemper (University of Virginia)

Expressive Machines Musical Instruments (EMMI): Music and Robotics

2-3:30pm: Lecture Recitals: *Complexity in Music and Machines II* (FA Recital Hall)

Will Redman (Towson University):

The Way Music Looks

Manuel Laufer (New York University):

Modernist Complexity in New Venezuelan Art Music: The Contribution of Diogenes Rivas

3:45-4:30pm: Lecture Presentation (Fine Arts Room 212)

Thomas DeLio and P. Inman (University of Maryland, College Park)

Screening of the video opera "sam"

with introductory remarks by the composer and poet

5:00pm: Solo Currents Faculty Recital (FA Recital Hall) (see notes on following page)

Solo et + (2009)

Airi Yoshioka, violin

Farangis Nurulla-Khoja

Sonorous Bodies

Michael Richards, clarinet

Liza Lim

Light in Each One

Lisa Cella, alto flute

Stuart Saunders Smith

The Last Remembrance (2009)

Gita Ladd, cello

Caterina Calderoni

7:30-8:15pm: Lecture Demonstration (Fine Arts Room 508)

Per Bloland (Oberlin Conservatory):

The Electromagnetically-Prepared Piano and its Compositional Implications

Solo Currents Program Notes

Sonorous Body, Liza Lim

Sonorous Body, for solo clarinet, uses musical and philosophical ideas from Lim's opera The Navigator - its name is from a line of the opera's libretto, "sonorous water searching for its sonorous body." From this point of reference, Lim has created a liquefied, malleable pitch world using the intrinsic underwater timbral connotations of the clarinet. A meditation on ever-shifting connections, keyed pitches morph into an intangible, not "catchable," somewhat lugubrious melodic scenario of portamenti and unusually pleasing quartertone and microtone effects. Watery colorations are homogenous in both their content and form, supported by a bubbling and simmering of audible breath, keyclicks, and fingerpops. The title also refers to the potentiality of silence (absence) and the dimensions of its touch (presence). Chinese musical aesthetics provide a framework for examining concepts of touch and by extension, taste, smell, sight and hearing. Chinese musical instruments are classified according to physical material (stone, metal, silk, bamboo, wood, skin, gourd, earth). Each of these materials has a rich network of symbolic associations in which their elemental nature harmonizes with forces in heaven and earth. The instrument itself is seen as a conduit for converging lines of force which the musician/listener activates and accesses through touching and listening. Inspired by the code of gestures used in *qin* music, the artists examine a realm of almost inaudible and invisible vibrations that surround the acts of touching and sounding, each gesture acting as a transient doorway into an imaginary landscape of vast resonances. - Adapted from notes by Liza Lim

Light in Each One, Stuart Saunders Smith

I am a Quaker. We believe that there is that of God in everyone. Light in Each One is about two states of Grace. The first three movements are one state of the light the last two movements are yet another. - SSS

The Last Remembrance, Caterina Calderoni

"The last remembrance" wrote the Russian poetess Marina Tsvetaeva to Boris Pasternak in 1923 about her poem "Eurydice to Orpheus". She meant Eurydice's last remembrance of herself as a woman ("the last remembrance, the shadow of her body, a protuberance of her heart not yet reached by the poison of immortality") that caused her to call back Orpheus although she did not actually want to. The last remembrance of something that used to be, then, and although has been dropped, still exerts attraction. In this work for solo cello the frequent tendency to a melodically shaped matter reveals the memory (or nostalgia?) of shapes or structures of a music thinking belonging to the composer's background but barely practiced at present. The musical imagination currently trespasses on free areas of the compositional research and focuses on other expressive means, but while denying those forms, it still recalls them at times. - CC

8:30pm: Hoffman/Goldstein Duo (FA Recital Hall) (see notes on following page)

O Star Spangled Stripes (2005) Linda Dusman

transients / images (2006) Thomas DeLio

Blue Strider (1994) Jeffrey Harrington

Genderang Senja (Evening Drums) Ben Pasaribu

Intermission

*From Waldmusik: Wissahickon, Pulpit Rock, French Creek (2009) Christopher Shultis

You're Not a Composer (1999) Tom Goldstein

*Ariel (2004) Ronald Surak

* world premiere

Hoffman/Goldstein Duo Program Notes

O Star Spangled Stripes (2005), Linda Dusman

I was inspired by the e.e. cummings poem "next to of course god America I" as I composed *O Star spangled Stripes*, which begins from parodies of American patriotic songs (including *Stars and Stripes Forever*, *Johnny Comes Marching Home*, *It's a Grand Old Flag*, and *The Star Spangled Banner*). In the piece, I created a system for progressing through the musical material based in oppositional ideas of "democracy" and "advancing freedom," two terms touted by the Bush administration as hallmarks of US foreign policy. "Democracy" in its Greek origins translates loosely to "people working together," while "advancing freedom" seems to me to be completely individualistic, perhaps even narcissistic, in pursuing a definition of freedom with disregard for others. To begin the piece, each player decides whether he will begin by cooperating with the other player ("true democracy"), or by disregarding the other player—exhibiting a self-involved narcissism ("advancing freedom"). The performers change their modes of ensemble playing asynchronously throughout the piece, and, in an ultimately non-utopian gesture, create a chaotic mix reflecting the American political system and its impact on world events.

transients / images for piano and percussion (2006), Thomas DeLio

Several years ago, at the request of publisher Sylvia Smith, I wrote a short marimba solo entitled *Transparent Wave IV* (2000, Sonic Art Editions) (one of a series of etudes for various solo instruments entitled *Transparent Wave*). Later, at the request of the brilliant percussionist Tracy Wiggins I expanded that solo into a larger work for percussion entitled *wave / s*. In *wave / s* the original marimba solo is repeated almost verbatim while other percussion instruments are added to it, surrounding it and bathing it in a new sonic context. In a sense, *wave / s* is a mini-concerto for solo marimba and percussion. A few years later, this time at the request of Tracy Wiggins, I created a short solo for vibraphone entitled *Transparent Wave VI* (2003). Once again, I repeated the process that started with the marimba work and expanded this vibraphone solo into a series of new works, each of which builds upon its predecessor:

- transients / waves* for percussion solo (2006, Silent Editions)
- transients / images* for percussion and piano (2006, Silent Editions)
- transients / resonances* for chamber ensemble (2006, Silent Editions)
- transients / interferences* for chamber ensemble (2010, Silent Editions)
- transients / refractions* for orchestra (forthcoming)

The titles refer to basic aspects of sound that are central to all music: attack transients, sound waves, and resonance. Each of these works is built upon a nearly verbatim repetition of its predecessor. *Transparent Wave VI* is common to all of them and is heard in all (with occasional, slight variation as context demands). In *transients / waves* the original vibraphone solo is surrounded by other percussion instruments. In *transients / images* we hear a repetition of *transients / waves* but with a piano added to the mix. Then, in *transients / resonances* we find a repetition of *transients / images*, but with a small chamber ensemble of string and wind instruments added (resonating with the piano sounds), etc...

Blue Strider (1994), Jeffrey Harrington

Blue Strider is a virtuoso piano piece directly inspired by New Orleans stride piano styles, African-American funk music, and the music of Beethoven and Bartok. The initial theme is from the bass line of a popular rap song from the 1980s, "She's gotta have it." The developmental processes throughout the piece attempt to find common ground behind all of the musical influences. Written in 1994, this piece was given the New York premiere by Paul Hoffmann in 2007 at the Greenwich Music House Music School.

From Waldmusik: Wissahickon, Pulpit Rock, French Creek (2009), Christopher Shultis

Waldmusik is a concert-length work comprised of pieces written during walks in the mountains of New Mexico and the woods of Pennsylvania. Wissahickon, Pulpit Rock, and French Creek are places in Pennsylvania and among the first places I walked after I began to live in Pennsylvania in 2005. The Wissahickon is a creek located within Fairmount Park, the largest city park in the United States. Pulpit Rock, located along the Appalachian Trail, is one of the few places I've found in Pennsylvania where it is possible

to record silence--by that I mean the kind of silence that can be heard in the wilderness when no one (at least perceptibly) is around. French Creek is the location of one of my favorite Pennsylvania trails, the Mill Creek Trail, a place where I've gotten lost more than once--an important criteria of what, for me, makes a good walk in the woods. The recording is of me walking that trail, midday, in the late fall of 2008. After years of spending long hours in the pristine mountain wilderness of New Mexico, walking in the "urban wilderness" of Pennsylvania has been an often-jarring experience for me. As is this piece. I thank Tom Goldstein and Paul Hoffmann for giving me the opportunity to write it.

Ariel (2004), Ronald Surak

Ariel was inspired by the fictional spirit that appears in William Shakespeare's play *The Tempest*. Several of the scenes with the sprite involving magic have clear instructions on how the illusion is to be created. The title alludes to the magic created by music. In *Ariel* sensuous surface elements arise in the piece built on a deep formal structure based on the Golden Section and prime number sets. These provide unity, direction, and structural coherence to the composition as a whole. This work aspires to transcend the momentary - to create something for all time - an illusion and a reality toward the conditions of Art. *Ariel* was written for the Hoffmann/Goldstein Duo, during a residency in September 2004 at the Montana Artists Refuge

SATURDAY:

Full Schedule

8:30am: coffee and pastries will be available in the FA Recital Hall Lobby

9-10:30am Lectures: *Perceptions and Realities* (Fine Arts Room 011)

Jeremy Beck (JD, University of Louisville):

Composers, Sampling and Copyright: Does "Thou Shalt Not Steal" Infringe on Creativity?

Eric Slegowski (American University)

Did you hear that? ...Form and Perception in *Resonance* for flute, cello, and piano

Jesse Stewart (Carleton University)

Improvisation and the Academy

10:45-12:15 pm Lecture Recitals: *Improvisation and Postminimalism* (FA Recital Hall)

Phil Fried (New York)

Interactive Trends: Improvisation

Andrew Bliss (University of Tennessee) and Christopher Adler (San Diego):

The Calculated Groove of Postminimal Percussion

1:30pm: *Interlude* (FA 212)

Thomas DeLio and P. Inman

Screening of the video opera "sam"

2:00-4:00pm: Lectures: *Creating Connections* (FA 011)

Steve Antosca (VERGE Ensemble, Washington, DC)

crossingPoint: Connecting Music with Technology, Architecture, and the Arts

Timothy Y. Hsu and Jerry A. Ulrich (Georgia Institute of Technology)

Different Uses and Forms of Novel Technology in the Choral Concert

Christina L. Reitz (Western Carolina University)

Higdon's Violin Concerto: Combining the Old and the New

Caterina Calderoni (Conservatorio "G. Nicolini" Piacenza, Italy)

Mimesis and Simulation: Illusory Effects in Music and Film

4:00pm: A light snack will be available in the FA Recital Hall Lobby

4:30pm: *Interlude* (FA 212)

Thomas DeLio and P. Inman

Screening of the video opera "sam"

5:00pm: Synchronous Trio (FA Recital Hall)

Jason E. Ballmann, piano; Christie Finn, soprano; Joshua Akira Nakazawa, cello

Last Poems of Wallace Stevens (1972)

Prelude

Not Ideas about the Thing but the Thing Itself

The River of Rivers in Connecticut

A Child Asleep in Its Own Life

The Planet on the Table

The Dove in Spring

Interlude

Of Mere Being

A Clear Day and No Memories

Ned Rorem (b. 1923)

Intermission

9 Settings of Lorine Niedecker (2000)

for Soprano and Cello

Harrison Birtwistle (b. 1934)

Four Pieces for Soprano, Cello, and Piano (world premiere)

Jason E. Ballmann (b. 1989)

Four Songs to e. e. cummings (1951)

Morton Feldman (1926-1987)

Synchronous Trio - Texts

Last Poems of Wallace Stevens

Not Ideas About the Thing But the Thing Itself

At the earliest ending of winter,
In March, a scrawny cry from outside
Seemed like a sound in his mind.
He knew that he heard it,
A bird's cry, at daylight or before,
In the early March wind.
The sun was rising at six,
No longer a battered panache above snow. . . .
It would have been outside.
It was not from the vast ventriloquism
Of sleep's faded papier-mache. . . .
The sun was coming from outside.
That scrawny cry -- it was
A chorister whose C preceded the choir.
It was part of the colossal sun,
Surrounded by its choral rings,
Still far away. It was like
A new knowledge of reality.

The River of Rivers in Connecticut

There is a great river this side of Stygia
Before one comes to the first black cataracts
And trees that lack the intelligence of trees.
In that river, far this side of Stygia,
The mere flowing of the water is a gayety,
Flashing and flashing in the sun. On its banks,
No shadow walks. The river is fateful,
Like the last one. But there is no ferryman.
He could not bend against its propelling force.
It is not to be seen beneath the appearances
That tell of it. The steeple at Farmington
Stands glistening and Haddam shines and sways.
It is the third commonness with light and air,
A curriculum, a vigor, a local abstraction . . .
Call it, one more, a river, an unnamed flowing,
Space-filled, reflecting the seasons, the folk-lore
Of each of the senses; call it, again and again,
The river that flows nowhere, like a sea.

A Child Asleep in It's Own Life

Among the old men that you know,
There is one, unnamed, that broods
On all the rest, in heavy thought.
They are nothing, except in the universe
Of that single mind. He regards them
Outwardly and knows them inwardly,
The sole emperor of what they are,
Distant, yet close enough to wake
The chords above your bed to-night.

The Planet on the Table

Ariel was glad he had written his poems.
They were of a remembered time
Or of something seen that he liked.
Other makings of the sun
Were waste and welter
And the ripe shrub writhed.
His self and the sun were one
And his poems, although makings of his self,
Were no less makings of the sun.
It was not important that they survive.
What mattered was that they should bear
Some lineament or character,
Some affluence, if only half-perceived,
In the poverty of their words,
Of the planet of which they were part.

The Dove in Spring

Brooder, brooder, deep beneath it's walls-
A small howling of the dove
Makes something of the little there,
The little and the dark, and that
In which it is and that in which
It is established. There the dove
Makes this small howling, like a thought
That howls in the mind or like a man
who keeps seeking out his identity
In that which is and is established... It howls
of the great sizes of an outer bush
and the great misery of the doubt of it,
Of stripes of silver are strips
Like slits across a space, a place
and state of being large and light.
There is this bubbling before the sun,
This howling at one's ear, too far
For daylight and too near for sleep.

Of Mere Being

The palm at the end of the mind,
Beyond the last thought, rises
In the bronze decor,
A gold-feathered bird
Sings in the palm, without human meaning,
Without human feeling, a foreign song.
You know then that it is not the reason
That makes us happy or unhappy.
The bird sings. It's feathers shine.
The palm stands on the edge of space.
The wind moves slowly in the branches.
The bird's fire-fangled feathers dangle down.

A Clear Day and No Memories

No soldiers in the scenery,
No thoughts of people now dead,
As they were fifty years ago,
Young and living in a live air,
Young and walking in the sunshine,
Bending in blue dresses to touch something,
Today the mind is not part of the weather.

Today the air is clear of everything.
It has no knowledge except of nothingness
And it flows over us without meanings,
As if none of us had ever been here before
And are not now: in this shallow spectacle,
This invisible activity, this sense.

9 Settings of Lorine Niedecker

I.
There's a better shine
on the pendulum
than is on my hair
and many times

I've seen it there.

II.
My friend tree
I sawed you down
but I [must] attend
an older friend
the sun

III.
Along the river
 wild sunflowers
over my head
 the dead
who gave me life
 give me this
our relative the air
 floods
our rich friend
 silt

IV.
Hear
where her snow-grave is
the *You*
 ah you
of mourning doves

V.
How white the gulls
in grey weather
 Soon April
 the little
yellows

VI.
My life
by water—
Hear

spring's
first frog
or board

out on the cold
ground
giving

Muskrats
gnawing
doors

to wild green
arts and letters
Rabbits

raided
my lettuce
One boat

two-
pointed toward
my shore

thru birdstart
wingdrip
weed-drift

of the soft
and serious—
Water

VII.
Paul
 when the leaves
 fall

from their stems
that lie thick
on the walk

in the light
of the full note
the moon

playing
to leaves
when they leave

the little
thin things
Paul

VIII.
O late fall
marsh—
 I
raped by the dry
weed stalk

IX.
Sleep's dream
the nerve-flash in the blood

The sense
of what's seen

'I took cold
on my nerves'—my mother

tall, tormented
darkinfested

Four Songs to e. e. cummings

1.	44.	47.	7.
!blac k agains t (whi) te sky ?t rees which h fr om droppe d , le af a::go e s wh lrll n .g	air, be comes or (a) new (live) now ;& th (is no littler th an a: fear no bigger th an a hope?is st anding st a.r	(sitting in a tree-) o small you sitting in a tree- sitting in a treetop riding on a greenest riding on a greener (o little i) riding on a leaf o least who sing small thing dance little joy (shine most prayer)	moan (is) ing the she of the sea un der a who a he a moon a magic out of the black this which of one street leaps quick squirmthicklying lu minous night mare som e w hereanynoevery ing(danc)ing wills&weres

Synchronous Trio Program Notes (by Christie Finn)

Today's program is focused on the "contemporary voice"—though this does not mean that the singer is the spotlight of the concert! All three musicians, in these works by sensitive and revolutionary composers, take part in enriching the literature. The texts of the three poets featured in this program played a role in shaping the literary voice of America in the last century, though in starkly different ways. *Last Poems of Wallace Stevens*, a musical work of the great art song composer Ned Rorem, sets seven late poems of Stevens (1879-1955), who is considered by many to be the father of American Modernism. Stevens' verses are characterized by their use of American colloquial speech and intensity of imagination. He is considered a Symbolist, and therefore his poetry tends towards abstraction and associations through symbols, but these abstract elements are combined with grounded and distinctly in American subjects.

For example, in "The River of Rivers in Connecticut," Stevens immediately defines the subject of the poem, the river, by its geographical distance from Stygia, a fictional ancient land with war-prone inhabitants created for and made popular in the Marvel comic "Conan the Barbarian." This comic became popular in America in the 1950s, around the time when Stevens wrote this poem. (Stygian can also mean "of the river Styx," and even if Stevens did not know the Marvel comic, his association still points toward it.) Stevens juxtaposes Stygia with Haddam, a mundane town located in the Connecticut River Valley. His reference to a "ferryman" adds another dimension to the poem, conjuring up the traditional Greek mythological figure of Charon, who (according to Stevens) did not have the strength to endure the river's "propelling force." Therefore, Stevens' "great river" exists somewhere between myth and reality, and its untamed nature exceeds that created through the imagination of both present (comics) and ancient (myths) story-telling. Quite a force indeed. Rorem sets the text without a meter, so the constant shifting between duple and triple meter demonstrates the rushing of the water, combining with the incessant 16th notes of the cello and the fugue-like counterpoint and octave doubling frequently found in the piano and voice.

The voice of Lorine Niedecker (1903-1970), while lesser known than the other two poets, is heard in Harrison Birtwistle's *9 Settings of Lorine Niedecker* and considered by many to be a notable American poet. Niedecker pares down the language and formal structure of Stevens to short Imagist verses, their brevity and poignancy of language similar to that of the Japanese haiku. Birtwistle states that he seeks to capture "the intimate, fragile quality of the verse" in his musical settings for cello and voice, which can easily be heard in the quiet dynamics, pointillist texture, and use of extended techniques (i.e. harmonics) in the cello. The Wisconsin landscape, a part of Niedecker's life since childhood, is the backbone and flesh of Niedecker's poetry. Every poem in this song cycle (with the exception of the last one) addresses some physical object or characteristic of nature. Niedecker's poetry has the ancient fragmentary quality of the Greek poet Sappho, as if what is purposely unsaid in the dialogue means just as much as the dynamic vocabulary and clarity of language in the poem itself.

The world premiere of Jason Ballmann's *Four Pieces for Soprano, Cello, and Piano* avoids language altogether, exploring transformations of phonetic sounds familiar to the listener. Without the context of language, a listener can create his or her "own movie" as to the emotions and feelings of the musicians take center stage sans text.

The program closes with Morton Feldman's *Four Songs to e. e. cummings*. The poems are taken from *50 Poems* (1940) by e. e. cummings (1894-1962). Cummings' work, characterized by its playfulness and "naivety of tone" (Griffiths, *New Grove Dictionary*) did something very unusual in the music world: it inspired composers whose native language was not English. For example, Italian composer Luciano Berio wrote his seminal work *circles* using the text of cummings, and *circles* was not only a notable step for vocal music but also in the development of instrumentation and percussive sound. French composer Pierre Boulez is another example—he set cummings in his piece *cummings ist der Dichter*. American were deeply inspired by cummings as well, and Feldman's distinct musical style finds its literary complement in cummings, as both artists sought to invigorate their art form in revolutionary ways. Feldman fought the "over-intellectualism" of European music by focusing on musical intuition and avoidance of traditional forms and conventions. His works seek to create new sound worlds, especially through the use of timbre. Cummings did the same with poetry, taking words and punctuation used every day and in formal poetry and exploding these elements on the page, so the reader has no other choice but to look at his utilitarian and traditional tools communication and writing with fresh eyes.

8:00pm: Damocles Trio (FA Recital Hall)

Adam Kent, piano; Airi Yoshioka, violin; Sibylle Johner, cello

Full Schedule

Miniatures for Piano Trio (2006)

- I. quick and witty
- II. delightful
- III. somber night
- IV. Burlesque
- V. mysterious
- VI. an indefinite dream
- VII. an awkward dancer

David Witmer

Diverging Flints (2009)

Linda Dusman

Vukovar Trio (1999)

Laura Kaminsky

in one movement of connected but contrasting sections:

- A Sky Torn Asunder
- The Shattering of Glass
- Lost Souls
- Revenge/Retreat
- Death Chorale
- River of Blood and Ice
- Ghost Chorale
- Dance of Devastation

Intermission

Palimpsest: A composition of Maps (2004)

Douglas Boyce

- I. Crepuscular
- II. Focused, some what threatening

Trio (2010)

Anthony Korf

- I. T.S.M.
- II. Homecoming

Two Rags (1991)

John Novacek

- 4th Street Drag
- Intoxication

9:30pm: Reception (FA Recital Hall Lobby)

Damocles Trio Program Notes

Miniatures for piano trio is a series of seven short character sketches that describe different personalities and compositional styles. My approach to this piece was to describe a character in the shortest possible period of time. Each short movement describes a particular style: sarcastic and witty, delightful and somber, mysterious, delicate and awkward. The entire piece should be viewed as a whole, from one characters expression to another. The third movement leads directly into an improvisatory introduction by the cello in the fourth movement, Burlesque.

Diverging Flints was inspired by an Emily Dickenson poem (from which the title is a quote), in which the poet uses the spark created by struck flint as a metaphor for human interaction. In the interactions among the trio members and in its harmonic and rhythmic development, my composition celebrates the chance meeting, and its potential power to change forever the individuals involved.

Vukovar Trio for violin, cello and piano was composed in 1999 and is dedicated to the victims of ethnic cleansing. The work is in one movement of connected but contrasting sections: A Sky Torn Asunder, The Shattering of Glass, Lost Souls, Revenge/Retreat, Death Chorale, River of Blood and Ice, Ghost Chorale, Dance of Devastation. In January 1997, I led a group of young musicians from the European Mozart Academy, where I was Director, to Croatia, to perform the first live concert since the end of the war in the devastated town of Vukovar. Brought into the town under United Nations protection, we were stunned into silence as our buses passed through deserted streets of burnt-out houses and apartment buildings, through once bustling squares long since abandoned. Earlier that afternoon, a local was killed on the outskirts of town, and the citizens were agitated. It was uncertain if it was safe enough for us to perform. At dusk, armed UN police ushered us across the frozen river to the Serb Cultural Center for the concert. We received a directive from the Human Rights Watch Committee that the program's intermission be cancelled; a break in the music might prove too dangerous; rioting might come to pass. We played without pause, and without incident, to an audience whose grim faces and weary bodies visibly lightened and relaxed as the evening passed. Sadly, we all know that the enduring anger and hatred that led to the destruction of this once lively town is not soon to end and that the pain of the people remaining there is inconsolable. Out of this sobering experience came the Vukovar Trio.

Palimpsest: A composition of Maps

A Composition of Maps (an isentropic semaphore on the Name of Asmira Woodward-Page) is part of an ongoing series of *soggetto cavato* pieces that I have written, in this case on the name and at the commission of violinist Asmira Woodward Page. This term, originally *soggetto cavato dalle parole* a subject 'carved out of the words,' was coined by Zarlino in 1558 to denote the special class of thematic subjects for polyphonic compositions that were derived from a phrase associated with them by matching the vowels of the words to the corresponding vowels of the traditional Guidonian solmization syllables (ut re mi fa sol la). My system of transliteration derives from Ravel's refinement of the system described by Zarlino in 1558; each letter of the alphabet 'maps' on to one of the 12 pitches, producing a more chromatic fundamental set than either Ravel's or Zarlino's system. In the second movement, A Composition of Maps, this fundamental set is presented, and then partitioned and transformed over the course of the entire piece. Palimpsest, A Composition of Maps has been commissioned by Concert Artists Guild and written for Asmira Woodward Page.

Trio

Cast in two movements and lasting fifteen or so minutes, my trio was written for The Damocles Trio in partial fulfillment of a Guggenheim Fellowship. The work is grounded and driven by the pungent chordal phrase which announces it. This dirge-like utterance forms the basis of an expository passage in which phrases progressively expand while harmonies, through darker and lighter shadings, hint at the piece's expressive future. Like the breaking of a fever, the cumulative tensions are relieved as the opening tempo gives way to a macabre, scherzo-like dance. As the movement develops, new materials are gradually introduced, though the chords never seem too far away; this is true even as they dissipate and finally collapse into the "slow movement," a wistful passage which furnishes the movement's final minutes. By virtue of its breezy translucence, the second movement (as the title might suggest) begins at the apogee and makes its way inexorably home. A simple, monophonic theme in the strings set against a shimmering piano background is developed through more soloistic means as various instrumentalists step forward to comment on the piece's journey. Eventually, the Trio's originating theme begins to reassert itself with increasing, relentless force, hinting at a climax before—out of the blue—a strophic interlude in *andante* tempo presents itself. It's really a decoy of sorts, circling the listener back to the second movement's opening measures, a new arrival signaling an imminent departure, to a locus in time where end and beginning meet as one.

Two Rags

My rags were inspired by the classic Missouri ragtime of Scott Joplin and James Scott, and by the Harlem stride of James P. Johnson. These trio arrangements also show the influence of country fiddling, the classical album leaf, and the virtuoso showpiece.

Abstracts (listed alphabetically by title)

The Calculated Groove of Postminimal Percussion

Andrew Bliss and Christopher Adler

Plenum Vortices (2010) by Christopher Adler [8 mins]*

String of Pearls (2006) by David Lang [9 mins]

**Plenum Vortices* was commissioned by Andrew Bliss and Morris Palter

We take solo percussion literature as a window into early twenty-first century musical postminimalism, and examine the persistent tension between structures of determination and feelingful sensibility—between rigor and groove. This tension was established in the 1960's minimalism across art forms, including the mathematically rigorous sculptures of Donald Judd and Sol LeWitt and the compositions of Steve Reich, for example. Michael Fried's critique of sculptural minimalism recognized the essence of the minimalist work lied not in its absolute material existence but in the subjective experience of the viewer. We propose that this essential tension between materiality and experience in sculpture, and between rigorous determination and sensuality in music, has propelled postminimalism in the decades hence, and that the exploration of this tension remains vital in music today. David Lang and Christopher Adler represent two generations of composers whose work may be understood as coming after minimalism and building upon the philosophical questions that minimalism posed. And both composers present their postminimalist investigations most starkly in their works for percussion, in which mathematically-derived structures of determination intertwine with feelingful grooves. In this presentation, we will reexamine the contemporary use of the term "postminimalism" in a musical context by seeking parallels in the discourses of the visual arts. And we will draw upon ethnomusicological perspectives of the concept of groove in an effort to understand the interplay between groove and determination in both of these compositions. As part of the presentation, Andrew Bliss will perform both works in their entirety.

Composers, Sampling and Copyright: Does "Thou Shalt Not Steal" Infringe on Creativity? (Jeremy Beck)

A new bright-line rule in copyright law in the digital sampling case of *Bridgeport Music v. Dimension Films* (2004-05) demonstrates little understanding or knowledge of the history of composition or the methodology of composers.

In *Bridgeport Music*, the owner of a copyrighted sound recording brought an infringement action against a motion picture producer. The producer had utilized a song in the film's soundtrack that had incorporated a looped, two-second sample from the owner's recording. At trial, the court found no infringement because "no reasonable jury, even one familiar with the works of [the recording artist], would recognize the source of the sample without having been told of its source." However, on appeal, the Sixth Circuit - invoking Exodus 20:15 ("Thou shalt not steal") - declared to all composers "Get a license or do not sample. We do not see this as stifling creativity in any significant way."

Digital sampling and issues of copyright infringement spark fervent debate; unfortunately, the legal literature and court decisions such as that of *Bridgeport Music* tend to ignore or misunderstand the practice and thousand-year precedent of Western composition. Sampling is merely a newer technique in the continuing development of that practice. Limiting the use of that technique runs counter to the history of the art form, inhibits creative activity and does not promote the original intent of copyright law.

This presentation outlines for composers and musicians - by a composer who is also a practicing attorney - the current status of the law on this issue.

Creating Masculinity in Native American Hip-Hop (Liz Przybylski)

From Saskatchewan to Oklahoma, from Wisconsin to Florida, a small but powerful group of Native American artists of multiple and mixed tribal heritage has found a way to combine political activism with community solidarity and artistic expression: hip-hop. What makes this genre so attractive for these musicians? While they purposefully maintain many aspects of hip-hop's African American and Puerto Rican roots, rappers speaking from and for reservations have also systematically altered some of hip-hop's key components. This paper will delve into the work of artists including Eekwol, Litefoot, Buggin

Malone, and Shadowyze who position their music to evoke certain associations of early hip-hop while strategically redeploying others to create their own visions of Native American masculinity. Framing these artists within diaspora theory allows the tension between cultural memory and cultural renewal to emerge. Embracing these twin and often contradictory desires, this paper will analyze text and probe linguistic code switching that move hip-hop from political "blackness" to political "nativeness." Further, it will trace musical citations and present artist interviews in order to reveal the unusual features that emerge when members of one ethnic minority find themselves attracted to the possibility of taking up a musical medium of different ethnic minorities in order to express a kind of selfhood. I argue that these artists use certain tropes of black urban masculinity to inspire political participation while rejecting others, presenting an altered vision of masculinity in its place.

The Cross-Cultural Music of Evan Ziporyn (Mark A. Lackey)

We live in a connected world. Contact is inevitable. As creative artists we must weigh how we might respond appropriately to cross-cultural influences. This presentation will consider how recent music of Evan Ziporyn (b. Chicago, 1959) embraces both gamelan and western musical materials.

As a founding member of the Bang On A Can All-Stars, Ziporyn is one of an influential group of American composers working in an increasingly eclectic "post-minimalist" style. Ziporyn also draws on three decades of immersion in Balinese gamelan.

Rather than appropriating gamelan sounds into a Western composition, Ziporyn uses layered, interlocking textures and striking formal juxtapositions that reflect his deep knowledge of these distinguishing characteristics of *gamelan gong kebyar*, a twentieth-century gamelan style that embraces innovation. On the other hand, Ziporyn honors dissimilarities, frequently letting gamelan and western instruments retain their different tunings, even when employed together. This thoughtful music expresses Ziporyn's genuinely cross-cultural music making.

crossingPoint: Connecting Music with Technology, Architecture, and the Arts (Steve Antosca)

One of the more challenging and enticing aspects of concert production today is the integration of technology-based music and architecture in performance spaces. The lecture will discuss integral issues relevant to concert practice as a composer and ensemble director. This is part of a larger concept called *crossingPoint*: "events connecting music with technology, architecture and the arts. *crossingPoint* presents the work of musicians who adapt traditional ideas and content to contemporary circumstances using computer technology, showcasing their efforts in a series of singular presentations that join innovative music, technological resources, and non-traditional spaces."

Three concert projects will be discussed: SANCTUARY - November 2007, with Roger Reynolds, and Steven Schick and the lecture and concert series CHANGES: SEASONS - Feb/March 2010. Both events included concerts in the Atrium of I. M Pei's East Building of the National Gallery of Art; and the upcoming 70th Anniversary concert for the Rotunda of the National Gallery, March 2011. Issues include implementing technology, the placement of the performers, their interaction with existing architecture and documentation and dissemination efforts in the face of evolving media.

"Did you hear that? ...Form and Perception in *Resonance* for flute, cello, and piano" (Eric Slegowski)

In the absence of a culturally reinforced vocabulary of musical structures, how does a composer today organize his or her musical ideas to develop an audible musical form? As we move farther away from the traditional forms of Western Art music, composers are granted more freedom to answer this question, each in his/her own unique way. Some composers retain traditional forms; others attempt to create forms specific to the aesthetic and theoretical goals particular to each uniquely designed composition. We are then left with the question as to the perceptibility of these unique, synthetic forms: whether such forms are actually perceptible by the audience, or is their true value as a tool for the composer to organize his or her musical thoughts. The answer to this question is most likely not an *either/or*, but a weighted emphasis on both organization and perception. If indeed the structural elements are meant to be heard, how does a composer communicate them to an audience with little or no expectations of any specific culturally reinforced, musical designs such as sonata, fugue, etc.?

Using my composition *Resonance* for flute, cello, and piano as an example, I will demonstrate how I created a synthetic form as a way to organize a large-scale musical design. I created this four

movement, 20-minute work by generating perceptible boundaries from a compositional framework based on instrumentation, duration, and texture. I then translated these macro-level elements to the composition's micro-structural level within each movement. The result is a composition that is unified through structural principles that were intended to define its perceptible formal boundaries.

Different uses and forms of novel technology in the choral concert (Timothy Y. Hsu, Jerry A. Ulrich)

Currently, choral music has not incorporated the wide use of technology in composition or in performances. Much of the existing nontraditional choral works are products of computer music compositions or taped sound effects. The Georgia Institute of Technology School of Music actively pursues research in music technology in all aspects of music. The choral groups, specifically, have regularly coordinated different types of multimedia into concerts. This paper discusses the practice of various types of technology used alongside the choruses in concerts. This technology consists of permutations of multimedia visual arts, films, and audio clips, synchronized to the choruses. Examples include projecting challenging twentieth-century scores for the audience to view during performances, i.e., Stravinsky's *Symphony of Psalms* and R. Murray Schafer's *Epitaph for Moonlight*. Additionally, collaboration between theologians Marcus Borg and John Dominic Crossan, graphic artist Matt Gilbert, the cultural music group Free Planet Radio, and the Georgia Tech Chamber Choir resulted in a production that combined amplified speech, existing and new choral works, and multimedia visual arts and film. Furthermore, Georgia Tech has experimented with new works that interweave technology and music from the origins of the compositional process. Jerry Ulrich composed *In Memoriam: MLK, Jr.*, which uses an amalgamation of chorus, synthesized taped sounds, excerpts of Martin Luther King, Jr.'s speeches, and film. Future projects will build upon these successes and include additional collaborations with not only graphic artists and composers, but also with leaders in engineering, computer science, and computational media.

Dubstep and its children: the hardcore continuum in the first decade of the 21st Century (Kevin Blakenship)

In a series of articles on UK electronic dance music during the 1990s and early 2000s music critic Simon Reynolds presented a specific strand of musical culture he would later call the hardcore continuum. This particular strand of electronic dance music arose from the London and Bristol hardcore rave music scene of early 1990s and evolved into Jungle (early to mid 90s), Drum and Bass (mid to late 90s), and UK Garage (late 90s to early 2000s). Within the last decade, or rather the first decade of the 21st century, the hardcore continuum emerged as Dubstep, a genre of electronic dance music incorporating elements of dub reggae while unabashedly embracing elements of house, techno, drum and bass, and minimal music. This paper examines the genre and culture surrounding Dubstep, a direct descendent of UK Garage and thus the most recent offspring of the hardcore continuum, and asks what the significance of Dubstep is on current electronic dance music practice. That is, in the highly interconnected yet determinedly non-scholastic, a-historic world of contemporary electronic dance music what influence does the musical past have on the present in music production and cultural practice. More generally, this paper explores the latest expressions of the hardcore continuum seeking to situate not only the relevance (or irrelevance) of such a category but also the musical and cultural practices that encompass the creation and dissemination of such electronic dance music.

The Electromagnetically-Prepared Piano and its Compositional Implications (Per Bloland)

The Electromagnetically Prepared Piano device allows for direct control of piano strings through the use of an array of electromagnets. Created several years ago at Stanford University's Center for Computer Research in Music and Acoustics (CCRMA), the EMPP differs significantly from previous instruments based on similar principles in that each magnet is controlled by an arbitrary external audio signal, resulting in a much higher degree of control over pitch and timbre. The resultant sounds range from simple sine tones through complex, often ethereal textures. For the most part, these timbres are more evocative of electronically synthesized sonorities than of the acoustic piano strings from which they emanate. This paper has three primary goals: 1) to examine the compositional implications of such a hybrid instrument, 2) to describe several of the compositions that have utilized the device, and 3) to provide a detailed mechanical description for others who may wish to experiment with such a device.

There are several options for this presentation. One involves a straightforward delivery of the paper,

emphasizing the compositional implications of using such a device, accompanied by a PowerPoint presentation and audio examples. A second involves a demonstration of the device in a grand piano. Such a demonstration begins with a short excerpt from a recent composition, performed live by the magnets (no performer is involved), followed by an exploration of its sonic capabilities including, glisses, timbral variations, and the use of audio files to make the strings "talk". A third, and probably most effective option, involves both a paper delivery and a live demonstration sometime thereafter.

Illustration: The Electromagnetically Prepared Piano Device, set in a grand piano.



Expressive Machines Musical Instruments: Music and Robotics (Scott Barton, Aurie Hsu and Steven Kemper)

The growing field of musical robotics rests at the intersection of engineering, computer science, acoustics, and music. A number of existing efforts seek to replicate aspects of human performance, either to better understand the mechanics of human playing, or to anthropomorphize the instruments to aid in the exploration of human-machine interaction (or both). While these efforts are laudable and yield interesting and valuable results, the predominant impression imparted to the listener/viewer is often the clear gap between a robot that can merely play the right notes at the right times and a human capable of fine gradations of nuance and expressivity with these same notes. These robotic instruments thus rarely rise above the status of research tool and technological curiosity, failing to achieve the status of viable new instruments for musical expression.

Expressive Machines Musical Instruments (EMMI) was founded by composers to design and build instruments to suit our compositional goals. Rather than attempting to replicate the intricacies of human performance, our work emphasizes the novel musical capabilities of these machines.

EMMI will demonstrate three robotic musical instruments: PAM (Poly-tangent Automatic (multi)-Monochord), MADI (Multi-mallet Automatic Drumming Instrument) and CADI (Configurable Automatic Drumming Instrument). The demonstration will showcase new works written for these instruments by EMMI members, as well as a discussion about the unique challenges and potentials of composing for automated musical instruments.

Higdon's *Violin Concerto*: Combining the Old and the New (Christina L. Reitz)

The 2010 Pulitzer Prize in Music was bestowed upon Jennifer Higdon (b. 1962)'s *Violin Concerto*, a work described by the awards committee as "a deeply engaging piece that combines flowing lyricism with dazzling virtuosity." Composed specifically for the violinist, Hilary Hahn, Higdon's Concerto combines many of the compositional traits that have helped catapult her into international fame while simultaneously combining distinctive elements that continue to provide unique and engaging aspects to her works.

This paper will examine the elements that comprise Higdon's firmly established compositional style including the loosely programmatic elements, the use of bitonality, major chord sonorities and unorthodox instrumentation and pairing of soli distributed throughout the ensemble. In addition, the research will discuss the musical aspects that remain unusual amongst Higdon's oeuvre such as the prominent use of sevenths and seconds intervals in the opening movement, Higdon's prior musical experiences with Hahn at the Curtis Institute of Music that subsequently influenced the work and the unusual form of a chaconne for the second movement. A brief conclusion will include the work's critical reception. Audio examples will be included.

Improvisation and the Academy (Jesse Stewart)

The first decade of the 21st century has witnessed significantly increased interest in musical improvisation. A growing number of creative practitioners in diverse musical, social, and cultural locations are incorporating improvisation into their work. Improvisation has also received growing attention in academic circles. Over the past few years, multiple books on the subject of improvisation have appeared and numerous scholarly publications have devoted special issues to the subject. Furthermore, increasing numbers of improvisers are receiving academic appointments including Wadada Leo Smith, Charlie Haden, and Vinny Golia at Cal Arts; Anthony Braxton at Wesleyan University; Roscoe Mitchell and Fred Frith at Mills; George Lewis at Columbia; Anthony Davis and Mark Dresser at UCSD; Milford Graves and the late Bill Dixon at Bennington; and more. In 2007, an international research group titled "Improvisation, Community and Social Practice" that is centered at the University of Guelph and McGill University received a \$2.5 million grant to study the social implications of improvisation as "a crucial model for political, cultural, and ethical dialogue and action." The proposed paper will critically examine current trends in improvised music and surrounding scholarship, as well as the implications of its increasing institutionalization.

Interactive trends: Improvisation (Phil Fried)

A stick in the eye: Humanity has always found the machine to be a benefit to society. Yet on closer look we see that this relationship is fraught with passions and ambiguity. Machines can save lives or end them, build or destroy. Every machine use has its supporters and detractors. Every benefit its downside. Machines are not human but when we say "inhuman" we actually mean people taking on the aspects of a machine. Being emotionless. Then again machines are merely a reflection of their operators and programmers. My performance is an aural presentation of these ambiguities.

My use of electronics with my electric upright bass is an attempt to mine new ideas from old technologies in this case the analog synthesis. Time moves so fast that we tend to discard a technology before we can fully explore it. Since my electric upright is analog it would follow that my sound processing would also be analog synthesis. Since the upright electric bass is also a machine there is already an immersion into the electronic machine world. A dichotomy develops because the bass does not create its own sound, I have to play it. It was crucial for me that my first explorations into non/extended tonal materials were with jazz music. After the careful study of composed music and classical string bass technique I have come full circle and have returned to improvisation.

My approach is non tonal as in my composed music but its effect is more intimate and personal.

Lawrence D. "Butch" Morris, Conduction and the Culture of Composition (Mark Zanter)

In *Noise, The Political Economy of Music* Jacques Attali outlines how musical practice presages periods of economic development. The current late capitalist, post-Fordist, stage resembles what Attali calls the "culture of composition"; where codes are oriented toward receiving pleasure from instruments of communication, use, and exchange value is experienced not accumulated. Post-Fordism affords a climate in which new codes of use and exchange emerge through limited production, flexible labor, and increased information flow. These codes increasingly support choice, nonconformity, and free-expression.

Improvised/creative music, free jazz, and forms where self-expression, exploration of human potential freed from production signify the emergence of the "culture of composition." Lawrence D. "Butch" Morris' music created via Conduction is one example; encouraging individuality, integrity, tolerance, critical assessment, risk-taking, responsibility, and realization of human potential. It encourages free choice in contexts where consequences of actions may be acknowledged instantaneously. In short, "Conduction is a model for the "culture of composition."

Mimesis and Simulation: Illusory Effects in Music and Film (Caterina Calderoni)

The topic introduced by this paper refers to some strict associations between music and the filmic art, that I, as a musician and person keen on cinema, have happened to notice quite often with regards to their simulatory power. The examples mentioned in this paper highlight similarities between the structural techniques used in three well-known pieces of the 19th century (*Bydlo*, from *Pictures at an Exhibition* by Modest Mussorgsky orchestrated by M. Ravel; "*Die Stadt*", by Franz Schubert, and "*Wenn*

mein Schatz Hochzeit macht", by Gustav Mahler) and the fictional mechanisms typical of films. Particularly in these Lieder the marriage between poetry and music becomes in effect a dramatization, which can usefully be described in filmic terms. The musical gestures not only amplify or define the text, they also determine 'shots' and different spatial-temporal levels, thus avoiding the traditional narrative pattern in favour of 'continuous present', where reality can move backwards and forwards simultaneously.

Music's ability to express feelings, suggest images or represent reality has long been debated. There are those who acknowledge this power, while others claim that the principles and content of music are purely abstract. The aim of recreating reality through music - shared by many composers and in some ways characteristic of certain musical eras - has been pursued in different ways at different times, generating a range of styles and codes of interpretation and listening. But the illusory power of music can go beyond the mere mimesis of an event or an object and push at the subtler boundary between external and inner dimensions, just as the editing of a film can allow rapid shifts between objectivity and subjectivity.

It's doubtless, that when music sometimes combines with words or images, it forms a representational whole. How can a listening experience become a visual or emotional one that evokes concrete images or sensations? The answer is that it occurs by means of an illusion achieved by the listener. Music is made up of sounds, with no concrete reference to either a real or imagined world, yet the listener loads it with non-musical meanings. This mechanism is supported by commonly accepted conventions and works at an unconscious level, inducing the listener to imagine or experience feelings and situations, in the same way that at the cinema the audience identifies with the 'reality' presented on the screen and accepts its artifice.

Modernist Complexity in New Venezuelan Art Music: The Contribution of Diógenes Rivas (Manuel Laufer)

This paper examines the role of composer Diógenes Rivas in Venezuela's recent musical history. Born in Venezuela in 1942 and trained in Italy and England during the 1960s and 1970s, Rivas' works are stylistic heirs to the European high-modernist aesthetic, developing an "anational" language and prizing complexity as a key factor of compositional technique. Rivas has had a major impact on Caracas' music scene as the artistic director of Festival ATEMPO, a yearly series of free concerts and masterclasses dedicated to contemporary art music, whose programming and roster of guest lecturers is invariably consistent with Rivas' modernist tastes. ATEMPO has been enormously successful, attracting large audiences and boasting an uninterrupted 16-year run (1994-2010) unrivalled by any other new music festival in Caracas.

The historiography of Venezuela's recent art music has conspicuously neglected the contribution of Rivas, often dismissing his work as Eurocentric, elitist, and out of tune with the country's social reality. This paper argues against this common view by showing that Rivas' oeuvre falls in a long lineage of (apparently "anational") modernist efforts in Venezuelan arts that includes important movements in painting, sculpture, and architecture, and certain works by composers like Rhazés Hernández López and Alfredo del Mónaco. Furthermore, it contends that, far from ignoring Venezuela's reality, Rivas' aesthetic position responds in very specific ways to the current political and social situation. Rivas' Impromptu No. 1 for piano solo (2007), written as a tribute to Oliver Messiaen, is used in the paper as a basis for discussion of the composer's style. The reading will be followed by a full performance of the piece.

Resembling the Machine: Technology, Subculture, and Industrial Music in the 21st Century (S. Alexander Reed)

Industrial music, a noisy and confrontational genre of electronic pop, developed in the late twentieth century. In its early days, the music occupied a unique role as an academically plugged in, genuinely radical art form invested in "deprogramming" informational and social hegemony. However, as it took on more tropes of standard pop music in the 1980s and 1990s (first ostensibly in parody, then in earnest), industrial music effectively abandoned its discursive mission in exchange for mass popularity, peaking most notably with the band Nine Inch Nails.

This paper explores the fallout of this Faustian bargain in the early 21st century, specifically

questioning:

- 1.) how industrial music's peculiar relationship to technology (relating particularly to cyberpunk, Italian Futurism and the work of William S. Burroughs), both past and present, necessarily precluded the longevity of its avant-garde status;
- 2.) how the function of subculture and genre have shifted in an internet-based era of consumption and production;
- 3.) how industrial music itself has, since the turn of the millennium, completed a descent in the complexity of its semiotic, from Peircean thirdness to secondness to firstness with regard to technology.

This highly accessible and spirited paper is part of a larger critical study of the history of industrial music.

Ruth Lomon at 80: A Celebration of her Work (Liane Curtis)

For nearly 60 years, composer Ruth Lomon has been writing music of intensity and compelling power, offering vivid insight into the human condition and soul. Musicologist Liane Curtis examines Lomon's work in a presentation including slides and recorded musical examples.

A skilled pianist, Lomon has many works for that instrument (some of which draw on extended techniques), as well as chamber, vocal, and orchestral works. A recurring theme is the influence of Native American music and traditions, which grew out of Lomon's residencies in New Mexico. Her commitment to telling the stories of Holocaust victims led to her song cycle "Songs of Remembrance," and the related oratorio, "Testimony of Witnesses." Lomon has worked in several productive collaborations with visual artists and poets. As Lomon approaches her 80th birthday, she has reexamined some of her earlier work, for instance, the new theme and variations for solo piano, "The Sunflower," draws on her own early song (setting Blake's poem).

Lomon's creative productivity continues unabated, or even escalating, suggesting that "80 is the new 20"! And recognition continues to grow as well, with recordings of her trumpet concerto "Odyssey" (1997) and her string quartet "The Butterfly Effect" (1989) being released this year. In addition to surveying some of Lomon's major works, this presentation is an unabashed celebration of her achievement.

"sam" Thomas DeLio (music, visual images), P. Inman (text, visual images)

My first installation/opera, entitled *amounts. to.*, based upon a text by the poet P. Inman, was premiered in the spring of 2003 at the New Mexico Museum of Art. The subject of this opera was language itself. The text was presented through the prerecorded and transformed (disembodied) voice of the poet and projected over multiple channels of sound. My second opera/installation, also based on a text by P. Inman, is entitled "*sam.*" In this piece, the text is presented in *two* ways: aurally, through the transformed readings of two individuals (one male and one female), and visually, through a series of computer generated graphic transformations of the unique spatial designs of the printed text. For this installation both the poet and I have created our own visual transformations of his text. The installation version of this work will consist of multiple channels of electronic sound and multiple wide-screen television sets dispersed throughout the performance space building. All of these forces will be coordinated from a central computer. The version of this work that you will see/hear today is a transformation of the materials of this sound installation into a single video with stereo audio track suitable for presentation on HDTV at home.

The music for this work is drawn entirely from various pre-recorded readings of the text. These readings are transformed using the latest computer technology enabling speech analysis/re-synthesis (through which speech can be analyzed and altered), cross synthesis (through which the sonic contour of one word or phrase can be mapped onto that of a different word or phrase), etc. In my setting of Inman's poem "sam" I wanted to emphasize the noisy elements of the text (hard consonants and the like). You will notice that I often pluck out one or two consonants from each "stanza" and use them as the ground for the entire stanza (the female reader's rather clipped articulation of the phrase "size effect" becomes a

whole section of clicks all derived from "-ct"). I have always felt that in traditional singing the ends of words (especially the consonants at the ends of words in English) are cheated, so I emphasized them a great deal here. Similarly, the "s" sounds of the sixth stanza take on a life of their own in one section of the piece (story, spoon, burwash, scraped, rice, class, coast, cress).

Simultaneously, a number of visual transformations of the unique spatial design of the text are synthesized into the accompanying video. Sound and visual elements are never organized to mimic one another, a tired form of expression to say the least. Rather they are intended to add yet another layer to an already complex musical/literary experience.

In general, I allow words and then phrases from the text to emerge only occasionally from a more general texture of sounds derived from those words, though it is usually unpredictable when the text (as recognizable phrases) emerges in the foreground of the composition. As is typical with my compositions, the music is extremely non-linear; there is no single focal point, rather we experience constant, unpredictable evolution. Also, just as my music is often filled with long and unexpected silences, so too the TV screen is often blank, images appear occasionally and in surprising juxtapositions with the sonic material.

Spatial Relationship in Electro-Acoustic Music and Painting (Kyong Mee Choi)

This paper compares two systems-Renaissance perspective and the two-channel electro-acoustic music system-in order to explore how the illusion of depth is created in both media. The two systems are compared through individual parameters and the results of techniques that provide composers or artists with an intuitive mapping scheme. This study does not intend to copy an entire piece of music into a painting, or vice versa, instead it aims to supply a cohesive explanation of how the two systems create the illusion of depth.

After reviewing the historical background, major components of Renaissance perspective-linear perspective, separation of planes, and aerial perspective-are discussed. Then the two-channel electro-acoustic music system is examined in conjunction with Renaissance perspective. The Inverse Size/Distance Law in linear perspective and the Inverse Square Law in sound show a strong correlation between the size of an object in painting and the intensity of a sound object in the stereophonic system. The technique of reverberation is specifically discussed in terms of creating the vertical sound planes in space. Filtering is the major techniques examined in order to create atmospheric perspective in the two-channel sound system. The color perspective is examined through timbre space, which is a conceptual space where each parameter of the axis is measurable. Through these studies an intuitive mapping scheme, which includes individual parameter and its values, is applied to actual works in order to convert spatial information from painting to music and vice versa. Converting spatial information requires three steps: 1) Number the order of the objects 2) Analyze spatial information of the objects based on the intuitive mapping scheme 3) Arrange the objects with spatial information in the new medium. In addition to this application, different temporalities of both media are discussed to see how a specific mapping scheme can be applied to the particular medium.

The Way Music Looks (Will Redman)

"Graphic" notation and conventional notation are often considered to be opposite sides of the same coin. But it's true that conventional notation is itself a graphic notation and one that has remained flexible enough to adapt to ever changing musical ideas, performing situations, print production materials and other elements of composed music. In many (and some might argue *all*) cases the way the music looks on the page is essential to how it sounds. In this lecture recital I preface a discussion and performance of my own music with the consideration of compositions by 20th and 21st Century composers such as Sylvano Bussotti, George Crumb, and Michael Finnissy, focusing on the use of both "graphic" and conventional notation in ways that invite deeper readings of the score. Central to the discussion of my own music is the fantastically unsystematic notation in my 2006 composition *Book*, a collection of 98 modular one-page compositions for any instrument(s). Live performances from *Book* by a mixed ensemble will demonstrate that the notation is flexible enough to engage any performers, regardless of experience level or stylistic background - in the past it has been realized by conservatory trained musicians, high school students, legendary free improvisors, jazz musicians, rock bands, and as a sculptural sound installation in an art gallery.

Who Composed the Grey Album, or, What Did Danger Mouse *Do*? (Kyle Adams)

This paper will address the ways in which *The Grey Album*, DJ Danger Mouse's groundbreaking 2004 mash-up of Jay-Z's *Black Album* and The Beatles' *White Album*, problematizes the ways in which we think about musical composition in the twenty-first century. After giving a brief history of the album, I will discuss its intersection with modern conceptions of intellectual property. This will form a backdrop for some fundamental questions about what it means to 'compose' a piece of music in the age of mash-ups.

The Grey Album, like other mash-ups, is unique in that those responsible for the music wrote none of the lyrics, those responsible for the lyrics wrote none of the music, and the artist who combined lyrics and music wrote neither. Who, then, 'owns' the various textures that comprise the work? Who gets credit for the creation of *The Grey Album*? Can it legitimately be called a composition at all? If not, what kind of creative work is it?

I will answer these questions by positing that *The Grey Album* is best thought of not as a composition, but as a type of performance. Using musical analyses that demonstrate the recontextualization of Jay-Z's lyrics, I will answer the question "What Did Danger Mouse *Do*?" by proposing that he *performed* Jay-Z's black album, using the postmodern performance tool of the mash-up.

Performer, Presenter and Composer Biographies (listed alphabetically by last name)

Kyle Adams is an Assistant Professor of Music Theory at Indiana University. He holds a Ph.D. from the City University of New York and Bachelor's and Master's degrees in piano from the Mannes College of Music. He has also taught theory, ear training, and keyboard skills at Mannes, Hunter College, and Queens College. Kyle's primary research involves musical repertoires for which there are no standard analytical models. To that end, he has published articles on early chromatic music in *Theoria* and on the analysis of rap music in *Music Theory Online*. Kyle was recently invited to present his research on rap at the "Stop.Spot!" music festival in Linz, Austria, and also presented his recent investigations into sixteenth-century modality at the Society for Music Theory annual meeting in Montreal. He has an article on sixteenth-century chromaticism forthcoming in the *Journal of Music Theory*.

Christopher Adler is a composer, performer and improviser living in San Diego, California. His compositions encompass cross-culturally hybrid forms drawn from contemporary concert music and traditional musics of Thailand and Laos, the application of mathematics to composition, and the integration of improvisation into structured composition. His works have been performed at Carnegie Hall, Chicago Symphony Center, Tanglewood, Merkin Hall, Sumida Triphony Hall in Tokyo and at new music festivals and universities across the U.S. and Canada by ensembles including the Silk Road Ensemble, red fish blue fish, Ensemble ACJW, Ensemble 64.8, the Van Buren String Quartet, the Pangaea Quartet, pulsoptional, NOISE and the Seattle Creative Orchestra. His 2009 composition *Pines Long Slept in Sunshine* was commissioned by an international consortium of ten percussion ensembles led by the University of Kentucky. He is a foremost performer of traditional and new music for the khaen, a free-reed mouth organ from Laos and Northeast Thailand. As pianist and composer-in-residence with NOISE and co-founder of the soundON Festival of Modern Music he has promoted the works of emerging composers. He received Ph.D. and Master's degrees in composition from Duke University and Bachelor's degrees in music composition and in mathematics from the Massachusetts Institute of Technology, and he is currently an Associate Professor at the University of San Diego. His work may be heard on Tzadik, Innova, pMENTUM, Nine Winds Records, Artship Recordings, Vienna Modern Masters, Circumvention, Accretions, and WGBH's Art of the States. A retrospective analysis of his cross-cultural compositions was published in *Arcana II*, edited by John Zorn. www.christopheradler.com

Hailed as a "stunning pianist with incredible dexterity" (San Francisco Classical Voice), Canadian pianist **Audrey Andrist** has thrilled audiences around the globe, from North America to Japan, China and Germany with her "passionate abandon", "bright energy", and "great intelligence." Ms. Andrist grew up on a farm in Saskatchewan, and while in high school traveled three hours one-way for piano lessons with William Moore, himself a former student of famed musicians Cécile Genhart and Rosinna Lhévinne. She completed Masters

and Doctoral degrees at New York's Juilliard School, studying with Herbert Stessin, and garnered first prizes at the Mozart International, San Antonio International, Eckhardt-Gramatté, and Juilliard Concerto Competitions. She has performed in many of North America's most prestigious venues, including the Kennedy Center in Washington, DC, Place des Arts in Montreal, and Alice Tully Hall in New York. She is a member of Strata, a trio with her husband, James Stern, violin, and Nathan Williams, clarinet, recipients of a major 2009 grant from the Rauch Foundation. She is also a member of the Verge Ensemble in Washington, DC, and the Stern/Andrist Duo with her husband, recently celebrating their twentieth year of performances together. An avid performer of new music with many world premieres to her credit, Ms. Andrist can be heard on over a dozen recordings of both standard and modern repertoire. She currently lives in the Washington, DC area, where she maintains a busy private teaching studio, and has performed at the Library of Congress, Wolf Trap, and the Smithsonian Institutions.

Steve Antosca, an American composer who lives and teaches in the Washington, DC area, integrates instruments with computers for real-time processing and pre-recorded audio processing and spatialization. Antosca has a Master's degree in Computer Music Composition from Peabody Conservatory of Johns Hopkins University and is Artistic Director of VERGE ensemble and the National Gallery of Art New Music Ensemble. Antosca's awards include a McKim commission from the Library of Congress, a Fromm commission from Harvard, Meet the Composer and NEA awards. *threads*, supported by the Argosy Foundation, premiered at June in Buffalo 2009. *One becomes Two*, premiered by violinist Lina Bahn at the Phillips Collection was described as "the afternoon's most exciting composition." It received its European premiere by Ms. Bahn in Paris at the *Festival de musique Américaine* and has been performed throughout the US, Europe and in China, including the *New York City Electroacoustic Music Festival*, the *International ElectroAcoustic Music Festival* in Rome and in the Atrium of the National Gallery of Art at the inaugural concert of the NGA New Music Ensemble. A graphic page from the score was published in *Notations 21*. *One becomes Two* was chosen as a winner in the "Electroacoustic music with instruments" category of the *36th Bourges International Competitions*. *crossingPOINT*, his unfolding series of concerts and lectures, has collaborated with Peabody Institute, University of Maryland, American University, Library of Congress Whittall Pavilion, University of California Washington Center, the Smithsonian Institute and the National Gallery of Art. Antosca's website is www.steveantosca.com.

A native of Waco, Texas, pianist and composer **Jason Ballmann** won his first composition prize at the age of 18 in the Voices of Change "Young Composer's Competition." Recent premieres include *The Lake* (for vocal quartet and vibraphone) and a film project entitled *Lightbulb*, for which Jason was both executive producer and composer. Also an active performer, notable engagements include a piano recital at the Eisemann Center (Richardson, Texas), playing his own piece as well as works of Charles Griffes. He recently recorded piano excerpts for Robert Frank's and Kenneth Metz's new theory text book. Jason has worked with composers Bright Sheng and Augusta Reed Thomas in a master class setting and has studied with composers Alexander Raskatov and Carol Robinson while studying for several months in Paris. Currently finishing his degree at Southern Methodist University, and studying composition under Wang-Xi and piano under David Karp, Jason will graduate in spring 2011. He looks forward to continuing his varied artistic pursuits in graduate school.

In addition to being a composer (earning degrees in composition from the Yale School of Music, Duke University and the Mannes College of Music), Dr. **Jeremy Beck** holds a J.D. from the University of Louisville and is licensed to practice in all the federal and state courts in Kentucky. This paper presentation is based on his article, "Music Composition, Sound Recordings, and Digital Sampling in the 21st Century: a Legislative and Legal Framework to Balance Competing Interests," published in Volume 13, Issue 1 (Fall 2005) of the *UCLA Entertainment Law Review* and which won Second Prize in *The Santa Clara Computer & High Technology Law Journal* 2005 Comment Contest.

Marie-Hélène Bernard has received commissions from INA-GRM and Creation in Paris (Radio-France) on 14th May 2005. Her works have been selected for the JSEM/MSJ Electroacoustic Festival 2009 (Japan) and for World Electroacoustic Listening Room 2010 (USA). Her compositions are for acoustic instruments and for electroacoustic music; her music has been played in Europe, USA, Canada, China and Japan. Most recent pieces include *Hanshan* (2002), for five traditional Chinese instruments and electronic sounds, commissioned from the French national Radio France-Musiques; *Lu Chen* (2005) for Chinese zither, female voice, cl, accordion, drum, vl, cello commissioned from the French Government for Ensemble ALEPH; *Gexin/Pigeon heart* (2005) for tape

(diffusion 5.1) commissioned from INA-GRM; *Les ailes du phenix*, for mouthorgan (*sheng*) and live-electronic (2009), commissioned from INA GRM; *Une seconde est un monde*, project multimedia including painting, poetry, electronic sounds, voices and instruments (2009), for the Festival *Extension* (coproduction La muse en circuit - Ensemble ALEPH). She has been awarded « La Villa Médicis hors les murs » (French Foreign Minister-AFAA) for 2003 (stay in China in 2003-2004). She is also a sound artist (sound travel-notebooks) and creates experimental radio documentaries (for France-Culture and Arte-radio).

Kevin Blankenship is PhD student in Systematic Musicology, Department of Ethnomusicology, University of California, Los Angeles. His dissertation explores the role of timbre, both compositionally and culturally, in electronic dance music of the last decade. He has been an active DJ in both New York City and Los Angeles for the last twelve years and continues to produce electronic music in various genres under the name Shilo.

Active as a performer, scholar, and pedagogue, **Andrew M. Bliss** is currently a Lecturer of Music at the University of Tennessee at Martin. As a performing artist, Andrew has extensive experience in a wide variety of musical ensembles and genres, while specializing in contemporary solo and chamber performance. He is the artistic director of the nief-norf project, a chamber percussion collective that champions both celebrated and unknown repertoire from the twentieth and twentyfirst centuries. The ensemble has performed at a variety of festivals and universities including a lecture-recital surrounding David Lang's *so-called laws of nature* at the 2009 Percussive Arts Society International Convention, a recent presentation of Mark Applebaum's *Straitjacket* at the Intermedia Festival (Indianapolis, IN), and an upcoming performance of Christopher Adler's *Pines Long Slept in Sunshine* at PASIC 2010. Andrew was accepted as a fellow in the Roots and Rhizomes festival (Steven Schick, director) at the the Banff Centre for the Arts (Canada) in 2009, where he gave the world premiere of John Luther Adams' *Inuksuit* and performed Steve Reich's *Drumming* to a packed audience. He also recently gave a solo performance of David Lang's *String of Pearls* at the College Music Society's International Conference (Croatia) and gave the world premiere of Kyle Gann's *Olana* for solo vibraphone in 2008. Andrew is a member of Nothing in Common, a piano/percussion duo with Chicago-based pianist Mabel Kwan, and as such, has appeared at the SEAMUS National Conference. For almost a decade, Bliss was a founding member of the Base4 Percussion Quartet, performing at various venues across the country and featured on the group's critically acclaimed album, [one]. Equally interested in scholarship and pedagogy, Andrew has presented at the National Conference on Percussion Pedagogy (NCPD), the Society for Music and Minimalism's 2nd International Conference, and at the Association for Technology in Music Instruction's (ATMI) National Conference. www.andybliss.net

Per Bloland is a composer of acoustic and electroacoustic music whose works have been described as having an "incandescent effect" with "dangerous and luscious textures." His compositions range from short intimate solo pieces to works for large orchestra, and incorporate video, dance, and custom built electronics. He has received awards and recognition from national and international organizations, including SEAMUS/ASCAP, Digital Art Awards of Tokyo, ISCM, and SCI/ASCAP. Performers of his work include the Berkeley Symphony Orchestra, the ICE Ensemble, Bent Frequency, Insomnio, the Callithumpian Consort, and Inauthentica, among others. His music can be heard on the TauKay (Italy), Capstone, Spektral, and SEAMUS labels, and through the MIT Press. Bloland is also the co-creator of the Electromagnetically-Prepared Piano, about which he has given numerous lecture/demonstrations and published a paper. He is currently a Visiting Assistant Professor of Computer Music at the Oberlin Conservatory of Music, and serves as the founding director of OINC, the Oberlin Improv and Newmusic Collective. He received his D.M.A. in composition from Stanford University and his M.M. from the University of Texas at Austin. For more information, please visit: www.perbloland.com

Born in 1963 in Ravenna (Italy), **Caterina Calderoni** received the diploma in piano (Prof. D. Rivera) and in composition (composer B. Bettinelli). At the master's level she studied composition with F. Donatoni and music informatics at IRCAM in Paris and at AGON Studio in Milan. Winner of the first prize of the *1st Composition Contest for Film Music* announced by Ennio Morricone at the Accademia Chigiana in Siena, she was finalist in international Composition Contests such as *ALEA III Composition Contest* in Boston and *Women Composers Composition Contest* in Venice. She has composed soundtracks for TV programs and sound productions for multimedial and visual art projects. As a pianist, she devotes herself to the lieder literature of the nineteenth century. A member of the editorial staff of Ricordi Publishers until 1999, with whom she still collaborates, she is Professor of Composition at the Conservatory of Piacenza, Italy. She lives in Milan.

Stephen Caracciolo is a choral conductor recognized for his passionate artistry, creative teaching, and is a nationally known composer and arranger whose choral works have been performed throughout the United States and Europe. Dr. Caracciolo has guest conducted at the Capital University NOW Music Festival, has accepted commissions from numerous organizations, including Cantus, the Maryland State Boy Choir, Lancaster Chorale, and the Columbus Chamber Singers, and was awarded the prestigious Individual Artist's Fellowship in Composition from the Greater Columbus Arts Council. His compositions appear on many professional, collegiate, church and cathedral choir repertoire lists, and can be heard on nationally distributed recordings. Dr. Caracciolo holds degrees from Capital University, Westminster Choir College, and Indiana University, and has studied conducting with Joseph Flummerfelt, Constantina Tsolainou, James Jordan, Paul Hillier, Jan Harrington, Peter Erdei, and John Poole, former conductor of the BBC Singers. He serves as an Assistant Professor of Music at the University of Maryland Baltimore County where he conducts the UMBC Camerata and teaches voice and choral related courses.

As a champion of contemporary music, **Dr. Lisa Cella** has performed throughout the United States and abroad. She is Artistic Director of San Diego New Music and a founding member of its resident ensemble NOISE.. Dr. Cella is a co-director of the soundON Festival of Modern Music in San Diego and NOISE is its resident ensemble. Dr. Cella is a founding member of the flute duo inHale, a group dedicated to developing challenging and experimental repertoire for the flute duo. She is also a member of C2, a touring flute and cello duo that has held residencies at Stanford University and the University of Wisconsin, Milwaukee. She is a founding member of UMBC's faculty contemporary music ensemble, Ruckus. Dr. Cella received her Applied Bachelors in Music with a dual concentration in Psychology from Syracuse University under the tutelage of John Oberbrunner. She then received a Master of Music degree and a Graduate Performance Diploma from the Peabody Conservatory in Baltimore, Maryland where she studied with Robert Willoughby. Ms. Cella received a DMA in contemporary flute performance at the University of California, San Diego while studying with John Fonville. Currently, she is on the faculty of Soundscape, a festival of new music in Maccagno, Italy.

Kyong Mee Choi, composer, organist, painter, and visual artist, received several prestigious awards including John Simon Guggenheim Memorial Foundation Fellowship, Robert Helps Prize, Illinois Arts Council Fellowship, ASCAP/PLUS Awards, The First prize of ASCAP/SEAMUS Award, First Place for the Birmingham Arts Music Alliance Concert Exchange program, The Second prize at VI Concurso Internacional de Música Eletroacústica de São Paulo, Mention for Musique et d'Art Sonore Electroacoustiques de Bourges, Honorary prize for the Musica Nova, Society of Electroacoustic Music of Czech Republic, Honorable Mention for the Luigi Russolo International Competition in Italy, Honorary mention in the Destellos Competition, Finalist of the Contest for the International Contemporary Music Contest "Citta' di Udine, Finalist for Concurso Internacional de Composicai eletroacoustica in Brazil among others. Her music can be found at CIMESP, SCI, EMS, ICMC, ERM media, SEAMUS, Détonants Voyages. She received a D.M.A. at the University of Illinois at Urbana-Champaign, a M.M. at Georgia State University and a B.S. in chemistry and science education at Ewha Womans University, and studied Korean literature in a master's program at Seoul National University in South Korea. She is an Assistant Professor of Music Composition at Roosevelt University in Chicago where she teaches composition and electro-acoustic music. She writes for chamber, electro-acoustic, interactive, and multi-media work. (<http://www.kyongmeechoi.com>)

Liane Curtis is a musicologist and music critic, President of The Rebecca Clarke Society, and President of Women's Philharmonic Advocacy. A former Fulbright Scholar, Liane has taught at wide range of colleges and universities, including Wellesley, Ohio State, and (in Spring 2007 and 2011) at Brandeis University. She is Resident Scholar at the Women's Studies Research Center of Brandeis. She has written for the *San Francisco Examiner*, *The Gay and Lesbian Review*, *The Musical Times*, *The New Grove Dictionary of Music*, the *National Women's Studies Association Journal*, *Women's Enews* and many other publications. In October 2006, Liane was a Fellow in the National Endowment for the Arts Journalism Institute in Classical Music and Opera (at Columbia University).

The Damocles Trio was founded in 1996 by pianist Adam Kent, violinist Airi Yoshioka, and cellist Sibylle Johner, who met in the doctoral program at The Juilliard School. The only piano trio to advance to the finals of the 2002 International Concert Artists Guild Competition, the Damocles Trio has been featured frequently on Robert Sherman's "Young Artists Showcase" on WQXR radio. In 2004, the Damocles Trio's years of devotion to the music of Spain and Latin-America won international recognition from a variety of sources.

The ensemble's recording of Joaquín Turina's complete piano trios and quartet with Emerson Quartet violist Lawrence Dutton was released on Claves Records to widespread critical acclaim. *BBC Music Magazine* praised the performances for their "great swagger," *Scherzo* of Spain called the disc "a revelatory recording," and *Le Monde de la Musique* lauded the ensemble's "joyous interpretations." The Damocles Trio has performed throughout the USA, appearing numerous times at Alice Tully Hall and Merkin Concert Hall in New York City, and completed highly successful tours of Switzerland in 1999, 2001 and 2003.

In recent years, the Spanish Consulate, Instituto Cervantes, and the King Juan Carlos I of Spain Center at NYU have underwritten the trio's numerous Spanish-themed projects, and The Foundation for Iberian Music at the CUNY Graduate Center has also presented the ensemble on several occasions, including its inaugural event in honor of the late pianist Alicia de Larrocha. February of this year saw a release of a two-disc set, featuring complete piano trios of Heitor Villa-Lobos and a world premiere recording of Oscar Lorenzo Fernandez' *Trio Brasileiro*.

Thomas DeLio is a composer and theorist, internationally renowned in both fields. His compositions have been performed worldwide and are recorded on numerous labels including Wergo (Germany), 3D Classics (France), Neuma, Centaur, Capstone, ERMMedia and Spectrum. Most recently, his composition for soprano and orchestra entitled *en l'espace de...* was recorded by the Prague Radio Symphony.

As a scholar, he has published over thirty essays in such journals as *The Journal of Music Theory*, *Perspectives of New Music*, *Interface*, *Sonus*, *Artforum*, *Contemporary Music Review* (London), *Revue d'Esthétique* (Paris), *MusikText* (Cologne) and *The Computer Music Journal*. A number of his essays have been anthologized and several have been translated into German, French and Italian. He has published numerous books about contemporary music, most notably *Circumscribing the Open Universe* (University Press of America; Italian translation, Editore Semar, Rome), *The Music of Morton Feldman* (Greenwood Press), and *The Amores of John Cage* (Pendragon Press).

A book about the music and theoretical writings of Thomas DeLio, entitled *Essays on the Music And Theoretical Writings of Thomas DeLio*, edited by Thomas Licata, was published by The Edwin Mellen Press (2008). It contains essays by leading composers and scholars from Europe and the United States about DeLio's work, as well as a CD with recordings of a number of his compositions. Contributors to this volume include: Herman Sabbe, Professor, Ghent State University (Belgium); Robert Morris, Professor, Eastman School of Music; Agostino di Scipio, Professor, University of Bari (Italy); Steven Johnson, Professor, Brigham Young University; Christopher Shultis, Regents Professor, University of New Mexico; Linda Dusman, Professor and Chair, University of Maryland Baltimore County; Wesley Fuller, Professor Emeritus, Clark University; Morris Palter, Professor, University of Alaska, Michael Boyd, Professor, Chatham College.

Magdalena Dlugosz, born in Cracow in 1954, Poland, graduated in composition under Krystyna Moszumanska-Nazar and theory of music with Jozef Patkowski from the Academy of Music. Since 1979 she has worked at the Electroacoustic Music Studio at the Cracow Academy of Music. Her first pieces were produced at the Cracow Studio, and subsequently at the Polish Radio Experimental Music Studio in Warsaw, EMS in Stockholm, EAS in Bratislava, GRAME in Lyon, IMEB in Bourges. Her compositions have been performed at Polish festivals of contemporary music in Poland (Warsaw, Poznan, Wroclaw, Gdansk, Cracow) as well as abroad (Nurnberg, Cologne, Berlin, Dresden, Hamburg, Stockholm, Oslo, Bratislava, Bourges, Strasbourg, Minsk, Lviv, Zurich, in South Korea and the United States).

Linda Dusman's compositions provide stimulating and thought-provoking listening experiences for audiences throughout the world. Recent premieres include her piano trio *Diverging Flints*, *Skra* for clarinet and fixed media, and *Triptych of Gossips* for soprano and violin. Her work has been awarded by the International Alliance for Women in Music, the State of Maryland (in both the Music: Composition and the Visual Arts: Media categories), and in February 2009 she was in residence at the Virginia Center for the Creative Arts as a Mid-Atlantic Arts Fellow. Her compositions are published by Silent Editions and are recorded on the NEUMA, Capstone, and New Albany labels. As a frequent contributor to the literature on contemporary music and performance, Dr. Dusman's articles have appeared in the journals *Link*, *Perspectives of New Music*, and *Interface*, as well as a number of anthologies. She was a founding editor of the journal *Women and Music: A Journal of Gender and Culture*, and is as an associate editor for *Perspectives of New Music*. Recently, she founded *I Resound Press*, a digital press/archive for music by women composers. Dr. Dusman is a Professor of Music at the University of Maryland, Baltimore County (UMBC), and served as Chair of the

Music Department there from 2000-2008. Prior to her tenure at UMBC, she held the Jeppson Chair in Music at Clark University in Massachusetts.

Expressive Machines Musical Instruments (EMMI) is a group of composers seeking new modes of acoustic sound generation. Founded by Troy Rogers, Scott Barton, and Steven Kemper in 2007, our goal is to develop and compose for robotic instruments that maximize temporal, timbral, dynamic, and harmonic possibilities. For more information, visit us at www.expressivemachines.org. Troy Rogers, Scott Barton, and Steven Kemper are composers and Ph.D. candidates in the Composition and Computer Technologies program at the University of Virginia.

Christie Finn, soprano and native of Kennett Square, Pennsylvania, is a two-time winner of an interpretation prize at the International Stockhausen Concerts and Courses held in Stockhausen's hometown of Kürten, Germany, most recently for her performance of *Die Sieben Lieder der Tage*. As a member of the Tactus Contemporary Ensemble of Manhattan School of Music, Christie has performed as a soloist numerous times in works such as Joseph Schwantner's *Sparrows*, Harrison Birtwistle's *9 Settings of Celan* (Birtwistle), Oliver Knussen's *The Hums and Songs of Winnie-the-Pooh*, and Earl Kim's *Earthlight*. Christie is a founding member of Synchronous Trio, as well as the experimental music duo NOISE-BRIDGE, in which she collaborates with clarinetist Felix Behringer. Recently, Christie performed the program *Tower of Babel* in New York City with ekmeles (www.ekmeles.com), a vocal ensemble dedicated to new music. As a member of the Hyoid Ensemble, she will sing Soprano II in the New York premiere of Georges Aperghis' opera *Sextuor* this coming February. Christie also has performed Lieder recitals in Austria, operatic works in Italy, and new works by southwestern American composers with the Voices of Change Ensemble of Dallas, Texas. Christie made her recording debut with the release of the album *The Year Begins To Be Ripe* (Sonic Arts Editions/11 West Records). On this recording, she is the featured soloist in a number of works by John Cage and Stuart Saunders Smith. Also at home singing classical works, Finn's recent opera roles include Mrs. Jenks (*The Tender Land*) and Belinda (*Dido and Aeneas*). Christie holds a Master of Music degree from Southern Methodist University and a Bachelor Degree in Music (and Modern Languages and Linguistics) from UMBC. She is currently a candidate in the Contemporary Performance Program at Manhattan School of Music, studying under soprano Lucy Shelton.

Composer **Phil Fried** is a 2008 McKnight Foundation Fellow. Recent commissions include: A Centennial Commission from the Minnesota Orchestra for Episodes, and a work for the new music ensemble Zeitgeist in honor of their 30th Anniversary concert and recording. One of his recent piano works, I remember the 60's..or was it the 70's?, is featured on the Innova label release, "Melville's Dozen," with pianist Nikki Melville. Phil has had performances and residencies with The Minnesota Orchestra, The Camargo Foundation, The Tanglewood Music Festival, The Festival at Sandpoint, June in Buffalo, Music of Our Time, and Centre Acanthes, Avignon France. As a Jazz musician, Mr. Fried was a founding member of the New York Artists Collective. His first professional Jazz experience was performing with Ray Nance. Mr. Fried comes from a noted musical family. His father, Louis Fried, was an original cast member in several Broadway shows including Brigadoon and Carousel. His cousin was the noted composer Isadore Freed. Second to music is Dr. Fried's passionate interest in literature. He has written several texts and librettos including the text for his opera, The Dungeon of Esmeralda, and an adaptation of Hemingway's short story, The Snows of Kilimanjaro. Phil Fried completed his musical studies at the University of Chicago receiving his Ph.D. in Music Composition in 1985.

Tom Goldstein - As a freelance percussionist for over twenty years in New York, Mr. Goldstein performed extensively with groups such as the Orchestra of St. Lukes and the Brooklyn Philharmonic, as well as chamber groups, Broadway shows and in nightclubs. Especially active in contemporary music, he has premiered dozens of solo and chamber works, many of which were written expressly for him. From 1980-1990 he served as Artistic Director of the new-music group GAGEEGO. He has toured with Steve Reich, and played with Pauline Oliveros, and the ensemble Continuum. Mr. Goldstein currently performs and records with the Hoffmann/Goldstein Duo, the new-music ensemble Rukus, and The Lost Tribe, a Baltimore-based klezmer band. He has published articles in *Perspectives of New Music*, *Percussive Notes*, and for *Mellen Press*, and has composed liner notes for Summit Records jazz recordings. He has recorded on Neuma, Vanguard, Polydor, Opus 1, O.O. Discs, CD Tech, Capstone, Innova and CRI. He has composed numerous works for percussion, songs, and a violin solo. Mr. Goldstein is Associate Professor of Music at the University of Maryland, Baltimore County.

Jeffrey Harrington was born and raised in the deep south and has studied with many famous composers at several famous schools, who taught him virtually nothing. As a non-affiliated musician, his work is performed infrequently in the U.S. and predominantly in Germany, France, and Australia. His music is characterized by New Orleans-influenced rhythms, and intense counterpoint and climaxes. A noted microtonalist and electronic experimentalist, he was also one of the first musicians to adopt the Internet for music distribution and promoting, starting in 1987 with RelayNet emails and BBS downloading. He distributes free of charge all of his scores and recordings at his website jeffharrington.org and was likely the first musician on the Internet to do this.

Ida Helene Heidel was born in Oslo April 11th 1958. She writes instrumental and electroacoustic contemporary music, for sound installations, in collaboration with artists, for the theatre, and for all kinds of musical ensembles. She has survived as a streetmusician 3 years in Paris, as jazzmusician 10 years in Paris and New York, as a flutist in India with musicians of the Indian music, as a composer in residence in the North of Norway and as assistant to operadirector Peter Konwitschny on Elektra in the Danish Opera. She has created and led several cultural projects, the last one being a series of concerts with l'Orchestre de Flûtes Français. She is currently working as a composer and flutist based at Nesoddtangen, an island close to Oslo. She is married, and has 2 children. She has received several grants and commissions the past 20 years and her work has been played in festivals like Ultima, Ilios, Speculum, Tuchfülung, Bergen festpill. She has studied contemporary classical music, jazz and Indian music, in Oslo, Paris, New York and Bombay. She has studied composition with Ivan Julien, Olav Anton Thommessen, Rolf Wallin, Kaija Saariaho and Philippe Hurel. She has received the Diplome d'études supérieures (jazz) from CIM, Paris, the Bachelors of Fine Arts in Jazz from The New School, New York, the BFA and the Diplome/Master in composition from the Norwegian Academy of Music, Oslo. Press: "Heidels knowledge of the possibilities of the flute til leads to the thought of Berio's work with instruments. Very artistic and the case of Heidel, with use of folkmusical sounds. (Anders Meyer, Information) "Ida Heidel and Asbjørn Schaathun clearly stand in this tradition (Webern, Boulez), but have made their pieces personal with a new approach to creating music." (Kåre Torvanger, Harstad Tidende) www.idaheidel.vpweb.no

Paul Hoffmann, pianist and conductor, a master of classical and romantic Germanic repertoire, as well as 20th Century literature, made his debut at the Vienna Konzerthaus in 1973 while on a Fulbright grant, and has since concertized extensively in the U.S., Canada, Europe and Asia. Also a champion of modern repertoire, he is founder and director of HELIX! New Music Ensemble of Rutgers University, which is in its nineteenth season of concerts. Hoffmann also performs with Tom Goldstein, percussionist, in their duo, the Hoffmann/Goldstein Duo and Karina Bruk, pianist, in their two-piano duo.

Hoffmann has made over twenty recordings of solo piano and chamber music for Innova, Capstone, Orion, CRI, Northeastern, Composers Guild of New Jersey, Contemporary Record Society, O.O. Discs, Spectrum, and Vienna Modern Masters labels and has made numerous radio broadcasts in the U.S. as well as for Voice of America, Radio Cologne, Radio Frankfurt, and Radio France.

He has served on the jury of many piano competitions including the New Jersey Symphony Orchestra Concerto Competition, and was the first U.S. judge to be invited to the prestigious Concours International de Musique Contemporaine pour Piano in 1983 and 1986.

Mr. Hoffmann is currently Professor of Music at Mason Gross School of the Arts, Rutgers University, where he teaches piano, chamber music and directs the contemporary music ensemble, HELIX! New Music Ensemble, which he founded in 1990.

Timothy Hsu is currently a Ph.D. student in Mechanical Engineering with a concentration in Acoustics at the Georgia Institute of Technology. He recently completed his Master of Science degree in Mechanical Engineering at the Georgia Institute of Technology in 2007. He graduated from the Peabody Conservatory of Music in 2005 with a Bachelor in Music in piano performance and recording arts and sciences. Currently he serves as the Associate Conductor and Accompanist of Choral Activities at the Georgia Institute of Technology as well as the conductor of the Atlanta Chinese Chorus and the Cathay Atlantic Arts Ensemble Chorus.

P. Inman is one of the most important and original poets in the United States today and one of the leading figures of the so-called L=A=N=G=U=A=G=E movement. His books include *Think of One* (Potes & Poets

Press), *Uneven Development* (Jimmy's House of Knowledge), *Vel* (O Books), *Red Shift* (Roof Books), *Criss Cross* (Roof Books), *ply* (Potes & Poets Press), *at. least* (Krupskaya Press), *ad finitum* (if p then q classics) and *amounts. to.* (Potes & Poets Press). In addition, his work has been widely anthologized.

Sibylle Johner, cellist, has performed extensively throughout North America and Europe. The Swiss *Landbote* wrote, "whenever her eloquent cello spoke, one would suddenly pay attention, and immediately it became clear that a true artist was at work on this instrument." Ms. Johner taught and performed at the Summer Chamber Music Institute at Ohio Wesleyan University and at the Milwaukee Chamber Music Festival at the University of Wisconsin. She has taught at Third Street since 1994 and served as chairperson of the string department from 2000-2006. Since 2005, she conducts the Third Street Philharmonia orchestra. Ms. Johner has studied music in Germany and Switzerland, and at The Juilliard School, where she was awarded a Doctor of Musical Arts degree. Among Ms. Johner's teachers have been Bernard Greenhouse, Stefan Kartman, and Harvey Shapiro. Recent solo performances include recitals at Ohio Wesleyan, the Embassy Series in DC and a solo appearance with the New York Repertory Orchestra. She performs regularly in venues such as Carnegie Weill Hall, Merkin Hall, Alice Tully Hall, Barge Music Symphony Space, and others.

Laura Kaminsky is an eclectic composer whose works are "colorful and harmonically sharp-edged" (The New York Times) and whose "musical language is compounded of hymns, blues, and gestures not unlike those of Shostakovich" (inTune). Social and political themes are common in her work, as is an abiding respect for and connection to the natural world. The visual is made manifest in sound, with color and image often serving as the underlying inspiration.

An innovative educator, presenter and producer, as well as composer, Laura Kaminsky's works are frequently performed across the U.S. and abroad, in Africa, Europe, Canada, China, and Latin America. Her music has been presented in New York at Merkin Concert Hall, Weill Recital Hall, Symphony Space, Miller Theatre, Greenwich House, Here Arts Center, and the 92nd Street Y, among other venues; at Wigmore Hall and King's Place (London), Chamber Hall of the St. Petersburg Philharmonic and Dostoevsky Museum (Russia), Fundacion Juan March (Madrid), Naregatsi Art Institute (Yerevan, Armenia) and the American Embassy in Ghana.

She is Artistic Director at Symphony Space, a multi-disciplinary presenter in New York City as is Professor of Music at Purchase College Conservatory of Music/SUNY. Kaminsky's scores are available for distribution through subitomusic.com and recordings may be purchased through amazon.com and moderecordings.com. Kaminsky is a BMI composer and is represented by Joanne Rile Artist Management.

Adam Kent has performed in recital, as soloist with orchestra, and in chamber music throughout the United States, Spain, Switzerland, and South America. A winner of the American Pianists Association Fellowship and Simone Belsky Music Awards, Mr. Kent also received top prizes in the Thomas Richner, the Juilliard Concerto, and the Kosciuszko Foundation Chopin Competitions and is a recipient of the Arthur Rubinstein Prize and the Harold Bauer Award. Mr. Kent made his New York recital debut at Weill Recital Hall in 1989 and has been featured on radio stations WOXR, WNYC, and WFUV. Spanish music has been a specialty of Mr. Kent's, who has offered several all-Spanish programs at Weill Recital Hall at Carnegie Hall, Merkin Concert Hall, the Indianapolis Museum of Art, the Spanish Institute, the University of Vermont at Burlington, Twin Cities Concert Association of California, the Queens Museum, and Bruno Walter Auditorium in New York City, all in the last few seasons. A performance of Book I of Albéniz' *Iberia* suite was praised in the *Indianapolis Star* as "Albénizian to the core...his suave legato touch wedded to a tone with an Old World patina about it." Many of his endeavors have won the support of the Spanish Consulate, Instituto Cervantes, and the King Juan Carlos I of Spain Center at NYU, and his critically acclaimed recording of the complete solo piano music of Ernesto Halffter is available on Bridge Records.

Anthony Korf was born on December 14, 1951 in New York City. His early musical training included piano, winds and percussion. He completed his formal training at The Manhattan School of Music, where he received his undergraduate and masters degrees in performance. Mr. Korf has composed three symphonies, a piano concerto, a requiem, a cantata, and various works for chamber ensemble and solo instruments. He has been commissioned by The San Francisco Symphony, The American Composers Orchestra, The National Endowment for the Arts, The New York State Council on the Arts and The Koussevitsky Music Foundation and his honors include fellowships from The American Academy of Arts and Letters and Guggenheim Foundation. Korf currently serves as artistic director and composer-in-residence to Riverside Symphony, which he co-

founded in 1981. For 27 years, he led the New York based contemporary music ensemble Parnassus as its founding artistic director.

The composer **Veronika Krausas** is recognized for her innovative use of theatre, acrobatics, and video. The *Globe & Mail* (Toronto) writes "her works, whose organic, lyrical sense of storytelling are supported by a rigid formal elegance, give her audiences a sense that nature's frozen objects are springing to life."

Born in Australia and raised in Canada, her works have been performed in the US, Canada, Australia, Germany (at the Darmstadt Festival), the Netherlands and Romania. She has received commissions from the Penderecki String Quartet, ERGO Projects, San Francisco Choral Artists, the Alexander String Quartet, Toca Loca, and Motion Music. She holds composition degrees from the University of Toronto, McGill University in Montreal, and the University of Southern California.

Her chamber opera *The Mortal Thoughts of Lady Macbeth* premiered at the New York Opera's VOX 2008 festival and was produced in Los Angeles in 2010. In 2008 she organized a concert and CD release for *The Player Piano Project* - a collection of works for player piano by 22 composers from 6 countries.

Krausas is an Assistant Professor in the Composition Department at the Thornton School of Music at USC in Los Angeles, a lecturer at the Los Angeles Philharmonic, and an artist with Catalysis Projects.

Mark A. Lackey is a composer whose work has been performed by the Eastman Wind Orchestra, violinist Courtney Orlando, and Vientos Trio in Los Angeles. Mark A. Lackey is also a passionate teacher at The Peabody Conservatory, Towson University, and JHU Intersession. Lackey earned the degree Doctor of Musical Arts in composition and Master of Music degrees in composition and theory pedagogy from The Peabody Conservatory where his teachers included Christopher Theofanidis and Nicholas Maw. He is a member of Pi Kappa Lambda national honor society in music, beneficiary of an Encore Grant from the American Composers Forum, and twice recipient of fellowships from the JHU Center for Educational Resources.

Gita Ladd has been one of the most sought after cellists of the Baltimore-Washington, D.C. area for almost twenty years. For most of that time she performed as a titled member of the Baltimore Symphony Orchestra, including several appearances as Principal Cello for the annual "Messiah" performances and at the SummerMusicFest Series. Ms. Ladd is Principal Cello with Concert Artists of Baltimore, and Post Classical Ensemble of Washington D.C and the former Baltimore Opera Company. During the summer, Ms. Ladd performs as Principal Cello at the Endless Mountain Music Festival in Wellsboro, PA. She has also performed as Principal Cello with the Baltimore Chamber Orchestra, the Baltimore Choral Arts Society, Cincinnati Chamber Orchestra, Assistant Principal Cello of the Knoxville Symphony and a member of the Cincinnati Symphony Pops with Eric Kunzel. Ms. Ladd also performs throughout the year at the Kennedy Center with various ensembles including the Washington Opera, where she is currently a season substitute, and with the Washington Ballet, Washington Chorale and American Ballet Theatre. Ms. Ladd has soloed with the Baltimore Symphony Orchestra Lincoln Symphony Orchestra and has performed with the Concert Artists of Baltimore, Baltimore Chamber Orchestra, Knoxville Symphony Orchestra and with the Endless Mountain Music Festival. Next summer, Ms. Ladd is to appear as soloist with Charles Rex of the New York Philharmonic performing the Brahms "Double Concerto".

Ms. Ladd has recorded on a variety of labels with David Zinman and the Baltimore Symphony, and on three recent critically acclaimed releases by the Post Classical Ensemble of Washington, D.C.; "Plow that Broke the Plain", "The River", and "Carlos Chavez and Silvestra Revueltas Revisited".

Ms. Ladd attended the Curtis Institute of Music in Philadelphia, the Cleveland Institute of Music and the Cincinnati Conservatory of Music, all on full tuition scholarships. Her major teachers include, Mischa Schneider of the Budapest String Quartet, David Soyer of the Guarneri String Quartet, Peter Wiley former cellist of the Cincinnati Symphony, Beaux Arts Trio, Guarneri String Quartet, Stephen Geber former Principal Cellist of the Cleveland Orchestra, and John Sharp current Principal Cellist of the Chicago Symphony.

Violist **Maria Lambros** has performed as a chamber musician throughout the world as a member of three of the country's finest string quartets in venues such as the Concertgebouw in Amsterdam, London's Wigmore Hall, the Konzerthaus in Vienna, New York's Lincoln Center and Weill Recital Hall at Carnegie Hall and the

Library of Congress in Washington, D.C. She was a member of the renowned Ridge String Quartet, which was nominated for a Grammy Award for Best Chamber Music Performance for their recording of the Dvorak Piano Quintets with pianist Rudolf Firkusny on the RCA label. The recording won Europe's prestigious Diapason d'Or in the same year. She was also a founding member of the Naumburg Award-winning Meliora String Quartet, which was Quartet-in-Residence at the Spoleto Festivals of the U.S., Italy and Australia, and which recorded Mendelssohn's Octet with the Cleveland Quartet. She was most recently a member of the Mendelssohn String Quartet, and currently performs with the New York based chamber ensemble, La Fenice. Maria Lambros appears at a number of major chamber music festivals, including those of Aspen, Vancouver, Santa Fe, Tanglewood, La Jolla, Caramoor, Norfolk, Rockport, Skaneateles, Chamber Music West and New York's Mostly Mozart Festival. She has performed with the Peabody Trio and the Guarneri, Cleveland, Juilliard, Muir, Brentano, Borromeo, and Orion Quartets, among others. In addition to her teaching at UMBC, Ms. Lambros is a member of the chamber music faculty of the Peabody Conservatory of Music and the Yellow Barn Music School.

Pianist **Manuel Laufer** received his early musical training in Caracas, Venezuela, and holds undergraduate degrees in Music History and Piano Performance from McGill University in Montreal, Canada. He completed a Master's degree in Piano Performance at University of California, Irvine, and is currently pursuing a Ph.D. in Piano Studies under the guidance of Dr. Marilyn Nonken at New York University, where he holds the Steinhardt School's prestigious Founder's Fellowship. His doctoral research explores recent piano music from his native Venezuela, focusing on the work of composers that have challenged the nationalist discourse that prevailed during most of the twentieth century.

Highlights of recent performing seasons include recitals with violinist Maurice Hasson, a solo appearance with the Wiener Residenz Orchester in Austria under the baton of Robert Lehrbaumer, and performances as guest artist on the Faculty Concert Series of UCI and NYU. In 2009/10, he has appeared with emerging New York composer collectives Atya/Matya and Circles and Lines, performing in venues such as Merkin Hall and Le Poisson Rouge. An avid collaborator, Manuel has participated in the Songfest Professional Program, the Franz-Schubert-Institut at Baden-bei-Wien, and the Orford Arts Centre Summer Academy, and served on the staff of UCI as a collaborative pianist in 2006/07. He has performed in masterclasses for Julian Martin, John Perry, Menahem Pressler, Martin Katz, Julius Drake, Rudolf Jansen, and Helmut Deutsch, among others. His teachers include Gabriela Montero, Kyoko Hashimoto, Michael McMahon, Nina Scolnik, and Edna Golandsky.

Liza Lim is one of the most sought after composers of her generation, with works performed by some of the world's preeminent ensembles, including the Los Angeles Philharmonic, BBC Symphony Orchestra, Klangforum Wien, Ensemble Intercontemporain, Ensemble Modern, the Arditti Quartet, Ensemble für neue Musik Zurich, ELISION, and the Sydney Symphony Orchestra, where she was composer-in-residence for two years. She has been featured at most of the major international contemporary music festivals and venues, including IRCAM, Venice Biennale, Wien Modern, Salzburg Festspiele, Huddersfield, Milano Musica, Donaueschinger Musiktage, Musikmonat Basel, Festival Ars Musica Brussels, and Festival d'Automne à Paris.

Lim's compositions explore a range of resources from opera and musical theatre to orchestral and chamber music to electronics to site-specific visual arts installations, and often feature a variety of non-Western instruments. She has received numerous grants/awards, including Australia's most prestigious composition prize, the Paul Lowin Award for orchestral composition, the Young Australian Creative Fellowship, a two-year Australia Council Fellowship, a Fromm Foundation Commission, and most recently a yearlong residency from the DAAD Künstlerprogram in Berlin.

Lim has been a guest lecturer at Darmstadt, the University of California San Diego, Cornell University, Getty Research Institute, major Australian universities and at IRCAM's Agora Festival. She was a Lecturer of Composition at Melbourne University in 1991. Lim began an appointment in 2008 as Professor of Composition at the University of Huddersfield (England).

Her scores are published by Ricordi, and recordings of her music have been released on HatArt, ABC-Classics, Dischi Ricordi, and Vox Australis.

Cellist **Joshua Nakazawa**, a native of Boston, began playing the cello at a young age. While pursuing his Bachelor of Music at Manhattan School of Music, Josh performed under the direction of many contemporary composers, including George Crumb, Richard Danielpour, and Lukas Foss and studied with cellists David

Geber and Margo Tatgenhorst Drakos. A former student of cellist Andres Diaz, Joshua completed an Artist Certificate degree from Southern Methodist University in 2010. Recently, Josh has played on the premier of Dan Lazarescou's *Violin concerto 2 Maria*, and has performed works for the Voices of Change Young Artist Competition. Josh continues to perform as a soloist and chamber musician throughout the Northeast and the Dallas area.

John Novacek regularly tours the Americas, Europe and Asia as solo recitalist, chamber musician and concerto soloist; in the latter capacity he has presented over thirty concerti with dozens of orchestras. Novacek's major American performances have been heard in New York City's Carnegie Hall, Lincoln Center for the Performing Arts' Avery Fisher Hall and Alice Tully Hall, 92nd Street Y, Columbia University's Miller Theater, Merkin Concert Hall, The Metropolitan Museum of Art and Symphony Space, Washington's The Kennedy Center for the Performing Arts, Boston's Symphony Hall, Chicago's Symphony Center and Los Angeles' Dorothy Chandler Pavilion. John Novacek's own compositions and arrangements have been performed by the Pacific Symphony, The 5 Browns, Concertante, Manasse/Nakamatsu Duo, Harrington String Quartet, Ying Quartet, Millennium, Quattro Mani and The Three Tenors. He has recorded over 30 CDs, encompassing solo and chamber music by most major composers from Bach to Bartók, as well as many contemporary and original scores. Mr. Novacek records for Philips, Nonesuch, Arabesque, Warner Classics, Sony/BMG, Koch International, Universal Classics, Ambassador, Pony Canyon, Four Winds, Arkay, Virtuoso and EMI Classics. CD titles include *Road Movies* (2004 GRAMMY nomination as "Best Chamber Music Performance"), *Great Mozart Piano Works*, *Spanish Rhapsody*, *Novarags* (original ragtime compositions), *Classic Romance*, *Hungarian Sketches*, *Intersection*, *Romances et Meditations* and, with Leila Josefowicz, *Americana* (GRAMOPHONE: "Editor's Choice"), *For the End of Time*, *Shostakovich* and *Recital* (BBC MUSIC MAGAZINE: 5 stars/June 2005's chamber choice).

Farangis Nurulla-Khoja is a Tajik-Swedish-Canadian composer, holds a Diploma of Fine Arts in Composition (University of Gothenburg, Sweden). Having also studied at the University of California in San Diego with Brian Ferneyhough and Roger Reynolds, as well as at IRCAM, she lives by the criteria of the international life and follows the aesthetic language of world music. A musician, she works with the conviction that dance is the complement of music, and that language - particularly the language of poets - is above all a series of communicative sounds. For her, making music is a journey into the unknown, a search for sounds unheard and forms unseen. Farangis Nurulla-Khoja's compositions have been performed in concerts and on International festivals of Contemporary music in Dushanbe (Tajikistan), Helsinki (Finland), Gothenburg, Malmo, Vaxjo and Stockholm (Sweden), Leipzig and Munich (Germany), Toulouse, Royaumont, and Paris (France), Osaka and Tokyo (Japan), Montreal, St-Irene (Canada), and San Diego (USA). She received the grand prize of the Abu Gazali Foundation in Salzburg (Austria) for her orchestra piece "Replica" in 2000.

Carrie Leigh Page composes music for chamber ensembles, orchestra, and electronic media, with a special emphasis on vocal writing. She has collaborated with dramatic artists, vocalists, and educators to create chamber operas both for young artists and young audiences, and she is an avid researcher in the areas of opera and music education. Page earned a Bachelor of Music in Music Education from Converse College in 2002 where she began her compositional studies with Scott Robbins. Under the tutelage of Marc Satterwhite, she completed the Master of Music degree from the University of Louisville in 2005 where she held the Moritz von Bomhard Fellowship in Composition. Page is a graduate teaching assistant at Arizona State University, where she is a candidate for the Doctor of Musical Arts degree. Page's music has appeared on recordings released by the University of Louisville, including the 2005 Fresh Stuff CD and the (De)Constructions project with composer and bass clarinetist Brad Baumgardner. She is a member of ASCAP, the Society of Composers, the American Composers Forum, and the International Alliance of Women in Music. She manages her own publishing through Dux Femina Facti Music.

Currently pursuing a Ph.D. in musicology at Northwestern University, **Liz Przybylski** has a combination background in performance, academic research, and teaching. At Bard College, she completed her Bachelor of Arts in music and French and then worked professionally as an opera singer. For her degree in French studies, she wrote a thesis on the role of Erik Satie in early French modernism. She has taught violin and voice and also has a background teaching French to high school students. In addition to her training in Western Art music, she is interested in popular and global musics. Beyond the United States and Canada, travel and professional relationships related to her academic field include work in West Africa and the Caribbean, primarily Cameroon and Haiti. Her current academic interests include American punk and African diasporic musics as well as gender studies.

Ben M. Pasaribu's works are published in the west by AGI Scores (American Gamelan Institute). He resides in Indonesia. His works are often performed in Jakarta. He has published in *Balungan*, an international journal presenting scholarly and artistic perspectives on Indonesian and gamelan music and related performing arts. He has participated in the "Jadi pertimbangannya sama dengan kalau kita mengadakan Art Summit" sponsored by the Asosiasi Komponis Indonesia (AKI), a member of the Asian Composers League. Some other works include: *Lancaran Siborupastima*. Western notation. Javanese gamelan, fretless bass and trap drums; *Gending Alvin*. Western notation, for rhythmic elements combined in a partially improvised process. Javanese gamelan; *Imaginary Ceremony*. For three sound sources. Combines text describing ritual dances with improvisation in three timbres; *Melawan Angin*. For "world flutes." Sequence of tones and prescribed movements for six players; *Mangongkal Holi*. Duet for trombone and gongs. Western notation.

Currently pursuing a Ph.D. in musicology at Northwestern University, **Liz Przybylski** has a combination background in performance, academic research, and teaching. At Bard College, she completed her Bachelor of Arts in music and French and then worked professionally as an opera singer. For her degree in French studies, she wrote a thesis on the role of Erik Satie in early French modernism. She has taught violin and voice and also has a background teaching French to high school students. In addition to her training in Western Art music, she is interested in popular and global musics. Beyond the United States and Canada, travel and professional relationships related to her academic field include work in West Africa and the Caribbean, primarily Cameroon and Haiti. Her current academic interests include American punk and African diasporic musics as well as gender studies.

Will Redman is a composer, percussionist, and teacher based in Baltimore, MD. His music has been performed, broadcast, and written about in the U.S. and abroad; including premiere performances at the Huddersfield Contemporary Music Festival, June In Buffalo, and the High Zero festival. Will's compositions employ confounding extensions and extrapolations of traditional music notation in order to elicit radical interpretation by the performers; excerpts of a recent composition, *Book*, appear in the anthology *Notations21*. As a percussionist, Will has performed with Steve Baczkowski, Evan Rapport, Mike Formanek, Dave Ballou, Todd Whitman, Tim Berne, Audrey Chen, and Peter Brotzmann, among others. Current bands include the "no jazz" group Microkingdom, for which he also acts as engineer and producer. Will holds a BA, MA, and PhD in composition from the University of Maryland Baltimore County, University of Southampton (England), and SUNY Buffalo, respectively. He has studied percussion with Tom Goldstein and Kevin Norton and composition with Stuart S. Smith, Michael Finnissy and Jeff Stadelman. Will is currently an adjunct Music instructor at Towson University.

Christina L. Reitz, assistant professor of music at Western Carolina University, received her Ph.D. from the University of Florida in musicology with external cognates in piano performance and women's studies. Her current research interests are female composers with specific focus on the works of Jennifer Higdon. She will be published in the new edition of the *Amerigrove Dictionary of Music* and is a frequent contributor to the *International Alliance of Women in Music Journal*. She has presented research at numerous conferences including College Music Society National Conferences, the 19th Century Studies Association National Conferences and the International Festival of Women Composers. At the present time, she is serving on the Board of Directors for the 19th Century Studies Association. An active pianist, Dr. Reitz continues to perform as a collaborative and solo pianist. She recently has presented lecture recitals for the International Festival of Women Composers and for the James Buchanan Foundation.

Composer and producer **David Revill** has worked in countries such as Austria, Poland, Romania, Croatia, Canada, and particularly, in recent years, France, Germany, and the U.S.A.. Compositional residencies include "Begegnungen" festival, Innsbruck (in 1999 and 2003), McKnight Visiting Composer (American Composers' Forum, 1997), portrait concerts at the Zagreb Biennale, "Dialogues" festival in Edinburgh (2002), "Sound" in Aberdeen (2007) and "Word" (2009) etc.. His electronic work includes numerous visits to the Heinrich-Strobel-Stiftung in Freiburg, Germany and residencies at C.C.M.I.X. in Paris. As a producer, he has in recent years become increasingly in demand for his surround sound production.

Revill wrote [The Roaring Silence](#), the authorised biography of John Cage, described by [Library Journal](#) as "definitive". Other publications include contributions to [The New Grove](#); [Musik in Geschichte und Gegenwart](#); articles in [MusikTexte \(Köln\)](#), [Music Today \(Tokyo\)](#), [Modern and Contemporary France](#), and [Network](#) (British Sociological Association). As a percussionist and live electronics performer, he has presented numerous first

performances (including the world premiere of Cage's Muoyce 2). In 2000 -2001, he drummed on an extended rock tour. He appears today as part of a brief lecture tour of NY and MD -he will return to the area again next April.

As a recitalist of new music, **E. Michael Richards** has premiered over 150 works that have utilized the clarinet at performances throughout the US, Japan, Australia, and Western Europe. He has performed the Clarinet Concerto of John Corigliano with the Syracuse Symphony under Kazuyoshi Akiyama, and as a member of the Syracuse Society for New Music from 1986-2001 (serving two separate terms on the Board of Directors). Trained as a clarinetist at the New England Conservatory and Yale School of Music (M.Mus.), Richards earned a Ph.D. (1984) in theoretical studies at UCSD. Richards received a 1990 U.S./Japan Creative Artist Fellowship (sponsored by the NEA, U.S.-Japan Friendship Commission, and Japanese Government Cultural Agency) as a solo recitalist for a six-month residency in Japan, a NEH Fellowship to study traditional Japanese music, and a residency grant from the Camargo Foundation to complete a book - *The Clarinet of the Twenty-First Century*. He has subsequently completed similar books for bass (1996) and E-flat (2000) clarinets, and a revision (2009) of these texts on an interactive multi-media website and CD/DVD Rom. Richards has been recorded (CD) on the New World, NEUMA, Mode, CRI, Opus One, and Sony Austria labels. He is currently Professor and Chair of the Music Department at the University of Maryland, Baltimore County, a guest artist with the Ensemble for New Music at Towson University, a guest artist at June in Buffalo (2009) and the Corcoran Gallery (2010) as a member of the Verge Ensemble (Washington DC), and a founding member of RUCKUS.

Judith Ring recently completed a PhD in composition at the University of York under the supervision of Ambrose Field and Roger Marsh with the aid of the Elizabeth Maconchy Fellowship from the Arts Council of Ireland. In January 2010 she worked as a sound designer/composer for a RAW theatre company production of *OFF PLAN* by Simon Doyle in association with the Project Arts Centre, Dublin. She was the guest composer at the Irish composition summer school in July 2009, working alongside composers Nicola LeFanu, Martin O'Leary and John McLachlan. *Accumulation* won first prize for the International Luigi Russolo electronic music composition competition 2000, in Varese, Italy and it has been performed in Dublin and Germany including EXPO 2000 in Hannover. Ring has written pieces for numerous ensembles and soloists including Concorde ensemble, the Crash Ensemble, Percusemble (Berlin), Trio Scordatura (Holland), University of York chamber orchestra (UK), Bradyworks (Canada), Natasha Lohan (voice), Laura Moody (Cello), Elisabeth Smalt (adapted viola), Andre Leroux (tenor sax) and Rolf Hind (piano). Her compositions have been widely performed in Europe and the U.S.A.

RUCKUS, the faculty contemporary music ensemble in residence at UMBC, was founded in 2001 to support the UMBC Department of Music's shared research expertise in the creation and performance of contemporary music. Renowned for their work as solo and ensemble interpreters of contemporary music, E. Michael Richards (clarinets), Lisa Cella (flutes), Airi Yoshioka (violin), and Tom Goldstein (percussion) form the core ensemble.

Christopher Shultis is Regents' Professor of Music at the University of New Mexico. His early musical life was as a performer, specifically a percussionist and conductor specializing in the interpretation of experimental music. His first compositions were experimental in nature.

Beginning with an exploration of sound and the world in which those sounds occur, Shultis's current work is an examination of self in that world and the sounds that he hears as a result are what he writes down. Taking Thoreau's statement, "My life is what I would have writ but I could not both live and utter it," as a guide, beginning in 1995 with the process of composing "a little light, in great darkness" Shultis has been about the business of finding a way to compose that doesn't try to immortalize something ("great art," "great composer,") so much as report something about his journey.

Like Thoreau, Shultis is a walker and his current music almost always happens during walks: "My music is the sound of what I hear when I walk, the result of the particular path I take. Its originality comes solely from the fact that it is my walk and not yours. I write because I must. But to listen is always a choice. One possible connection between myself and the world is through listening to what I write. Because after I've written it, we're all listeners, all equals, all free to either enjoy what we hear or not. My desire is to write beautiful music and to fail at that is, for me, a very important sign of its success. Failed beauty is the

condition of the world. Our humanity is rooted in such failure. Because only when we fail are we truly human-and beautiful."

Eric Slegowski is Assistant Professor of Music and Composition at American University. His compositions could be experimental in nature, using texture and proportional relationships to create form. Dr. Slegowski received his Doctorate in Musical Arts degree in composition at the University of Maryland under the advisory of Dr. Thomas DeLio. In 2003 Eric Slegowski received his Masters of Music in Composition from the Peabody Institute of the Johns Hopkins University where he studied composition under Bruno Amato and received his Bachelor's in Music from the University of Akron in 2001.

Stuart Saunders Smith is an American composer, editor, and poet. Earning a DMA in composition at the University of Illinois, he studied with Edward Miller, Edward Diemente, Slavatore Martirano, Herbert Brün and Benjamin Johnston. Smith has come to create a diverse and unusual body of musical and literary compositions. His music is impressive in both the breadth of its scope and the richness of its diversification. As a reflection of the multiplicity, his scores themselves stand out as exciting and original examples of the variety of contemporary developments in musical notation. Stuart Saunders Smith is not an eclectic, but his style is unpredictable from piece to piece. He is, rather, in the forefront of a trend to encompass in one output the diversity of the contemporary music world. His interest in notation and in indeterminate composition has developed into pieces which will work for any performer, even an actor or a dancer. This has led him into a kind of theater which reintegrated the arts at their compositional roots. The unifying thread in all of his works is a primary interest in the psychology of performance.

Jesse Stewart is an award-winning percussionist, composer, improviser, artist, instrument builder, educator, and writer. A dynamic and inventive performer, Stewart has a remarkable ability to coax unexpected-even magical-sounds out of virtually any resonating object or material. He has performed with many internationally acclaimed musicians including George Lewis, Roswell Rudd, Bill Dixon, William Parker, Evan Parker and many others. In a 2002 review, Texas-based music critic Frank Rubolino described him as "...one of the finest young drummers and percussionists on the scene today" (One Final Note Summer/Fall 2002). He teaches music composition at Carleton University in Ottawa.

Ronald Surak has received numerous performances and commissions, and held residencies including ones at the Athens (Greece) Center for the Arts, the Aspen Music Center, Pennsylvania Composers Conference, the Millay Colony and the Yellow Springs Institute. For many years he was a member of the Composition and Theory faculty of the Mason Gross School of the Arts, Rutgers University where he taught composition, theory, piano, and directed the graduate Computer Music facilities. Ron is presently engaged in research in computer applications and at work on several commissions. Important recent works include a series of compositions inspired by Marcel Duchamp's Large Glass. In particular "Reflections on the Large Glass" I and II were written for, and performed at, the Paley Design Center, Philadelphia University.

Synchronous Trio was founded in the spring of 2009, when Jason, Christie, and Josh came together to perform Ned Rorem's *The Last Poems of Wallace Stevens* while all three were studying at Southern Methodist University in Dallas, Texas. The three artists soon realized their chemistry as a musical ensemble, as well as shared musical mission, and performed a concert of trio music later that year at the Meadows Museum in Dallas. Though still in its founding stages, Synchronous Trio is exploring the repertoire available for soprano, piano, and cello as well as working to expand that repertoire by commissioning pieces from living composers.

ASCAP award-winning arranger/composer **Jerry Ulrich** is originally from Illinois, where he received his early training in music and developed a passion for songwriting. His compositions and arrangements are in the catalogs of six publishers in the US and abroad. His music has been performed at Carnegie Hall, Lincoln Center, throughout New York City and on national radio and television, as well as throughout Europe, Asia, and Australia. Dr. Ulrich is currently Associate Professor of Music and Director of Choral Activities at the Georgia Institute of Technology, where he directs two mixed choirs and the all-male Georgia Tech Glee Club. Dr. Ulrich came to Atlanta from LaGuardia High School of Music & Art and Performing Arts (the *Fame* school) in New York City, where his choirs were featured in all major NYC concert venues and on national and international television and radio.

Artist **Quintan Ana Wiksw** works at the intersections of poetry, fiction, printmaking, photography, video, performance and installation. Her projects have been recognized by fellowships and artist-in-residencies internationally. Wiksw's work appears in galleries, museums, performance spaces, and publications throughout Europe and North America. An artist with Catalysis Projects, her studio is located in Los Angeles.

David Witmer is an avid composer and pianist of contemporary music and has premiered many new chamber and solo piano compositions. He has received several awards and prestigious scholarships such as the Rothschild Scholarship, The Glass Scholarship, the Ada Arens Morawetz Memorial Award, the PrixD'Ete competition for his *Bass Quartet*, commissioned by Jeffrey Weisner, an Honorable Mention for *Miniatures for piano trio* in the CLEFWORKS competition and won first place in the Churchill Scholarship Competition for Piano at the Boston Conservatory. David was the recipient of a Peabody Development grant that made possible an East Cost concert tour with the New York/San Francisco based REDSHIFT ensemble. David collaborated with the Walters Art Museum on a project that incorporated music and lighting effects for the 2006 Gustav Courbet exhibit. A CD of his piece *Spring*, along with the other selected composers was released under the title *Courbet and the Modern Landscape from the Walters Art Museum*. David's orchestra piece *Oscha* was released on the *Masterworks of the New Era* (volume 10) by the Kiev Philharmonic under the direction of Robert Ian Winston. David received a BM 06' and MM 09' in composition from the Peabody Institute of the Johns Hopkins University. David studied piano with Dr. Sr. Anita Marchessault, Seth Kimmelman, Ludmilla Lifson, Clifton Mathews, and Dr. Ernie Ragogini. His composition mentors include Yakov Gubabov, Christopher Theofanidis and Michael Hersch. For more information and upcoming events please visit David's personal website at www.davidwitmer.com.

Airi Yoshioka has concertized throughout the United States, Europe, Asia, and Canada. Deeply committed to chamber music, Ms. Yoshioka is the founding member of the Damocles Trio and Modigliani Quartet and has performed and recorded with the members of the Emerson, Brentano, and Arditti Quartets. Damocles Trio's debut disc of complete Piano Trios and Piano Quartet of Joaquín Turina has won a four-star rating from the BBC Music Magazine, Le Monde de la Musique and Diapason. Her orchestral credits include performances with the Orpheus Chamber Orchestra, *American Sinfonietta* and engagements as concertmaster and soloist with the *Manhattan Virtuosi* and concertmaster of one of the festival orchestras at the Aspen Music Festival. An enthusiastic performer of new music, she was one of the original members and concertmasters of the New Juilliard Ensemble and has performed annually in the school's FOCUS! Festival as well as with Continuum, ModernWorks, Azure, Son Sonora and Ruckus ensembles. While at The Juilliard School, she was a winner of the concerto competition and holds MM and DMA from the school. She currently teaches at University of Maryland Baltimore County as Associate Professor of Violin. She has recorded for New World, Naxos, Claves, Mode, Albany and Pony Canyon records.

Mark Zanter, an active composer/performer, has received commissions from the UIUC Creative Music Orchestra, CU Symphony, the American Composers forum, the WV Commission on the Arts, WVMTA, and numerous soloists. His works have been performed nationally and internationally at festivals including, MUSIC X (Cincinnati Conservatory) June in Buffalo, The Cortona Contemporary Music Festival, and the Atlantic Center for the Arts. As a performer Dr. Zanter is equally at home performing standard repertoire, creative music, and jazz and has appeared with orchestras, chamber groups, and improvisers, including the *Huntington Symphony Orchestra*, the *Ohio Valley Orchestra*, *Sinfonia Da Camera*, Anthony Braxton, Roscoe Mitchell, Leroy Jenkins, Vinko Globokar, George Lewis, Butch Morris, and Alphonse Mouzon. He has recorded with Deborah Richtmeyer, Vinko Globokar, and his work with Anthony Braxton received special mention in Downbeat Magazine. Dr. Zanter is currently associate professor of music theory and composition at Marshall University, Huntington, WV.

Please join us for these upcoming performances at UMBC

For more information, please visit www.umbc.edu/music/news

All performances are in the Fine Arts Recital Hall, unless otherwise noted

Robert Baker	Thursday, November 11, 2010, 8pm
Megha Jacob voice recital	Saturday, November 13, 2010, 6pm
UMBC Jazz Ensemble	Sunday, November 14, 2010, 7pm
Lisa Cella, flute & Shannon Wettstein, piano.....	Sunday, November 14, 2010, 3pm
Robert Boguslaw, piano	Thursday, November 18, 2010, 8pm
Colleen McKenna Junior Voice Recital	Friday, November 19, 2010, 7pm
UMBC Symphony Orchestra	Sunday, November 21, 2010, 7:30pm
Viva Viola!	Monday, November 22, 2010, 3pm
Open Recital #1	Wednesday, December 1, 2010, 12noon
Violin Studio Recital	Wednesday, December 1, 2010, 5:30pm
The Untold Range (Stuart Saunders Smith)	Thursday, December 2, 2010, 8pm
Open Recital #2	Friday, December 3, 2010, 12 noon
Certificate Students' Recital	Friday, December 3, 2010, 8pm
UMBC Jubilee Singers	Saturday, December 4, 2010, 7pm
UMBC Chamber Players	Sunday, December 5, 2010, 8pm
UMBC Opera Workshop.....	Sunday, December 5, 2010, 3pm
Open Recital #3	Monday, December 6, 2010, 12 noon
Composition Students' Recital IN FA508	Monday, December 6, 2010, 5pm
Talya Schenk Senior Viola Recital.....	Monday, December 6, 2010, 4pm
UMBC Wind Ensemble	Tuesday, December 7, 2010, 8pm
Open Recital #4	Wednesday, December 8, 2010, 12noon
UMBC New Music Ensemble	Wednesday, December 8, 2010, 8pm
UMBC Percussion Ensemble	Thursday, December 9, 2010, 8pm
UMBC Collegium	Friday, December 10, 2010, 8pm
UMBC Camerata.....	Saturday, December 11, 2010, 8pm
Yoshiaki Horiguchi/Ruby Wang Junior Recital	Sunday, December 12, 2010, 3pm
Krisztina Der Junior Flute Recital.....	Sunday, December 12, 2010, 1pm
Matt Burke Senior Composition Recital	Sunday, December 12, 2010, 8pm
Department of Music Honors Recital	Monday, December 13, 2010, 8pm
Woodwind Chamber Recital.....	Tuesday, December 14, 2010, 8pm
Juyeon Oh Junior Piano Recital	Friday, December 18, 2010, 4pm