

Northwestern  
BIENEN SCHOOL OF MUSIC

INSTITUTE  
FOR NEW MUSIC

2017-18 SEASON



# NUNC! 3

**NORTHWESTERN UNIVERSITY  
NEW MUSIC CONFERENCE**

April 20-22, 2018

Dear NUNC! participants, musicians, listeners:



I welcome you all here to the Bienen School of Music for an exhilarating weekend of performances, lectures, and discussions.

During the year, the Institute for New Music presents events for composers, performers, musicologists, theorists, and a wide public audience. Our biennial conference NUNC! stands out among these. For one weekend, participants from all over the country and beyond travel to our campus to engage with new works, new performances, and new discourses on questions of contemporary composition, performance praxis, music aesthetics, and other areas that directly or indirectly define our ever changing field. For one weekend, New Music takes over the Bienen School.

NUNC! is a conference, and there should be space for disagreement and critique alongside all the shared enthusiasm. I would like to encourage this discourse, with a reminder to be respectful and aware of the specific vulnerability that comes with any creative activity. One of the most inspiring experiences of our past conferences has been gathering together as a community of New Music. In spite of aesthetic differences, we share the common endeavor of composing, performing, or analyzing new sounds and forms, new musical figures, expressions, and their relation to one another, to us, and to our world.

This conference would not be possible without the hard work and support of many people: my faculty colleagues here at the Bienen School—Donald Nally, Ryan Dohoney, Taimur Sullivan, Chris Mercer, Alex Mincek, Ben Bolter, Alan Pierson, and many others; the Concert Management Office with its director, Jerry Tietz, and his administrative and technical staff who are the most supportive team imaginable; the Institute's assistant Ryan T. Strand for his incredible work in preparation of the conference; many graduate students in music studies and music performance who are part of the New Music community at our school; and our Dean Toni-Marie Montgomery, who from the beginning has been leading the school's focus on contemporary music. The work, support, knowledge, and enthusiasm of all of these people make NUNC! possible.

I wish you all an exciting, inspiring, and enlightening conference!

A handwritten signature in dark ink, appearing to read 'Hans Thomalla', with a stylized, flowing script.

Hans Thomalla  
Director, Institute for New Music

INSTITUTE  
OF NEW MUSIC

INSTITUTE FOR NEW MUSIC

presents

NUNC! 3

NORTHWESTERN UNIVERSITY NEW MUSIC CONFERENCE

Friday, April 20, 2018

5:00 p.m. MASTER CLASS WITH CLAIRE CHASE  
Regenstein Master Class Room

7:30 p.m. CONCERT I  
Bienen Contemporary/Early Vocal Ensemble, University Chorale, and  
Northwestern University Symphony Orchestra—Pick-Staiger Concert Hall

10:00 p.m. CONCERT II—CALL FOR SCORES  
Claire Chase, *flute* with Bienen Contemporary/Early Vocal Ensemble  
alumni—Mary B. Galvin Recital Hall

Saturday, April 21, 2018

10:00 a.m. MUSICOLOGY ROUNDTABLE  
Seth Brodsky, Fumi Okiji, and Anne Shreffler—Regenstein Master  
Class Room

12:00 p.m. CONCERT III—CALL FOR PERFORMERS  
HearNowHear with Christopher Stark, *sound diffusionist*—Pick-Staiger  
Concert Hall

2:00 p.m. CONCERT IV—CALL FOR PERFORMERS  
David and Carol McClintock Choral and Recital Room

5:00 p.m. CONCERT V—CALL FOR ELECTRONICS  
Ryan Opera Theater

7:30 p.m. Concert VI  
Contemporary Music Ensemble—Mary B. Galvin Recital Hall

**Sunday, April 22, 2018**

9:00 a.m. CALL FOR PRESENTATIONS

Danika Paskvan, Alexander Rothe, Liam Hockley, Max Silva,  
and Alex Temple—David and Carol McClintock Choral and Recital Room

12:00 p.m. CONCERT VII—CALL FOR SCORES

Saxophone Studio—Regenstein Master Class Room

2:00 p.m. VISITING COMPOSER PRESENTATIONS

Simon Steen-Andersen, Ashley Fure, and Derek Bermel—David and Carol  
McClintock Choral and Recital Room

5:00 p.m. CONCERT VIII—CALL FOR SCORES

JACK Quartet—Regenstein Master Class Room

7:00 p.m. CONCERT IX—CALL FOR PERFORMERS

JACK Quartet, Bienen Contemporary/Early Vocal Ensemble—  
Mary B. Galvin Recital Hall

*This conference is made possible in part by the generous support of  
The Davee Foundation*

*Additional support is provided by the Goethe-Institut Chicago*

# MASTER CLASS WITH CLAIRE CHASE

Friday, April 20, 2018, at 5:00 p.m.

Regenstein Master Class Room

*Touching the Ether*

IAN CLARKE

Ann Green, *flute*

Harp Concerto

VIVIAN FUNG

Autumn Selover, *harp*

*Rapid Fire*

JENNIFER HIGDON

Evan Fojtik, *flute*

*Des Canyons aux étoiles*  
VI. *Appel Interstellaire*

OLIVIER MESSIAEN

Devin Gossett, *horn*

*Axis Mundi*

LIZA LIM

Ben Roidl-Ward, *bassoon*

*Apparition*

GEORGE CRUMB

## LAB51

Johanna Vargas, *soprano*  
Magdalenda Cerezo Falces, *piano*

# CONCERT I

BIENEN CONTEMPORARY/EARLY VOCAL ENSEMBLE,  
UNIVERSITY CHORALE, AND NORTHWESTERN  
UNIVERSITY SYMPHONY ORCHESTRA

Donald Nally, *conductor*

Friday, April 20, 2018, at 7:30 p.m.

Pick-Staiger Concert Hall

*Sometime Voices*

GEORGE BENJAMIN  
(b. 1960)

Dimitri German, *baritone*

*America: A Prophecy*, Op. 19

THOMAS ADÈS  
(b. 1971)

Gabrielle Barkidjija, *mezzo-soprano*

INTERMISSION

*the passing measures*

DAVID LANG  
(b. 1957)

**Sometime Voices**

**Benjamin**

This short work explores Caliban's famous speech in Act 3 Scene 2 of Shakespeare's *The Tempest*, in which he describes a magical music pervading the island on which he lives:

Sometimes a thousand twangling instruments  
Will hum about mine ears; and sometime voices,  
That, if I then had waked after long sleep,  
Will make me sleep again, and then in dreaming  
The clouds methought would open and show riches  
Ready to drop upon me, that when I waked,  
I cried to dream again.

The savage Caliban sings fiercely in long, melismatic phrases. Around him, the orchestra drifts between an eerie tranquillity and mercurial activity, almost permanently *pianissimo*. I imagined that this music was happening, as in a dream, within Caliban's mind, although its capricious behaviour is beyond his control. Sometimes quiet and beguiling, at turns more sinister, the chorus, acting as spirits, chant only one word during the piece—Caliban's name. Suddenly, towards the end, all instrumental and vocal forces erupt in a sustained and colossal *tutti*. This cuts off abruptly, revealing Caliban bewildered and stunned at the end of his vision. At all times I wanted to achieve an extreme clarity of texture and deep integration between the baritone line and its harmonic environment. As a consequence of this, the harmonic core is consonant and transparent; this, in turn, breeds a wide variety of other harmonic strands and materials as it progresses. The large orchestra employs a quartet of plucked instruments—banjo, mandolin and two harps—and a trio of xylophones (playing super-fast tremolos with side-drum sticks), though these unusual timbres are used sparingly. *Sometime Voices* was commissioned for the Hallé Orchestra to open the inaugural concert at Manchester's Bridgewater Hall in September 1996, and is dedicated to the conductor of its premiere Kent Nagano.

—George Benjamin

**America: A Prophecy, Op. 19**

**Adès**

Commissioned as a "Message for the Millennium" by the New York Philharmonic, with generous support from the Francis Goelet Fund

Prophets had better be historians. As one of six composers invited by Kurt Masur and the New York Philharmonic to provide "messages for the millennium," for performance on the eve of 2000, Adès turned his gaze from a thousand years ahead to five hundred years back, and looked for his message in the events of the Spanish conquest of the Maya in the Yucatán peninsula. A benign civiliza-

tion, living in harmony with nature, was destroyed by looters. Or, looking at the case differently, a people in bondage to priests and princes was liberated to join the modern world of advancing knowledge, technology, and self-determination.

Music can have it both ways, and Adès's does. The Maya music of *America: A Prophecy*, as it first appears, is both blissfully simple—a rotating pattern of three, then four notes—and constricted, dogged, numbed in sensibility. As it changes and develops, it maintains this duality, becoming at once exuberant and a stern exercise in control. Similarly, the Spanish music, when it bursts in halfway through, after forewarnings, abounds not only with bellicosity but with a wild, free excitement, pushing up into the flamboyant decorations, for three trumpets, one of them small, extra-high.

This whole passage is based on an *ensalada* (a musical salad of popular melodies) entitled *La Guerra*, written by the Spanish composer Mateo Flecha, quite possibly at the very time, the 1530–40s, when the Maya were being subdued-released. The militant Christianity of the choir's text comes from the same source. But while Adès lets the words speak (or sing) for themselves, he sets the music prismatically, bending rhythms and harmonies, adding whole new sways of texture, and making his own edit that includes one incursion of Maya music.

One of the ironies of the piece is that there is no real Maya music to be quoted—not only because the Spanish did everything they could to obliterate everything Mayan but because there was no musical notation before they came. Words, though, did survive, passed down and copied through the centuries, and these, from the books of the *chilam balam* (jaguar seers), provide Adès with the text for his mezzo-soprano's prophecy-lament. She sings like a seer indeed, mostly in slow, sure phrases in the strong middle register, increasing in speed only as she registers alarm that “they will come” (words to which she takes up the initial Maya motif). Her song could well be the sacred chant of a lost culture: it leans towards old modes, with a flavour of B Dorian early on, and yet ensconces itself comfortably in the rainbow world of Adès's harmony.

So does the Maya music of the introduction. This wobbling, warbling iteration is soon embraced in—and part of—a forest polyphony, between a bass line that develops into a hubbub in the low wind and a high treble, traced overhead (to quote another Adès title) by piano with string harmonics. As all these things collide and set up interference patterns, in between breaks for the voice, marches of downward chords join in, until the whole hyper-alive texture vanishes up into a counterpoint of camel bells. A second section—the dream sequence—starts with wide-oscillating flutes and slow contrapuntal streams, like currents in a sluggish river, of which the voice becomes one. Then, as the singer exactly repeats “O my nation,” intimations of the Spanish music lead up to the full-scale musical battle alla Flecha, after which destruction is graphically portrayed in the musical imagery and in the shredding of the Maya ostinato. There follows, as a separate



movement, what is both elegy and hard awakening. Instruments partly echo the singer's beautiful melody, as if trying to imitate it and not getting it quite right, until trumpets triumphantly take it over. Finally comes the singer's rueful assurance that "ash feels no pain," and the chilling of ember to ash in four final chords.

—Paul Griffiths  
*Reprinted with permission*

***the passing measures***

**Lang**

I think one of the reasons our commercial culture likes all music to be fast and snappy is because, in fast music, it is harder to recognize the passing of time. You listen to the tunes, to the catchy phrases, but you are not allowed to feel just how time slips away. Slow music is good for contemplation but is probably terrible for business, so you don't get much of it in your daily life. One of the noble things you can do in a piece of "serious" music is allow for an experience that can't happen in your everyday life. *the passing measures* is that kind of experience.

—David Lang

The work is about transitions; Lang treats the pitches of two six-note chords in all combinations before moving on to the next lowest chord. He does the same with two meters, arranging them in all possible combinations. In essence, we move from G minor to D minor, and from 6/2 to 3/2. When all combinations are explored, the work is finished.

—Donald Nally

*the passing measures* was commissioned and premiered by the Birmingham Contemporary Music Group in 1998. It is written in memory of Bette Snapp, whom *Gramophone* magazine has called "that great New York-based supporter of living composers."

# CONCERT II

CALL FOR SCORES

Claire Chase, *flute*

Ryan Ingebritsen, *sound designer*

Friday, April 20, 2018, at 10:00 p.m.

Mary B. Galvin Recital Hall

*Descent from Parnassus*

MARCOS BALTER  
(b. 1974)

*The Stimulus of Loss*

SUZANNE FARRIN  
(b. 1976)

*The Sands of Time* for Bass Flute

MIYUKI ITO

*Afronaut*

JESSIE COX

*Another Woman of Another Kind*

RICHARD BEAUDOIN  
(b. 1975)

Lauren Biglow (16), Matthew Cummings (G17), Micah Dinger (G09),  
Hannah Dixon (G17), Dimitri German (G16), Ilana Goldstein (G17),  
Kyle Sackett (G15), and Rachel Sparrow (G13), *voice*  
Donald Nally, *conductor*

*Soliloquy*

MARCOS BALTER

### ***Descent from Parnassus***

**Balter**

The commission came from the Art Institute of Chicago, for a piece for Claire Chase to perform in front of a work in the museum's collection. Balter decided on Cy Twombly's *The First Part of the Return from Parnassus*, and happily found his choice thoroughly endorsed by Chase. The resulting piece plays for ten minutes or so.

Twombly found his title in that of an anonymous play of Shakespeare's time, but the idea of Parnassus, the mountain home of Apollo and the Muses, sent Balter to Dante, and to the beginning of the *Paradiso*, where the poet, having descended from Parnassus, feels unable to express his recollections. Verses from this point in the poem are sung or spoken throughout, but since the performer is at the same time presenting a highly virtuoso flute piece, much of her breath is diverted from the words. Dante's articulate inarticulacy becomes the flutist's, right here and now.

Perhaps for that reason, as it may seem, she keeps going back and repeating, in smaller and larger circles, sometimes with changes—revolving in a way that is, as we will find, characteristic of Balter's thinking. Even so, the text, in the original Italian, inevitably resists intelligibility, even if we may well understand that what we are experiencing is a kind of duet for soloist, for a musician acting as both flutist and reciter, these two activities getting in each other's way, frustrating each other, with the wonder of the piece partly in that very frustration.

The case is further complicated by the constantly fluctuating technical requirements, with regard both to the voice (singing, speech, breathy speech, speech sounds cut off) and to the flute (again breathy sounds, key clicks, overblowing to release harmonics). "The fun part," Balter adds, "is to negotiate a few contradictory pairings," as where the performer must immediately cut off a spoken syllable while giving full value to a flute note. Speed ups the ante.

### ***The Stimulus of Loss***

**Farrin**

A friend introduced me to the idea of Emily Dickinson's letters. He quoted a phrase in a talk that I found astounding ("to multiply the harbors does not diminish the sea"). As I went searching for that phrase, I began to read others along the way, each with its own sparkling revelation of her genius.

### ***The Sands of Time for Bass Flute***

**Ito**

I found inspiration from waves, sand, and Bashō's poem. I used the result from spectral analysis on the sample of waves and my voice reading Bashō's poem in part of a pitch structure of my piece by computer. I searched for subtle timbre changes, using breath, voice, and phonemes with characteristics of the bass flute. In the first part, the word "silence" is developed as a motif. In the second, the words from the poem are woven into the sounds. In the end, the word "wave"

is developed as a motif and then the music fades out with “chinmoku” (silence in Japanese).

This piece was premiered by Camilla Hoytenga in concert at the first prize ceremony of the Nagoya City Cultural Promotion Agency Award in Japan.

—Miyuki Ito

Text, with English translation, from *Narrow Road* by Bashō

<i>Nami no Ma ya</i>	Each wave turning over
<i>Kogai ni majiru</i>	Leaves a trail of tiny shells
<i>Hagi no Chiri</i>	And petals of bush clover

### ***Afronaut***

**Cox**

*Afronaut* is a piece dedicated to composer and performer Sun Ra, influenced by Ethiopian flute music, which I always found fascinating and beautiful. This piece combines this traditional style with a contemporary flute playing style, to create an aesthetic similar to Sun Ra's.

The importance of such an aesthetic lies in the idea of the “myth” as one's history, on which we can base one's identity, culture, ways of thinking, etc.—similar to Malcolm X's “X”, which stands for the “myth” of his ancestral lineage. For history lives in the present, and when one has the opportunity to choose their history (myth), then one has the possibility of redefining oneself on one's own terms.

—Jessie Cox

*The Myth of Me* by Sun Ra

Kindness in a cruel world?  
What price the glory!  
What else is kindness but glory  
In a cruel world?  
Many words spoken and activated  
Activated and spoken in many ways  
Are priceless scenarios.  
What more could they be than that?  
Remote upon the scene  
I find the time to realize  
That what I find to be  
I be and that is all I own –  
The thought of the me I wish to be  
For nothing else is half as real  
As the myth of me.

## ***Another Woman of Another Kind***

**Beaudoin**

*Another Woman of Another Kind*—a commedia of identity—circles around the line: “It seems I should remember what to say.” This 23-minute, kaleidoscopic song-cycle for Claire Chase and Roomful of Teeth sets seven unpublished poems by Paul Griffiths.

The work is based on a millisecond-level microtiming analysis of Claire’s own performance of Varèse’s *Density 21.5* made in February 2016 at Meyer Sound in Berkeley, California. The duration of each sound event—Claire’s every pitch, click, surge, and breath—was measured, transcribed into notation, and used as material.

The title—a line from Griffiths’ closing sonnet—hints that there are (at least) two Claires involved in the piece: The *MeyerSoundClaire* that is transcribed into the notation, and the *LiveOnstageClaire* who (with vocal octet) weaves new music atop, inside, behind, and under the microtimed transcription.

The durations of the movements follow a curve—each is longer than the one before.

### ***STORY 1—do***

Be that as it may, as I was saying, – know what I mean? – at the end of the day – know what I mean? – at the end of the day, you have to do what you do – know what I mean? – there’s nothing more you can do, is there?, nothing at all, at the end of the day – know what I mean? – you have to do what you do, you cannot do more, can you?, you have to do what you do – know what I mean? – I mean, there’s nothing at all, at the end of the day – know what I mean? – at the end of the day, you have to do what you do – know what I mean?

### ***STORY 2—life***

If you think about it, life, if you think about it, think about it, if you think about it, when you think about it, life, life, life, when you think about it, when you think about it, would you think about it?, life, life, life, life, life, life, life, life, life, life, if you think about it, if we think about it, if you think about it, life, life, if you think about it, life, if, life...

### ***STORY 3—snow***

That it may bring, that it may bring, that bring, that it may bring, that it may bring, that it may snow white snow, that it may bring, that bring, that it bring, that bring, bring, that it may snow white snow, that it bring, that it may bring

#### STORY 4—*words*

words  
words  
words  
words words words  
words  
words  
words  
words  
words  
words  
words  
words  
words  
words  
words  
words  
words  
words  
words

#### STORY 5—*numbers*

What is one to the power of one take away two, take away one hundred and eleven, take away two to the power of one point one with the addition of two to the power of threescore thousand, take away two thousand and one, take away fifty one million to the power of sixteen thousand, take away thirty dozen times twelve, times one, take away half a thousand times ten thousand, take away a half to the power of a half divided by point seven, times two point three three eight nine three, times ten, take away forty thousand millions, take away four and a half?

#### STORY 6—*a piece of music*

You hear this bell, and then a voice is heard: the trumpet, sounding the high scale of dream lands. This voice's first note bears a gentle accord of winds, which change to a march, slow. The third time the winds do this the subject is 'Songs of the Moon'. A double second may take the wind higher, but kettledrum and trumpet burst in with the ground set: A-Do-A-As. Waves follow, and you hear fast stars and strange roots. From records the set will come again, heard fast. The set's notes drift nearer, and a slight sound closes the phrase.

Enter a music pale and piteous. Then we hear the set above a fast lightness, this time the set backward. The piece is moving to A natural, and in the wind a second row is heard, above the general set. Lines in the wind fall, crash and thunder. Pause. Low down we hear sixteen play a monstrous organ. Again a pause. Whips fly, and love music. Bells in quick lines mirror the set, and you hear a pipe sound the fall of a second. Rock music. Recorders recover the harmony. The organ will enter upon highest A sharp, with the strings below. You hear the

set in compound time, with flame music in the wind. There is a discord, strong but smooth. Pause.

All the wind speed the set to a march in a bastard scale, after which the wind again play melodious folk songs. To lead the wind comes the trumpet (and bell) to sing requiem, and a treble voice. All now is memory.

*STORY 7—it seems I should remember what to say*

It seems I should remember what to say, But in my mind I hear strange troubles speak And I, concealed in silence, shall not play; The trumpet here will call, I am too weak. What can I say that will not be a lie? My words, I will say this, are not my own, I mouth the lines, and see them as they die: A life of puppets by the wind is blown. My words could I reword and not repent? This bad begins, and worse remains behind: No means I have to show you how I meant Another woman of another kind.

In shapes and sorts and swords, I did my best, I let the audience act and tell the rest.

# MUSICOLOGY ROUNDTABLE

Saturday, April 21, 2018, at 10:00 a.m.

Regenstein Master Class Room

## COMMITMENT TODAY: ON THE MUSICALLY POLITICAL

### PANEL

Seth Brodsky

University of Chicago,  
Associate Professor of Music and Humanities

Fumi Okiji

Northwestern University,  
Black Arts Postdoctoral Fellow

Anne Shreffler

Harvard University,  
James Edward Ditson Professor of Music

Ryan Dohoney

Northwestern University,  
Assistant Professor of Musicology

Please silence all electronic devices, including pagers, cellular telephones, and wristwatch alarms.



# CONCERT III

CALL FOR PERFORMERS

Saturday, April 21, 2018, at 12:00 p.m.

Pick-Staiger Concert Hall

*Mantra* for Two Pianos

KARLHEINZ STOCKHAUSEN  
(b. 1928)

HERENOWHEAR

Ryan McCullough and Andrew Zhou, *piano*  
Christopher Stark, *sound diffusionist*

Please silence all electronic devices, including pagers, cellular telephones, and wristwatch alarms.

**Mantra****Stockhausen**

Karlheinz Stockhausen's *Mantra* (1970) is a work for two pianos, two sine-wave generators, and two ring modulators. This piece represents a synthesis or "sublation" of the earlier serial method of composition and the emerging post-serial methodology, with its surrealistic or collage tendencies, and its post-modern anachronistic flair.

*Mantra* is based on a thirteen-note series, beginning and ending with an A natural. This series is quite complex, expanding from intervals as precise as a minor second, to a simple perfect fourth, always "spurred on" by the artificially introduced tonalities of the ring modulators and wave generators. Both pianists utilize a piece of equipment, placed near the left hand section of the piano, consisting of a microphone amplifier, a sound compressor and filter, a ring modulator, and a scaled sine-wave generator with volume controls. Behind both players are situated loudspeakers, which reproduce the various and sundry effects produced by the lefthand apparati. The purpose of this complex array of notes and effects is the production and exploration of a musical mantra: a precise repetition of certain sounds intended to place the producer (as well as the hearer) in a state of consciousness that is related directly to the musical sounds being produced.

We witness here a typical "compositional" methodology of Stockhausen—that of allowing the listener to participate in the musical moment in such a manner that any boundary separating the listener from the producer is removed, transforming the act of listening into an interpretative event. However, in *Mantra*, the correspondence between producer and hearer is taken to a new and different level; for the purpose of a mantra, in Indian religious practice, is to bring the three principles of thought, expression, and breath into consonance, with the resultant unification of the mind and body with the meaning to which it is always attempting to relate itself. Therefore, by creating a "mirroring effect" between the acoustically produced piano sounds and their electronically produced counterparts, Stockhausen achieves a tension between the direct effect of the humanly-derived cause of the sounds (the actual piano performance) and the "altered repetition" of these sounds in and by an external modulator (the electronic apparatus, which exceeds the control of the performer), identified with the external meaning toward which human consciousness is always tending.

Halfway through this piece, the original thirteen-note row is repeated (with alterations, of course), and a new level of dissonance is introduced, by the persistent presence of the electronic devices. It soon becomes clear to the listener that the source of this dissonance is the wave generator, which at certain intervals ceases to reproduce or "mirror" the acoustic sounds faithfully. This produces a tension in the music that is only overcome by the intelligent response of the performer to the sounds that s/he is unwittingly producing through the interaction of the piano with the electronic equipment.

When the performers, equipment, and the sound produced finally achieve a unity or synthesis, the musical expression may be said to have reached completion. The persistent repetition of the initial form of the mantra (the original thirteen-note row) amidst all the electronically produced alterations, and the consequent dialogue, occurring as a result of this interaction, brings into being a synthesized and ordered musical expression that exceeds any individual consciousness or musical ideal.

# CONCERT IV

## CALL FOR PERFORMERS

Saturday, April 21, 2018, at 2:00 p.m.

David and Carol McClintock

Choral and Recital Room

*Election Syndrome*

SAMARA RICE

CONSTELLATION MEN'S ENSEMBLE

Christopher Windle, *conductor*

*in-side-out-side-in*

SIMON STEEN-ANDERSEN

Nico Couck, *guitar*

*Ariel Fantasy*, a Monodrama for Solo Flutist

ERIC CHASALOW

Shanna Gutierrez, *flute*

*Interlocutions II*

KYLE MOTL

Kyle Motl, *bass*

Study for String Instrument No. 2

SIMON STEEN-ANDERSEN

Ludwig Carrasco, *violin and whammy pedal*

*grandFather*

CHRIS FISHER-LOCHHEAD

Ben Roidl-Ward, *bassoon*

*Dal Niente (Intérieur III)*

HELMUT LACHENMANN

Gregory Oakes, *clarinet*

*Unlikely Event*

NATHAN HUDSON

F-PLUS

Kate Dreyfuss, *violin*

Josh Graham, *percussion*

Andy Hudson, *bass clarinet*

Mime

MATTHEW CHAMBERLAIN

Michael Matsuno, *flute*

KUBA

RAVI KITTAPPA

Casey Grev, *saxophone and implanted electronics*

*Foursquare: Three Antique Games*

PHIL TAYLOR

*Faux-fauxbourdon*

*Cantilena firma*

*Hoquetus*

~Nois

Brandon Quarles, *soprano soxaophone*

Hunter Bockes, *alto saxophone*

Jordan Lulloff, *tenor saxophone*

János Csontos, *baritone saxophone*

***Election Syndrome***

Rice

*Election Syndrome*: P(alpitations). A(hhhhhhh). N(o). I(dioms). C(onquer).

Breathe in  
Breathe out  
I'm fine I just need to breathe  
take a deep breath  
don't cry  
Unconscious communication,  
out of control

Heart misses a beat.  
Bundle of nerves.  
Butterflies in stomach.  
On the edge of one's seat.  
Ignorance is bliss.  
Hold your breath.  
On pins and needs.

You have the ability to conquer  
You are not alone  
I am not alone  
We are not alone  
We'll get through this together  
We have the ability to conquer

***in-side-out-side-in***

Steen-Andersen

Transformation to the "opposite" and then to the opposite's opposite—forcing the inner side to the surface—also in the poetical sense. But everything can be looked upon from different angles, be given ambiguity, and when each angle seeks its opposition - what happens then: when different aspects of the music are heading in different directions at different speed: the answer is: one answer is not possible...

***Ariel Fantasy a Monodrama for Solo Flutist***

Eric Chasalow

"Ariel's Song" from *The Tempest* by William Shakespeare

Come unto these yellow sands, And then take hands:  
Curtsied when you have,  
and kiss'd The wild waves whist,  
Foot it featly here and there;  
And, sweet sprites, the burthen bear.  
Hark, hark! Bow-wow.  
The watch-dogs bark. Bow-wow.

Hark, hark! I hear  
The strain of strutting chanticleer  
Cry, Cock-a-diddle-dow.  
Full fathom five thy father lies;  
Of his bones are coral made;  
Those are pearls that were his eyes:  
Nothing of him that doth fade,  
But doth suffer a sea-change  
Into something rich and strange.  
Sea-nymphs hourly ring his knell:  
Ding-dong.  
Hark! now I hear them—Ding-dong, bell.

### ***Interlocutions II***

**Motl**

*Interlocutions II* utilizes the sonic potentials of the contrabass to set multiple layers of material into dialog. Thoughts ebb and flow, collide and interfere.

### ***grandFather***

**Fisher-Lochhead**

*grandFather*, composed in Chicago between August of 2012 and September of 2014, inhabits a world of musical complexity without equal in my prior or subsequent works. Although many of the compositional techniques and notational conventions employed can be traced to a careful study and consideration of the works of musical forbears and colleagues, the aesthetic justifications for their use herein are entirely personal.

The piece's rhythmic complexity and baroque tablature notation are intended to circumvent the fluency of execution and facility usually possessed by players of a high level of technical mastery. The intended effect of such a seemingly obtuse avoidance is to nurture a situation in which the performer can confront the score and slowly, painstakingly construct an interpretation that is entirely personal.

The score's overwrought detail and complexity, especially in the context of the bassoon's already byzantine mechanism, also contributes to a situation of struggle in which the performer finds herself: a struggle with the instrument, a struggle with an unfamiliar notation, a struggle with inherently volatile instrumental techniques, and a struggle with the composer's aggressively prescriptive rhythms. These struggles are meant to evoke and mirror the struggles of the contemporary individual in the face of oppressive social and economic forces.

## **Mime**

**Chamberlain**

Several hundred microtonal tremoli make up nearly the entire substance of *Mime*. These tremoli were identified algorithmically: Starting with a list of microtonal fingerings, Michael Matsuno and I developed a series of rules for describing the physical difficulty of moving from one fingering to another. I then wrote software that could use these rules to identify all of the possible tremoli that could be drawn from our agreed-upon list of fingerings. Finding an order for them was another matter entirely...

## ***Foursquare: Three Antique Games***

**Taylor**

### *I. Faux-fauxbourdon*

Two to four players. A game of imitation.

Batons of line and color drawn by one, and carried by another, weaving vertiginous tapestries of parallels.

### *II. Cantilena firma*

Four players. A game of memory.

The leader traces one edge of an image, reconstructed by followers—a labyrinth of familiar footsteps.

### *III. Hoquetus*

Two to four players. A game of continuity. Fragmented air fills with bright arrows flying forth with each passing turn, released by no one.

Commissioned by ~Nois.



CONCERT V  
CALL FOR ELECTRONICS  
Saturday, April 21, 2018, at 5:00 p.m.  
Ryan Opera Theater

*Remembering Japan—Part 1*

HANS TUTSCHKU

Hans Tutschku, *electronics*

*feedback viii*

TED MOORE

Jeffrey Kyle Hutchins, *saxophone*

*Proa*

TOMÁS I. GUEGLIO SACCONE

Ben Melsky, *harp and prepared piano*

*The Strange Handshake*

NATHAN CORDER

Nathan Corder and Tom Weeks

***Remembering Japan—Part 1***

**Hans Tutschku**

This is the first part of a series of compositions. In 2014, I spent three months in Japan, researching musical rituals, improvising with local musicians, and recording countless sounds in temples, gardens, streets, and nature.

I'm aiming to create a sonic voyage by revisiting those recordings and by bringing spatially and temporally unrelated sonic scenes into the same room. The work is clearly based on Japanese culture while reflecting at the same time my own compositional preoccupations: polyphony, density, space and memory as structuring and formal principles.

***Proa***

**Saccone**

Tonight's version of *Proa* (2017) is a reworking of a choreographed piece. In its original version, both the music and the choreography revolved around ideas of voyage and displacement, incorporating related imagery such as circle and water. In line with this imagery, the prepared piano "mirrors" the harp. Its preparation involves a device—built out of cell phone motors—that activates different parts of the piano to produce sounds uncharacteristic of the instrument. All these sounds are performed live.

***The Strange Handshake***

**Corder**

The field of human-machine interactive improvisation is perhaps humanity's most fertile ground for contemporary examinations of not only the future of our species' evolution, but for a visceral artistic experience of the ever-closing gap between analog and digital we experience on a daily basis. Though the "ground up" model of artificial intelligence seems most promising (or ominous, depending on one's eschatological proclivities), inspired by ideas presented by William Gibson and Masamune Shirow, *The Strange Handshake* takes the position that a combined "pincer formation" of simultaneous top-down, bottom-up methods, combining machine learning tactics with data accumulation, will result in systems of optimal complexity, tempered by rigor. In the spirit of Roscoe Mitchell's interactions with George Lewis' *Voyager* and Kyle Bruckmann's encounter with Chris Brown's *Snakecharmer*, *The Strange Handshake* pits the fiercely analog, animalistic saxophone of Tom Weeks against the crushing digital precision of Nathan Corder's eminently mutable networks. The results present both a wealth of data ripe for research applicable to military and civilian concerns, and raise a fascinating mirror to the audience's countenance, inviting them to ruminate on the implications of digital intelligence and the nature of the soul.

# CONCERT VI

## CONTEMPORARY MUSIC ENSEMBLE

Saturday, April 21, 2018, at 7:30 p.m.

Mary B. Galvin Recital Hall

*Canzonas Americanas*

*El Dude*

*Silvioudades (ecos e lembranças)*

*Montuno Blue*

*Itaparica*

**DEREK BERMEL**

(b. 1967)

Melina Jaharis, *mezzo-soprano*

Alan Pierson, *conductor*

*Chambered Music*

**SIMON STEEN-ANDERSEN**

(b. 1976)

Alan Pierson, *conductor*

*Ticking Time Bomb*

**LIZA SOBEL**

(b. 1990)

Ludwig Carrasco, *conductor*

BRIEF PAUSE

*Albatross*

**ASHLEY FURE**

(b. 1982)

Ben Bolter, *conductor*

Please silence all electronic devices, including pagers, cellular telephones, and wristwatch alarms.

### ***Canzonas Americanas***

**Bermel**

While writing *Canzonas Americanas*, I kept in mind a request from Gustavo Dudamel to consider the interconnectedness of North and South American musical traditions. This was not a difficult task, as our cultures are sonically intertwined, both historically and contemporaneously. From Gershwin and Copland to Ellington and Gillespie, many of our trailblazing composers have been indelibly influenced by Latin music, and vice-versa. Apart from their distinct instrumentations, Afro-Brazilian and African-American compositions—such as Pixinguina's *chôros* and Joplin's rags—can be difficult to distinguish. My hometown of New York has become as much of a center for salsa and merengue music as Havana or Santo Domingo, and the US as a whole is becoming more bilingual and bicultural with each successive generation. In preparation for writing the piece, I returned to Brazil for a month, where I spent days refamiliarizing my fingers with *chôros*, bossa nova, and samba standards, at night jamming with friends in clubs around Rio de Janeiro. In this way, I reconnected with the South American spirit, and the piece now feels to me to be as much about memory as music. In the first movement *El Dude*, a quintessentially "Americana" diatonic/pentatonic melody is transformed as it encounters Latin rhythms, blues, jazz, rock and roll, and funk. The second movement *Silvioudades (ecos e lembranças)* is an homage to Silvio Robatto, the great architect and photographer of Salvador; it is a simple Brazilian *chôro*—with a slight Bulgarian inflection—which adds a canonic "echo" in each succeeding verse. The third movement *Montuno Blue* is derived from an atonal salsa that recalls the spirit of two great pianist/composers: the Puerto Rican Eddie Palmieri and the American Thelonious Monk. The fourth and final movement is a short song that I wrote while resident at the Fundação Sacatar, on the island of Itaparica in Bahia. The island exudes a gentle seductiveness; accordingly, the bass carries a mellow bossa rhythm as the traditional berimbau melds into the sound of the guitar. I wrote it for the magical singer Luciana Souza. Special thanks to John Adams and Chad Smith.

### ***Ticking Time Bomb***

**Sobel**

People are on edge, whether it is sparked by grave national issues such as gun control or immigration, or not quite such life and death issues, including the furor over Starbucks' holiday cup decorations, appropriate dog breeds, or celebrities' clothes. The climate is explosive and anything could trigger it.

As I was completing this piece, Northwestern University experienced a lockdown, and the building in which I live was the epicenter of a shooting threat that later was revealed to be a hoax. My thoughts fluctuated widely as my colleagues and I barricaded ourselves in a music office while we struggled to finish our meeting.

My piece depicts being on the verge of nearly exploding. Sometimes, the harder a person tries to control oneself, the closer the person comes to detonating. Ultimately, the piece does completely lose control and implodes.

### ***Albatross***

### **Fure**

Classical instrumental technique deemphasizes the body behind the sound: one is meant to hear the melody, not the fingernails on the keys. *Albatross* does the opposite, using intensified instrumental actions to destabilize sounds and bring focus to the players' labor. Samples drawn from sessions recorded live with dancers capture sounds of skin smearing across skin and dense polyrhythms of breath against feet. In *Albatross*, gestures both heard and seen exaggerate the ensemble's kinetic presence and emphasize the live, local act of creation.

*Albatross* was commissioned by the San Francisco Contemporary Music Players for the 2014 Sweet Thunder Festival in San Francisco.

## CALL FOR PRESENTATIONS

Sunday, April 22, 2018, at 9:00 a.m.

David and Carol McClintock

Choral and Recital Room

“New Music’s Emerging Language and Praxis  
of Digital Self-Construction” **DANIKA PASKVAN**

“Community and Empathy in George Lewis’s Afterword” **ALEXANDER ROTHE**

“Theorizing Performer Agency in the ‘New Complexity’” **LIAM HOCKLEY**

“Submission to Sensation: Kink Aesthetics in New Music” **MAX SILVA**

“Trans Politics and Aesthetics in New Music” **ALEX TEMPLE**

**CONCERT VII**  
**SAXOPHONE STUDIO CONCERT**  
Sunday, April 22, 2018, at 12:00 p.m.  
Regenstein Master Class Room

*Are You Radioactive, Pal?*

**ERIC CHASALOW**

Caleb Carpenter, *alto saxophone*

*My Manifesto and Me*

**CHRIS DIETZ**

Joe Connor and Caleb Carpenter, *saxophone*

*Thing Contained*

**CAROLYN O'BRIEN**

~Nois

Brandon Quarles, *soprano saxophone*

Hunter Bockes, *alto saxophone*

Jordan Lulloff, *tenor saxophone*

Janos Csontos, *baritone saxophone*

*The Vast Unknowable*

**JOANNE METCALF**

Joe Connor, *soprano saxophone*

*breathe...blow...break*

**BALDWIN GIANG**

ZULA

Joe Connor, *soprano saxophone*

Eric Zheng, *alto saxophone*

Leo Aguilar, *tenor saxophone*

Caleb Carpenter, *baritone saxophone*

***Are You Radioactive, Pal?***

**Chasalow**

*Are You Radioactive, Pal?* (2010) for alto sax and fixed media, takes its title from one of the *Dream Songs* of John Berryman (a long obsession of mine). The piece is one in my series that build heightened dramatic structures combining electronic sounds with traditional instruments. They are all virtuosic and challenging, but, I am told, fun to perform. I like to use a wide variety of sound sources, recontextualized, but still very resonant with memories. I started my journey as a composer writing big band charts and studying alto saxophone (among several other instruments), so when I decided to write a sax piece, it was with that tradition in my mind. The piece is in three movements.

***My Manifesto and Me***

**Dietz**

The *Rifleman's Creed* very effectively anthropomorphizes a rifle as a way to inculcate soldiers to be as proficient and knowledgeable as possible when handling their weapons. It is, and not in some abstract or metaphysical way, a matter of life and death. A famous recitation of the creed occurs in Stanley Kubrick's 1987 film, *Full Metal Jacket*.

For this piece, I have maintained the structure of the *Rifleman's Creed* but changed much of the content. Most significantly, "my rifle" becomes "my Manifesto." It is not a piece about guns or the army, per se. Just as the rifle is treated like something that takes life to save life, an object that is almost human, I portray "my Manifesto" as something that one uses to protect themselves, justify attacking others, maintain narrowmindedness, and to define exclusivity. The "Manifesto" is simply any set of strongly held beliefs that will not change, regardless of what the available alternatives offer.

In performance, the saxophone players speak the text in the role of true believers, reinforcing their love for the undefined "Manifesto" through compulsive, emphatic musical gestures and self-convinced vocal proclamations. The coda of the piece is a quiet reflection on the following quote:

"The need to be right—the sign of a vulgar mind."  
—Albert Camus, *Notebooks* (April 1937)

***The Vast Unknowable***

**Metcalf**

Our human life emerges from and returns to a great, unknowable, irreducible mystery. *The Vast Unknowable* seeks out this beautiful enigma of existence; it aspires to grasp the ineffable, to voice the unsayable. The repertoire of melodic gestures that comprise *The Vast Unknowable* was inspired by fundamental behaviors of bird flight: taking off, soaring, gliding, diving, hovering, and landing. The soprano saxophone emerges as if from the aether and quickly soars into its upper register, only quickly to dive down through the registral expanse and alight on



the bottom of the staff. Lyrical and often delicate in nature, the music creates a sense of spaciousness by repeatedly traversing the distance between the instrument's more substantial lower notes and its ephemeral upper realms. As the work ends, it vanishes into the unknowable. *The Vast Unknowable* was commissioned by and composed for Joe Connor.

***breathe...blow...break***

**Giang**

"Batter my heart, three-person'd God, for you  
As yet but knock, breathe, shine, and seek to mend;  
That I may rise and stand, o'erthrow me, and bend  
Your force to break, blow, burn, and make me new..."  
—John Dunne (1572–1631)

*breathe...blow...break* explores the dialectic between organicity and newness, and the limits of organic development as a strategy for transformation. Along this dialectic exists procedure (with the least capacity for newness), lyricism (an expression of desire to be made new, yet within the container of organicity), and as last resort, rupture. The opening places the audience immediately in an airy and dreamy world, and at the same time, introduces the economized set of materials that are the basis of the entire piece. Out of harmonic ambiguity emerge lines of poignant yet restrained lyricism, shared between all members of the quartet. Gradually, the textures and harmonies develop increasing tension as the germinal materials are sequenced repeatedly in a non-tonal and original procedure. Gentle breath sounds become harsh and noisy as the motivic material is energized in a fast and agitated middle section. After reaching a dramatic climax, the slow opening texture returns, but transformed in harmony and affect. Throughout the piece, musical ideas react to each other and develop organically, yet ultimately yearn to be made new.

## VISITING COMPOSER PRESENTATIONS

Sunday, April 22, 2018, at 2:00 p.m.

David and Carol McClintock

Choral and Recital Room

2:00 p.m.

SIMON STEEN-ANDERSEN

3:00 p.m.

ASHLEY FURE

4:00 p.m.

DEREK BERMEL

Please silence all electronic devices, including pagers, cellular telephones, and wristwatch alarms.

# CONCERT VIII

CALL FOR SCORES

JACK QUARTET

Christopher Otto and Austin Wulliman, *violin*

John Pickford Richards, *viola*

Jay Campbell, *cello*

Sunday, April 22, 2018, at 5:00 p.m.

Regenstein Master Class Room

*Dwindling as the beginning of more vibrant things*

ANNIE HUI-HSIN HSIEH

*Rain*

STEFAN POHLIT

*HOLOTYPE*

SAM SCRANTON

*This concert is made possible through the generous support provided by the  
Goethe-Institut Chicago.*

Please silence all electronic devices, including pagers, cellular telephones, and wristwatch alarms.

### ***Dwindling as the Beginning of More Vibrant Things***

**Hsieh**

Influenced by the way physical materials can degrade over time, the piece aims to explore the process that provides the evolution in which the material transforms into a completely new identity, with new behaviours and characteristics. The four pitches that made up the entire piece derived from my first string quartet—*Rules of Attraction* (2012), which ends its pointillistic musical discourse with an upward glissando towards the full expression of the notes G, G-sharp, A, and B-flat. And at this point is where the dwindling begins.

Written very much as “part II” of *Rules*, I set out to create a new interpretation generated from these pre-existing elements. Motivated by concepts in systems theory that differentiate between “open” and “close” behaviours of defined subgroups, the notes G and A are initiated to provide the ‘frame’, the atmospheric boundaries (i.e. the ‘closed’ system) within which other things inhabit. In an analogous way, also referencing the way earth provides for life to prosper.

As a contained group, the stability of the system is closely influenced by the behaviours of its contents—in this case, the G-sharp and B-flat groups, particularly in the transference of motion and energy. These two pitch sets elicit new possibilities that sprout out of the fertile ground of the given environment, as open systems, they are thus able to fuel on the exchange of their material contents as well as energy with the outer, closed, counterpart, forming a co-existing, reliant, and living partnership.

### ***Rain***

**Pohlit**

For many years, I have explored the organic interaction of harmonic relationships, in trying to resurrect the foundations of the ancient Babylonian and Greek arithmetic traditions. This premise is neither nostalgic, nor does it remain simply an artistic metaphor. I feel the urgent need for a change of paradigms, as our modernist tradition, more and more visibly, seems to support rather than counteract the dissociation that lies at the very heart of our present cross-cultural and ecological disaster. In my attempt towards an “epistemology of tone” I wish to uncover music’s unique capability to examine and balance relationships, and, thus, to replace schismogenic and mechanical thinking with a universal cybernetic model. My score *Rain* can be compared to a large-scale mathematical equation. Its modulating structure unfolds in a harmonic space that is strictly confined to Limit-7 Harmony (i.e., in the four harmonic dimensions based on prime-factors 2, 3, 5, 7), which causes very complicated microtonal patterns to emerge – a process of trans-substantiation of the subconscious mind.

## **HOLOTYPE**

**Scranton**

Setting: A shuttered cell phone accessory store on Chicago's Western Avenue. Light provided by 24 Yankee Candle Bahama Breeze Large Jar Candles. Bahama Breeze fills the room, works its way underneath MDF and particle board, chromed L hooks, and a handful of lingering, black vinyl and clear plastic protective Nokia phone covers, belt hooks included. The 24 candles surround a string quartet. The string quartet gently articulates the harmonic signature of the ur-rebar, the holotype, that undergirds the pothole-bejewelled grid of our Urbs in Horto. The quartet engages in a dedicated act of performative listening. The listening becomes increasingly social, active, involving great effort and coordination. Ideally, Joseph Haydn recognizes an invocation and makes an appearance. Haydn and the players talk about how the string quartet is an ideal model for empathic listening, critical care, and group work. Joseph Haydn finds a pair of ear buds that he likes, and even though the store is long desolate, he leaves a couple of bucks on the counter—because he's a nice guy—places his new purchase in his pocket, bids farewell to the quartet and strolls south on Western Avenue.

# CONCERT IX

## CLOSING CONCERT

Sunday, April 22, 2018, at 7:00 p.m.

Mary B. Galvin Recital Hall

*Restore Factory Defaults*

ANDREAS EDUARDO FRANK

*the alienation of the singer from their Gattungswesen  
when sound exceeds the speed of light*

Anne-May Krüger, *vocalist*

Jan Gubser, *sound designer*

*Mysteries of the Macabre*

GYÖRGY LIGETI

Johanna Vargas, *soprano*

Magdalena Cerezo Falces, *piano*

INTERMISSION

*A veces, hecho de nada*

DAVID CARTER

*Aneroidal*

BENJAMIN ZUCKER

*A Clear Midnight*

BARRY SHARP

*Through the Cumberland*

CARLO FRIZZO

I. Last Night's Rain

Bradley Fielding, Pablo Laucerica, *soloists*

II. Today, the sunrise

Jack Reeder, *soloist*

BIENEN CONTEMPORARY/EARLY VOCAL ENSEMBLE

Donald Nally, *conductor*

INTERMISSION

*here*

CHRISTINE BURKE

*Dum transisset*

BRIAN FERNEYHOUGH

*Richter Textures*

AMY WILLIAMS

JACK QUARTET

Christopher Otto and Austin Wulliman, *violin*

John Pickford Richards, *viola*

Jay Campbell, *cello*

***Restore Factory Defaults***

**Frank**

Performance for voice, electronics, light, and video

*Restore Factory Defaults* is a musical performance for a singer, interacting with video and electronics. It is a short music theatre piece in two movements and its stage design is a virtually and sonically augmented reality, created by a life sized video projection around the performer. A futuristic and functionalized sound design enhances the video, so that in its totality, the media layer represents an overwhelming alienation machine. This machine confronts the singer with a fictional reality, which is manipulating the performer's environment in order to make it almost impossible for the singer to execute her musical performance. Nothing seems to fit, with every step the singer takes, every sound and every movement, the machine is always one step ahead, undermining the human performance. Realizing that the machine is made up by sound and light, the only way to break the chain of continuous alienation is to sing faster than the video projections. In order to free herself from the neverending alienation cycle, the singer has to exceed the speed of light.

An epic, virtuosic and Kafkaesque piece about singing in the multimedia present! Composer Andreas Eduardo Frank (b. 1987) and singer and musicologist Anne-May Krüger collaborated closely in the creation of Frank's *Restore Factory Defaults*. This work is based to a great extent on Krüger's extensive research on diverse aspects of the performance practice of Luigi Nono's paradigmatic composition *La fabbrica illuminata* (1964) for soprano and four-channel tape.

***Mysteries of the Macabre***

**Ligeti**

In the composer's words:

[I sought] a very colorful, comic-strip-like musical and dramatic action. The cartoons of Saul Steinberg were my ideal: characters and situations should be direct, terse, non-psychological and startling—the very opposite of “literary” opera;... the dramatic action and the music should be riskily bizarre, totally exaggerated, totally crazy. The novelty of this style of music theatre should be manifest not in the external properties of the production, but in the inner quality of the music.

***A veces, hecho de nada***

**Carter**

Text by Alfonso Reyes (1927)

*Apenas*

*A veces, hecho de nada,  
sube un efluvio del suelo.*

*De repente, a la callada,*

*Scarcely*

*Sometimes, made of nothing,  
an emanation arises from the soil.*

*Suddenly, in the quiet,*



*suspira de aroma el cedro.  
Como somos la delgada  
disolución de un secreto,  
a poco que cede el alma  
desborda la fuente de un sueño.  
¡Miserable cosa la vaga  
razón cuando, en el silencio,  
una como resolana  
me baja, de tu recuerdo!*

sighs the cedar its scent.  
Because we are the thin  
dissolution of a secret,  
as soon as the soul yields  
the source of a dream overflows.  
A wretched thing vague  
reason when, in the silence,  
something like sunlight  
comes down to me from your memory!

### **Aneroidal**

**Zucker**

“Aneroid gauges are based on a metallic pressure-sensing element that flexes elastically under the effect of a pressure difference across the element...”  
(Wikipedia, “Pressure Management”)

### **A Clear Midnight**

**Sharp**

Walt Whitman’s poem “A Clear Midnight,” found in the seventh edition of *Leaves of Grass* (1881), portrays the moment a soul is freed from its physical form. This theme of release, away from “books,” “art,” or otherwise, is what interested me most in setting the poem. Melodic lines are stratified and attempt to free themselves through upward motion, creating a thick harmonic fabric. I explored this concept in different registers and voices. The first part of the poem is given to the tenors and basses, followed by sopranos and altos, and then the full choir unifies to sing “Thee fully forth emerging.” Finally, the voices are released from their dense harmonic soup with the word “Night” and the music slowly melts away.

THIS is thy hour O Soul, thy free flight into the wordless,  
Away from books, away from art, the day erased, the lesson done,  
Thee fully forth emerging, silent, gazing, pondering the themes thou lovest best.  
Night, sleep, death and the stars.

### **Through the Cumberland**

**Frizzo**

*Through the Cumberland* is a setting of “Two Haiku from the Cumberland Mountains” by poet and friend, Britton Shurley. These poems depict scenes from our shared home state of Kentucky. The first haiku conjures images and sounds of an evening shower. I associated the falling raindrops bouncing off an “old tin roof” with the jaunty and exciting rhythms of old-time music. I envisioned a social gathering of the first pioneers of Kentucky and included textual adaptations from the lyrics of “Cumberland Gap.” The second movement includes some of the text and music from the ballad of “John Riley.” This song is the story of the Scottish, Irish, and English settlers who migrated for the promises of the colonies. The desire for land and freedoms led these people westward drifting towards the hills of Appalachia and to their eventual disappearance into the wilderness of backwoods America.

*here*

**Burke**

As with much of my recent work, my attraction to the special qualities of certain sounds (in this case, ones that are close to silence, unpredictable) is coupled with an interest in an organic method of realization. *here* is meant to be a tangible experience as well as a musical one; a revelation of a space and an investigation of its content.

***Richter Textures***

**Williams**

Each of the seven short movements of *Richter Textures* was inspired by a different painting by German artist Gerhard Richter (b. 1932). The selected paintings—some landscapes and some abstract—all have complex and strikingly beautiful textures. In his abstract works, Richter gradually builds up many layers of non-representational painting. Likewise, each movement of the music has one texture (sometimes alternating with a contrasting texture) that comprises the main sound material; however, the subtle details of motivic, rhythmic and timbral variation add a layer of complexity. The seven movements, each possessing a distinct sound world, are to be performed without pause. *Richter Textures* was commissioned by the Fromm Music Foundation of Harvard University for the JACK Quartet.

Born in London in 1971, **Thomas Adès** studied piano at the Guildhall School of Music and Drama, and read music at King's College, Cambridge. A prodigious composer, conductor and pianist, Adès was described by the *New York Times* in 2007 as one of today's "most accomplished overall musicians." Between 1993 and 1995, Adès was composer in association with the Hallé Orchestra, producing *These Premises Are Alarmed* for the opening of the Bridgewater Hall in 1996. *Asyla* (1997) was written for Sir Simon Rattle and the CBSO. In 2005, Adès premiered his Violin Concerto: *Concentric Paths*, for Anthony Marwood and the Chamber Orchestra of Europe, at the Berlin Festspiele and the BBC Proms. His chamber music includes two string quartets, *Arcadiana* (1994) and *The Four Quarters* (2010), a Piano Quintet (2000), and *Lieux retrouvés* (2009) for cello and piano. As a conductor, Adès appears regularly with the Los Angeles Philharmonic, London Symphony Orchestra, the Royal Concertgebouw, Melbourne and Sydney Symphonies, BBC Symphony, and City of Birmingham Symphony Orchestra. He is the inaugural Boston Symphony Artistic Partner with the Boston Symphony Orchestra, a position which will culminate in the world premiere of a new piano concerto for Kirill Gerstein in 2019. Adès has won numerous awards, including the 2015 Léonie Sonning Music Prize and the prestigious Grawemeyer Award (2000), of which he is the youngest ever recipient. Adès was artistic director of the Aldeburgh Festival from 1999 to 2008 and coaches piano and chamber music annually at the International Musicians Seminar, Prussia Cove.

Praised by the *Chicago Tribune* as "minutely crafted" and "utterly lovely," the *New York Times* as "whimsical" and "surreal," and the *Washington Post* as "dark and deeply poetic," the music of composer **Marcos Balter** (Rio de Janeiro, Brazil) is at once emotionally visceral and intellectually complex, primarily rooted in experimental manipulations of timbre and hyper-dramatization of live performance. His works have been featured worldwide in venues such as Carnegie Hall, Köln Philharmonie, the French Academy at Villa Medici, New World Symphony Center, Park Avenue Armory, Teatro de Madrid, Tokyo Bunka Kaykan, Baryshnikov Arts Center, Teatro Amazonas, Le Poisson Rouge, and the Museum of Contemporary Art of Chicago. Recent festival appearances include those at Lincoln Center's Mostly Mozart Festival, Ecstatic Music Festival, Acht Brücken, Aldeburgh Music Festival, Lockenhaus Kammermusikfestival, Aspen Music Festival, ACO's SONic Festival, Frankfurter Gesellschaft für Neue Musik, Darmstadt Ferienkurse, Color Field, Musica Nova, and MATA's Interval Series. Past honors include commissions from Meet the Composer, Chamber Music America, the Fromm Foundation at Harvard University, the Holland/America Music Society, the MacArthur Foundation, and the Art Institute of Chicago, fellowships from the John Simon Guggenheim Memorial Foundation, Tanglewood Music Center/Leonard Bernstein Foundation, and Civitella Ranieri Foundation, as well as first prizes in several national and international composition competitions. His works are published by Schott New York, and commercial recordings of his music are available through New Amsterdam Records, New Focus Recording, Parlour Tapes+, and Navona Records.

Born in 1960, **George Benjamin** began composing at the age of seven. In 1976 he entered the Paris Conservatoire to study with Messiaen, after which he worked with Alexander Goehr at King's College, Cambridge. As a conductor Benjamin has a broad repertoire—ranging from Mozart and Schumann to Knussen, Murail, and Abrahamsen—and has conducted numerous world premieres, including important works by Rihm, Chin, Grisey, and Ligeti. He regularly works with some of the world's leading orchestras, and over the years has developed particularly close relationships with the Mahler Chamber Orchestra, Philharmonia Orchestra, London Sinfonietta, and Ensemble Modern as well as the Royal Concertgebouw Orchestra, who gave the world premiere of *Dream of the Song* under his baton in September 2015. An honorary fellow of King's College Cambridge, the Guildhall, the Royal College, and the Royal Academy of Music, Benjamin is also an honorary member of the Royal Philharmonic Society. He was awarded a C.B.E. in 2010, made a Commandeur de l'Ordre des Arts et des Lettres in 2015, and knighted in the 2017 Queen's Birthday Honours. He has frequently taught and performed at the Tanglewood Festival over the last 18 years; and since 2001, he has been the Henry Purcell professor of composition at King's College, London and was made a fellow of the college in 2017. His works are published by Faber Music and are recorded on Nimbus Records.

Grammy-nominated composer and clarinetist **Derek Bermel** has been widely hailed for his creativity, theatricality, and virtuosity. Artistic director of the American Composers Orchestra at Carnegie Hall, Bermel is also director of Copland House's emerging composers institute Cultivate, served as composer-in-residence at the Mannes College of Music, and enjoyed a four-year tenure as artist-in-residence at the Institute for Advanced Study (IAS) in Princeton. Bermel has become recognized as a dynamic and unconventional curator of concert series that spotlight the composer as performer. Alongside his international studies of ethnomusicology and orchestration, an ongoing engagement with other musical cultures has become part of the fabric and force of his compositional language, in which the human voice and its myriad inflections play a primary role. He has received commissions from the Pittsburgh, National, Saint Louis, and Pacific Symphonies, Los Angeles Philharmonic, Chamber Music Society of Lincoln Center, WNYC Radio, La Jolla Music Society, Seattle Chamber Music Festival, eighth blackbird, Guarneri String Quartet, Music from Copland House, Music from China, De Ereprijs (Netherlands), violinist Midori, and electric guitarist Wiek Hijmans. The *Boston Globe* wrote, "There doesn't seem to be anything that Bermel can't do with the clarinet." His many honors include the Alpert Award in the Arts, Rome Prize, Guggenheim and Fulbright Fellowships, American Music Center's Trailblazer Award, and an Academy Award from the American Academy of Arts and Letters; commissions from the Koussevitzky and Fromm Foundations, Meet the Composer, and Cary Trust; and residencies at Yaddo, Tanglewood, Aspen, Banff, Bellagio, Copland House, Sacatar, and Civitella Ranieri. Recent and upcoming appearances or premieres include the Intimacy of Creativity Festival in Hong-Kong; the Seattle Chamber Music Festival; Hyllos, his evening-length collaboration

with The Veenfabriek and Asko|Schönberg Ensemble, which premiered in the Netherlands; performances and recordings with the JACK Quartet and Music from Copland House ensemble; and as soloist with the New Century Chamber Orchestra.

Associate director for the Institute for New Music, **Ben Bolter** made his orchestral conducting debut with the National Symphony Orchestra at age 25, with the *Washington Post* praising his performance: “Bolter spotlighted the showiest aspects...and made it look easy.” As part of Chicago’s acclaimed Ear Taxi Festival, his world premiere of Drew Baker’s *NOX* was named Chicago’s best classical music performance of 2016 by the *Third Coast Review*. John von Rhein of the *Chicago Tribune* remarked: “[Drew Baker’s] *NOX* made an altogether striking close to an absorbing, eclectic program, quite the best of the Ear Taxi events...” He has also served as an assistant conductor with the Indianapolis Symphony and has been a frequent guest at the Civic Orchestra of Chicago. Bolter is a regular conductor and collaborator with the International Contemporary Ensemble (ICE). He has also worked with contemporary groups and soloists including Fulcrum Point New Music Project, Third Coast Percussion, Spektral Quartet, IU New Music Ensemble, Claire Chase, and Tony Arnold. He has given world premieres by composers Marcos Balter, Clint Needham, Drew Baker, Matthew Peterson and many more. Additionally, Bolter has worked closely with major figures such as Steve Reich, John Luther Adams, Esa-Pekka Salonen, David Lang, Donnacha Dennehy, and Andrew Norman. Bolter has also been recognized for advancing youth orchestras. He has worked with the Chicago Symphony Orchestra’s annual Chicago Youth in Music Festival, the Oakland Youth Orchestras, Chicago Youth Symphony Orchestras, served as artistic director of The People’s Music School Youth Orchestras, and is currently music director of the Conservatory Orchestras at the Merit School of Music. Bolter holds a bachelor of music in oboe performance from the New England Conservatory. He received a master of music in orchestral conducting from Indiana University where he also served as adjunct faculty for four years. In addition to his work as a conductor, he is also an active keyboardist and songwriter and has performed in original and cover bands throughout the Midwest.

**Christine Burke** is a composer from Iowa City, Iowa, whose music has recently been recognized by the Earle Brown Music Foundation’s International Summer Academy and Talea Ensemble, Núcleo Música Nova, Iowa Composers Forum, the John Donald Robb Composer’s Symposium, the Chicago Civic Orchestra Composers Project, and in additional collaborations with the JACK Quartet, The Living Earth Show, NOW Ensemble, and Kamratön Ensemble.

Burke earned a master’s degree from the University of Iowa, where she studied with Nomi Epstein and Josh Levine (composition) and Maurita Murphy Marx and Jorge Montilla Moreno (clarinet). She was previously a student of David Stock (composition) and Jack Howell (clarinet) at Duquesne University.

As a violinist, **Ludwig Carrasco** has performed concerts in Austria, Canada, Chile, China, Cyprus, Czech Republic, Estonia, Germany, Holland, Ireland, Israel, Italy, Japan, Jordan, Lebanon, Liechtenstein, Mexico, Palestine, Panama, Poland, Portugal, Spain, Switzerland, Turkey, the US, and Venezuela; in distinguished halls including Musikverein (Austria), Wiener Konzerthaus (Austria), Salzburger Festspielhaus (Austria), Tonhalle Zürich (Switzerland), Berliner Philharmonie (Germany), Gewandhaus Leipzig (Germany), Konzerthaus Berlin (Germany), KKL-Luzern (Switzerland), Rudolphinum (Czech Republic), Parco della Musica (Italy), Carnegie Hall (US), Kennedy Center (USA), Lincoln Center (US), National Arts Center (Canada), Shizuoka Hall (Japan), Auditorio Nacional de Música (Spain), Sala Nezahualcóyotl (Mexico), Teatro Teresa Carreño (Venezuela), and Palacio de Bellas Artes (Mexico); as well as in important international festivals such as Salzburg, Lucerne, Davos, Ultraschall, Alicante, June in Buffalo, LIVEWIRE, IMPULS, Bayreuth, Spoleto, KunstFestSpiele Herrenhausen, Cervantino, and Tage für Neue Musik Zürich; and appearing as soloist of different orchestras and as a member of several chamber music groups. He is a founding and current member of the Trío Morelia (Mexico) and Ensemble Laboratorium (Switzerland), and a winner of several competitions in Mexico and the US. His recordings are available on the labels Amati, CC Michoacán, Cero Records, Clásicos Mexicanos, Columna Música, ECN, Forlane, Grammont, J-INC, K 617, SF, Tañidos/SR, Tritó, UM, and Warner Music. Born in Mexico, he studied in his home country, Europe and the US, graduating with a bachelor's degree and master's degree in violin performance and orchestral conducting. Also with extensive experience as conductor, he is currently in his second year in the doctoral orchestra conducting program at the Bienen School of Music, under the guidance of maestro Victor Yampolsky. Carrasco is recipient of the 2018-20 Career Award from the National Fund for Culture and Arts of Mexico as well as music director of the Queretaro Philharmonic (Mexico).

**David S. Carter** is a composer, theorist, and teacher based in Chicago. He teaches at Northwestern University and North Park University. His works have been performed or recorded by the JACK Quartet, the International Contemporary Ensemble (ICE), Ensemble Dal Niente, Ensemble Court-Circuit, Ensemble Signal, and the Callithumpian Consort. He has been awarded composition prizes including first place in the 2012 Iron Composer competition at Baldwin Wallace University, Northwestern University's William T. Faricy Award, and second prize in the Rhenen (Netherlands) International Carillon Composition Competition. His theory scholarship focuses on form in popular music. He earned his doctorate in music composition in 2013 at Northwestern University, where his principal teacher was Lee Hyla, and earned his bachelor of arts degree in English literature at Yale University.

**Matthew Chamberlain** is a composer and conductor working in New Haven, Connecticut. His works have been performed by numerous ensembles in the US and Europe, including the JACK quartet, Ensemble Multilaterale, Quatuor Tana, Ensemble LINEA, and the Arditti Quartet. He has conducted numerous performances of contemporary music, including more than 50 world premieres with ensembles ranging from the Slee Sinfonietta (US) and THReNSeMBle (Hungary) to the Oberlin Contemporary Music Ensemble and the Northern Ohio Youth Orchestra. Recently, Chamberlain attended the Fondation Royaumont's Académie Voix Nouvelles 2017, where his piece *Office Park* was premiered and was awarded a commission for a new piano solo. Chamberlain earned a bachelor's degree in composition and a master's degree in conducting from the Oberlin Conservatory of Music, where he studied with Josh Levine, Tim Weiss, and Raphael Jimenez. He is currently finishing a doctorate in composition at SUNY Buffalo with David Felder.

**Claire Chase** is a soloist, collaborative artist, curator, and advocate for new and experimental music. Over the past decade, she has given the world premieres of hundreds of new works for the flute in performances throughout the Americas, Europe, and Asia; and she has championed new music throughout the world by building organizations, forming alliances, pioneering commissioning initiatives, and supporting educational programs that reach new audiences. She was named a MacArthur Fellow in 2012, and in 2017 was awarded the Avery Fisher Prize. Chase founded the International Contemporary Ensemble (ICE) in 2001, described as the United States' "foremost new-music ensemble" (*The New Yorker*), and is active as an ensemble member in ICE projects throughout the world. ICE has premiered more than 800 works since its inception and has spearheaded an artist-driven organizational model that earned the ensemble the Trailblazer Award from the American Music Center in 2010 and the Ensemble of the Year Award in 2014 from Musical America Worldwide. The ensemble can be heard in dozens of recordings on the Tzadik, Mode, Naxos, Bridge, New Amsterdam, New Focus, Samadhi Sound, and Nonesuch labels, as well as on its own online, streaming video library of live performances, DigiCE. Chase grew up in Leucadia, California with the childhood dream of becoming a professional baseball player before she discovered the flute. She received her bachelor's degree from the Oberlin College Conservatory of Music in the studio of Michel Debost. She lives in Brooklyn, New York.

Born in Jerusalem, **Sivan Cohen-Elias** is a composer that integrates different art forms into a unified medium. Her compositional practice includes installations, sound sculptures, prepared instruments, choreography, video editing, text, and improvisation. In her work, performance, play, task, and absurdity operate simultaneously in hybrid systems and bodies that merge behaviors of human, animal and machine, exploring ever-changing phenomena. Cohen-Elias' works have been commissioned, broadcasted, and performed by ensembles and performers (including herself) in and around Europe, Israel, Russia, and the United States, including

Klangforum Wien, MusikFabrik, Mosaik, Dal Niente, and Distractfold. Festival appearances include Darmstadt, Bludenz, Wien Modern, Witten, and Warsaw Autumn. She holds a doctorate from Harvard University, with Chaya Czernowin as supervisor. In 2012-13, she was a fellow at Akademie Schloss Solitude, Stuttgart. Previous studies include the Rubin Academy of Music, Jerusalem, Buchman-Mehta School of Music at Tel-Aviv University, and the University for Music and Performance Art, Vienna. Numerous awards include the Boost! project Prize Darmstadt 2012, Impuls International Composition Competition 2009 and, most recently, her mini opera *.onion* won the Staatstheater International Music-Theatre Competition Darmstadt in 2016. She is currently working on a full-length opera commissioned by Staatstheater Darmstadt to be premiered in 2018.

**Constellation Men's Ensemble (CME)** is a Chicago-based chamber choir dedicated to exceptional music making with the purpose of spreading passion and appreciation for choral music through community engagement and diverse programming. Recent concerts include NOX:CAELO, through which Constellation sought to explore and meditate upon the end-of-day Compline tradition; Cheers, a program of drinking songs set in the Edgewater neighborhood of Chicago's own Growling Rabbit bar; and MILLENNIALS, a joint concert with fellow Chicago-based ensemble La Caccina performing to sold-out audiences at Avondale's PROP THTR. This last concert drew from contemporary composers Ted Hearne, David Lang, and Stacy Garrop in an effort to sonically paint the American Millennial experience by giving voice to their ideals, their blemishes, and their stories. To end their 2017-2018 season, on May 11th and 12th, Constellation will produce the second installment in their new music series "Nova: New. Original. Vocal. Art." CME has commissioned four composers to gather around the notion of "Hope for Our Time" in preparation for a program that they hope will challenge, engage, and inspire. Constellation Men's Ensemble is a 501(c)3 non-profit organization based in Chicago, IL.

**Eric Chasalow** is a composer known for both electro-acoustic music and music for traditional instruments. Among the last generation to work at the original Columbia-Princeton Electronic Music Center, since 1990, he has directed BEAMS, the Brandeis Electro-Acoustic Music Studio. Chasalow's music is programmed throughout the world and he holds awards from the Guggenheim Foundation, the National Endowment for the Arts, and the American Academy of Arts and Letters. The Library of Congress established an Eric Chasalow Collection in 2009, and his music may be found on a number of record labels, including New World Records, and his own Suspicious Motives Records. A library edition of his complete works for solo instrument and electronics was released in 2015 for his 60th birthday. Chasalow is the Irving G. Fine professor of music and the dean of the Graduate School of Arts and Sciences at Brandeis University.



**Nathan Corder** (b.1991) is an Oakland-based composer of works for electronics, objects, and arrays of people. Corder's music has been honored and recognized at events such as the International Symposium of New Music (Curitiba, Brazil), Le festival International des Arts Sonores EXHIBITRONIC (Strasbourg), MUSLAB (Mexico City), Mise-en Music Festival, NYC Electroacoustic Music Festival, N\_SEME, Root Signals, and SEAMUS conferences. In 2014, Corder was awarded the Allen Strange Memorial Award from SEAMUS. Corder received a master's degree in electronic music and recording media at Mills College, where he studied with Roscoe Mitchell, John Bischoff, Maggi Payne, Chris Brown, and James Fei. He holds bachelor's degrees in composition and philosophy from the University of South Florida, where he studied composition and theory with Paul Reller, Baljinder Sekhon, and Ciro Scotto, and has studied composition at UC Berkeley with Ken Ueno, and privately with Ellen Fullman.

**Jessie Cox** is a composer, drummer, educator, and music theorist. He has written over 100 works for various musical ensembles including solo works, chamber- and orchestral works, and works for jazz ensembles and choirs. As a performer, he has played with musicians from all over the world including Maher Beauroy, Barbara LaFitte, Jeremie Jolo, Lucy Clifford, and Alexander Levin. He has studied composition with Richard Carrick, Derek Hurst, Gabriele Vanoni, Andrew List, Marti Epstein, Manuel Kaufmann, and Vuk Kulenovic; and drums with Neal Smith, Tony "Thunder" Smith, and Carlos Kort. Cox has played at the Accra Jazz Festival and the Martinique Jazz Festival with the Maher Beauroy Trio, and won the Leroy Souther's Award (2015) and the Bill Maloof Award (2017) for his compositions. He was a finalist in the international composition competition ALEA III with his piece *Earth* for two bassoons, and two of his compositions have been selected to be featured regularly on NPR WGBH. Cox graduated from the Berklee College of Music on scholarship in 2017, with a degree in composition. Cox's musical career began when he was only 3 years old. He took rhythm and solfège training at the music school of his hometown Biel/Bienne in Switzerland. At the age of 6, his interest in percussion instruments started showing and he began taking djembe lessons. This was also the time when he first started composing his own music. When he was 12 years old, he started playing the drumset in different cover bands and started taking lessons with the internationally acclaimed Latin-music artist Carlos Kort.

Antwerp-based guitarist **Nico Couck** (b. 1988) started playing the instrument at age 15. In 2013, he obtained his master's degree, with great distinction, at the Royal Conservatoire of Antwerp, under the guidance of Roland Broux. Since 2010, he won several awards at Radio Klara Festival, Laboratorium III (ChampdAction), and the International Lions Music Competition. In 2014, he was awarded a Kranichsteiner Stipendienpreise for interpretation by the Internationales Musikinstitut Darmstadt. His repertoire varies from Baroque to contemporary music with a dedicated focus on present-day developments in music. In addition to concerts throughout Europe and the US, past events and festivals include the Internationale Ferienkurse für Neue Musik Darmstadt, Warsaw Autumn, Acht

Brücken Festival, MaerzMusik, ISCM World Music Days, Transit Festival, Ars Musica, and Musica Sacra. Past performances have been broadcasted on *WDR3* and *Radio Klara*. He has collaborated with and premiered works by Oscar Bianchi, Chaya Czernowin, Jason Eckardt, Clemens Gadenstaetter, Johannes Kreidler, Stefan Prins, Eva Reiter, Steven Takasugi, and Serge Verstockt. Besides his activities as a soloist, Couck is a freelance musician in several ensembles such as Ictus, Nadar, Talea, Hermes, SWR Experimentalstudio Ensemble, and is artist-in-residence at ChampdAction. In addition to performing, Couck is an assistant professor of guitar at the Royal Conservatoire of Antwerp.

**Christopher Dietz** composes music inspired by a wide variety of sources, both real and conceptual. Poetry, sound as sculpture and color, how toddlers play, deep time and the cosmos, rhythm as geometry, religion and politics, animal behavior, and the music of others are a few of the subjects that have informed his musical imagination. A similarly diverse approach to the creation of each new piece has resulted in a collection of works distinct in their surface features yet bound together by a common vitality, nuanced palette, and a commitment to engaging with others. His music has been performed by contemporary music ensembles including Alarm Will Sound, Decoda, Ensemble Échappé, NODUS, the Orchestra of the League of Composers, Ogni Suono, Duo Scorpio, the McCormick Percussion Group, the East Coast Contemporary Ensemble, the Chicago Ensemble, and trio Kavak, as well as traditional ensembles such as L'Orchestre de la Francophonie, the San Jose Chamber Orchestra, the Orange County Symphony, the Toledo Symphony, and many university ensembles. Residencies at Copland House, Canada's Banff Centre, and the Camargo Foundation have been important milestones in the development of Dietz's compositional voice. Recognition of his work has come from honors and awards including ASCAP's Morton Gould Young Composer Awards, the Minnesota Orchestra Reading Sessions and Composer Institute, the Yvar Mikhashoff Trust for New Music, and the Utah Arts Festival's Orchestral Commission Prize. His music has been released on New Focus, Navona, and Cambria Records. Dietz holds doctorates in composition and theory from the University of Michigan, as well as degrees from the Manhattan School of Music and the University of Wisconsin. He was previously on the faculty at the Oberlin Conservatory and is currently an associate professor at Bowling Green State University in Ohio, where he teaches composition and directs the new music ensemble.

**F-PLUS** is a violin-clarinet-percussion trio based in Chicago and New York that is committed to collaborating with today's most exciting composers to establish a diverse repertoire for their unique instrumentation. Formed in 2016, the ensemble performed at the the 2017 International Clarinet Association ClarinetFest and the 2016 Bang on a Can Festival, and recently completed a residency at the Avaloch Farm Music Institute. The 2017-2018 season includes performances in Carnegie Hall's Weill Recital Hall and at the New Music Gathering in Boston, the Eastman School of Music, the Art Institute of Chicago, and on WBLV Public Radio, as well as residencies at Stony Brook and Duke Universities. In 2019, F-PLUS will participate in the Shouse Institute at the Great Lakes Chamber Music Festival.

**Suzanne Farrin's** music explores the interior worlds of instruments and the visceral potentialities of sound. Her music has been performed by some of the great musicians of today on stages across Europe and North and South America. Her music has been featured at venues and festivals including the Gothenburg Art Biennial (with Jacob Kirkegaard), Mostly Mozart, Matrix, Alpenklassik, Music in Würzburg, BAM NextWave, Theaterforum (Germany), Town Hall Seattle, Carnegie's Weill Hall, Symphony Space, the Walker Art Center, SALT (Victoria, BC), Festival Nuevo Mundo (Venezuela), Centro de Arte de la Universidad Nacional de San Martín (Argentina), and New York's The Stone, Spectrum, Subculture, Miller Theater, Merkin Hall, and Joe's Pub. She has been supported by organizations such as the Philharmonia Society of Bremen, the Rockefeller Foundation, Meet the Composer, the Wachovia Foundation, Concert Artists Guild, and New Music USA. Musicians and ensembles who have interpreted her work include the American Composers Orchestra, The League of Composers Orchestra, the International Contemporary Ensemble, the Arditti Quartet, So Percussion, and soloists Leonard Elschenbroich (Germany), Ksenija Sidorova (Latvia), Antoine Tamestit (France), Joshua Rubin (USA), Derek Bermel (USA), Kyle Armbrust (USA), Nuiko Wadden (USA), and Ben Melsky (USA). Recent radio appearances include a feature on WUOL Louisville, KY with pianist Renate Rolfing, "Abono 1110" on Radio Ciudad (Buenos Aires) with Sandra de la Fuente, and Radio Nacional Clásica's "Juego de Cartas" with Laura Novoa (Argentina). Farrin is currently professor and chair of music at Hunter College and professor of composition at the CUNY Graduate Center. She holds a doctorate in composition from Yale University. Corpo di Terra (New Focus Recordings) is devoted entirely to her music, which may also be heard on the VAI, Signum Classics, Tundra, and Albany Records labels.

**Brian Ferneyhough** was born in Coventry in 1943. He received formal musical training at the Birmingham School of Music and the Royal Academy of Music. In 1968, he was awarded the Mendelssohn Scholarship, which enabled him to continue his studies in Amsterdam with Ton de Leeuw, and the following year obtained a scholarship to study with Klaus Huber at the Basel Conservatoire. At the 1968 Gaudeamus Composers' Competition in Holland, he was awarded a prize for Sonatas for String Quartet and this success was repeated in 1969 and 1970 with *Epicycle* and *Missa Brevis*. The Italian section of the ISCM at its 1972 competition gave Ferneyhough an honorable mention (second place) for *Firecycle Beta* and two years later a special prize for *Time and Motion Study III*, which was considered the best work submitted in all categories. Ferneyhough has also been the recipient of a Heinrich Strobel Foundation bursary from South West German Radio (1973), a German Academic Exchange award for 1976-77, and the Koussevitsky award for *Transit* which was judged to be the best contemporary work recorded in 1978. He was made Chevalier de l'Ordre des Arts et des Lettres in 1984 and was elected to membership of the Berlin Akademie der Künste in 1996. His compositional manuscripts and sketch materials form part of the permanent collection of the Paul Sacher Foundation, Basel. Ferneyhough's music has been performed throughout

the world and has been featured at all the major European festivals of contemporary music: Berlin, Brussels, Darmstadt, Donaueschingen, Glasgow, Helsinki, Holland, Huddersfield, La Rochelle, London (Almeida), Metz, Milan, Middelburg, Paris (Festival d'Automne), Royan, Strasbourg, Venice, and Warsaw.

**Chris Fisher-Lochhead** is a composer/performer currently residing in Vermont. Fisher-Lochhead's work as a musician focuses on collaboration, humor, experimentation, and tradition. He writes notated music for instruments and performs notated and improvised music as a violist and multi-instrumentalist. Recent projects of Fisher-Lochhead's include *Hack*, a 30-minute piece for the Spektral Quartet based on transcriptions of standup comics; *Prosodia Daseia*, a piece for trombone and voices written for Will Lang and ekmeles; and recording as a sideman for the forthcoming Kong Must Dead album *Psychopomp*. 2015 also saw the release of *Axle of the World (with Rabbit)*, the debut album from his band, the Grant Wallace Band.

**Andreas Eduardo Frank** is a composer, media artist, and performer. He studied at the Würzburg Music Academy and at the Electronic Studio of the Basel Music Academy. His oeuvre is versatile and marked by close collaboration with other young musicians and artists on an international level. In his works, Frank explores the interface of the real and virtual, of music, performance, video, and theatre. His pieces are usually preceded by an overarching poetic idea, which is then contextualized in the music in a manner that may range from the comical to the nihilistic. He enjoys playing with absurdity and humor, trying to sparkle with what does not shine in a virtuosic manner, building castles in the air with his music, without fear of tearing them down again, deriving from their debris a genuine notion of music, which courageously flirts with other disciplines. Close collaborations with performers and other artists have led to numerous performances of his works in Europe, Asia, and America. Frank has won several awards for this work. He is currently a fellow of the Academy Musiktheater Heute (2015-17, Deutsche Bank Foundation), was nominated for the interdisciplinary residency fellowship Gargonza Arts Award in 2016, was selected for the MATA Festival 2018 in New York, and won an award from Protonwerk No. 6, which includes a commissioned work for the Ensemble Proton. He was also nominated for the scholarship Progetto Positano (2018) of the EVS Foundation in cooperation with Ensemble Mosaik.

**Carlo Vincetti Frizzo** is graduating in May with a doctorate in choral conducting and composition at Indiana University. During his studies, he was the associate conductor for NOTUS: Indiana University Contemporary Vocal Ensemble. A strong advocate of new music, Frizzo was a conductor for Double Exposure, a program between IU composers and film students, and was the music director of New Voices Opera, an opera company focused on the creation and production of new operas. His music has been played nationally and abroad, including ensembles such as Chamber Project St. Louis, C4, and the Pittsburgh Symphony Orchestra. He is a semi-finalist for the 2017-2018 season of The American Prize in Choral Composition. He was a first place winner of the MTNA National Student

Composition Competition, winner of the NOTUS Choral Composition Contest, and second place winner of the C4 Commissioning Competition. In 2016, he was a composition fellow at the Big Sky Choral Initiative where his music was premiered by Donald Nally and members of The Crossing. Frizzo holds degrees in keyboard studies, composition, and French. Prior to his arrival at Indiana University, he taught at Sam Houston State University.

**Ashley Fure** is an American composer and sound artist. Called “raw, elemental,” and “richly satisfying” by *New York Times*, her work explores the kinetic source of sound, bringing focus to the muscular act of music making and the chaotic behaviors of raw acoustic matter. She holds a doctorate in music composition from Harvard University and joined the Dartmouth College Music Department as assistant professor in 2015. A finalist for the 2016 Pulitzer Prize in Music, Fure also won a 2018 DAAD Artists-in-Berlin Prize, a 2017 Rome Prize in music composition, a 2017 Guggenheim Fellowship, a 2016 Foundation for Contemporary Arts Grant for Artists, a 2015 Siemens Foundation Commission Grant, the 2014 Kranichsteiner Composition Prize from Darmstadt, the 2014 Busoni Prize from the Akademie der Künste in Berlin, a 2014 Mellon Post-doctoral Fellowship from Columbia University, a 2013 Fulbright Fellowship to France, a 2013 Impuls International Composition Prize, a 2012 Darmstadt Stipendienpreis, a 2012 Staubach Honorarium, a 2011 Jezek Prize, and a 2011 10-month residency at Akademie Schloss Solitude. Her work has been commissioned by major ensembles throughout Europe and the United States including the New York Philharmonic, the Los Angeles Philharmonic, Klangforum Wien, Ensemble Modern, the Diotima Quartet, International Contemporary Ensemble, Talea, San Francisco Contemporary Music Players, and Dal Niente. Notable recent projects include *The Force of Things: An Opera for Objects*, an immersive intermedia opera called “staggeringly original” and “the most purely visceral music-theatre outing of the year” by Alex Ross in *The New Yorker*; and *Bound to the Bow, for Orchestra and Electronics*, named “boldly individual” by the *New York Times* and “the most arresting of the world premieres” at the 2016 New York Phil Biennial in *The New Yorker*.

**Baldwin Giang** is a composer interested in acoustic and electro-acoustic mediums, whose music aims to empower communities of audiences and performers by creating concert experiences that are opportunities for collective wonder and judgment. Described as “taut and cohesive...challenging and rewarding” (CACOPHONY), Giang’s music has been performed by such celebrated performers as the Arditti Quartet, JACK Quartet, Argento Ensemble, orkest de ereprijs, Civic Orchestra of Chicago, Yale Symphony Orchestra, University of Michigan Symphony Orchestra, [Switch~ Ensemble], Atlantic Music Festival Contemporary Ensemble, Nova Ensemble, Adamas Quartet, So Much Hot Air, and unassisted fold. Among the international and domestic festivals that have presented his work are: June in Buffalo, New Music on the Point, North American Saxophone Association Conference, National Student Electronic Music Event, Atlantic Music Festival, Valencia International Performance Academy in Spain, highSCORE in Italy, and Young Composers’ Meeting in the Netherlands. Current projects include works

for the International Contemporary Ensemble and Curtis Symphony Orchestra. Giang is a graduate of Yale University, earning a bachelor's degree with honors in both music and political science, and the University of Michigan-Ann Arbor, earning a master's degree as a Regents Fellow. At Yale, he earned the Beekman Cannon Friends Prize, awarded for the best senior musical composition, and the Abraham Beekman Cox Prize, awarded to the "most promising and gifted composer" in his class. As a winner of the New York Youth Symphony's First Music Competition, he won a commission for a new chamber work to be premiered at Carnegie Hall in Spring 2019. His music has been published by PARMA as a winner of their composer competition. Other recognition has come from the Civic Orchestra of Chicago's Composers Project, ASCAP Morton Gould Competition, and Michigan Music Teachers Association. Giang is currently a doctoral student and Benjamin Franklin fellow at the University of Pennsylvania.

**Casey Grev** is assistant professor of saxophone at the Crane School of Music. A dedicated performer of contemporary music, Grev was invited as a performer at the Hot Air Music Festival, San Francisco Center for New Music, Resonant Bodies Festival, Society of Composers Inc. National Conference, Northwestern University New Music Conference, The Ohio State University Contemporary Music Festival, and was selected to study at the 2016 Darmstadt Summer Courses for New Music. As a chamber musician, Grev performs regularly with the Viridian Saxophone Quartet and the Protean Duo. He has received awards at the Coleman, Fischhoff, Music Teachers National Association, and North American Saxophone Alliance Chamber Music Competitions. Grev received both his master's and doctoral degrees from Michigan State University, where he was a recipient of the University Distinguished Fellowship and studied with Joseph Lulloff. Grev's undergraduate degrees in music education and music performance are from The Ohio State University, where he studied with James Hill.

**Tomás I. Gueglio Saccone** is an Argentine composer currently based in Chicago. His music has been described as "touchingly harmonic" (*Chicago Classical Review*) and of "an exquisite weight" (Peter Margasak—*Best of Bandcamp*). In his creative work, Saccone strives to devise unique and surreal sound worlds through purposefully blending a variety of musical lineages and styles. Metaphors central to his recent work are private languages, the slippery logic of dreams, and states of disorientation and intoxication. His music has been performed across the Americas and Europe by renowned ensembles and soloists like eighth blackbird, Pacifica and Spektral string quartets, Chicago Composers Orchestra, Ensemble Dal Niente, Latitude 49, Marco Fusi, and Ben Melsky. Recent and upcoming projects include the composition of a piece with Delfos Danza to be presented in Ensemble Dal Niente's "Staged" series, the devising of a music theater piece based on the figure of Tango pioneer Rosendo Mendizábal, and the release of his first solo album *Duermevela* in the winter of 2019.

As a specialist in contemporary performance practice and techniques, flutist **Shanna Gutierrez** is dedicated to promoting and advancing contemporary music in cultural life today through innovative performances and educational projects. She appears throughout the United States and abroad as a soloist, clinician, and in various chamber collaborations, including Collect/Project and Sonic Hedgehog, and Memoria Nova. She is the co-founder of FluteXpansions, an online resource for contemporary flute. She has performed as a guest with the Collegium Novum Zürich, ensemble interface, and ensemble TZARA, in addition to concerts and residencies in Germany, Portugal, Switzerland, the Netherlands, South Korea, Mexico, Colombia, and the United Kingdom. She has received numerous awards and accolades for her performances, including prizes at the Stockhausen Courses, the Darmstadt Summer Courses for New Music, and NewMusicUSA project grants. She was a founding member of Chicago-based Ensemble Dal Niente, with whom she received the 2012 Kranichstein Prize for Interpretation. Premieres and performances of pieces written specifically for her have led to appearances at such festivals as the Gaudeamus Muziekweek, Sonic Fusion Festival, Darmstadt New Music Courses, BEAMS Marathon, and Omaha Under the Radar. Upcoming recording projects include Claus-Steffen Mahnkopf's complete works for flute on NEOS in 2019 and a debut solo album featuring works for the open-hole bass flute and electronics on pfMENTUM in late 2018. She performs on a Burkart flute and piccolo and Kingma bass and alto flutes.

**HereNowHear** consists of pianists Ryan MacEvoy McCullough and Andrew Zhou, who first met at Tanglewood and subsequently at Cornell University. Compelling and dedicated performers of new works, the ensemble regards itself as a laboratory for compositional experimentation. Its core mission is to reinvigorate the repertoire for two pianists (+ collaborators) through commissioning, scholarly, and educational projects involving close, committed collaborations with composers, using traditional instruments to activate new sonic paradigms. HereNowHear references Chap. 1, iv. of Joyce's *Finnegans Wake*. (We do not claim to understand *Finnegans Wake*.)

Pianist **Ryan MacEvoy McCullough** has developed a reputation as a multifaceted artist, performing everything from standard repertoire on historical instruments to brand new works with electronic media. He has appeared frequently as a soloist with orchestras including the Toronto Symphony and Los Angeles Philharmonic, and is an active chamber musician, especially passionate about the art song repertoire, both new and old. He frequently collaborates with his wife, soprano Lucy Fitz Gibbon. McCullough has worked closely with composers George Benjamin, Dante De Silva, John Harbison, Carter Pann, James Primosch, and Hans Thomalla, and has been the dedicatee of numerous new works. In January of 2013, he was featured on an Innova Records release of composer Andrew McPherson's *Secrets of Antikythera* for magnetic resonator piano, where he was described as "ruminating solo in all his virtuosic glory" (*Textura*). Upcoming projects include album releases of piano works by Australian composer Nicholas Vines, and American composers Dante De Silva and John Liberator.

Pianist **Andrew Zhou** has been noted for his “great sensitivity” and luminous technique” (*Anaclase*), as well as performances of “extraordinary energy” (*ResMusica*). Finalist and laureate of four prizes at the Concours International de Piano d’Orléans (France), Zhou has worked closely with leading composers of our time, including Unsuk Chin (Austrian premiere of her Double Concerto), Jacques Lenot, Tod Machover, Tristan Murail, Matthias Pintscher, Christian Wolff, and Walter Zimmermann, and has been the dedicatee and first performer of works of countless composers of a younger generation. Zhou received degrees in international relations and music from Stanford University and piano performance from New England Conservatory, where he was awarded a Beneficent Society Scholarship, and is finishing doctorate work at Cornell University. Primary teachers include Xak Bjerken, Bruce Brubaker, and Thomas Schultz, alongside influential work with Stephen Drury, Pierre-Laurent Aimard, Tamara Stefanovich, and members of Ensemble Modern and Ensemble Intercontemporain. Recent appearances include the Lucerne Festival, the New York Philharmonic Biennial, le Théâtre des Bouffes du Nord, and residencies at the Avaloch Farm Institute and the Tanglewood Music Center, and future engagements this year celebrate Isang Yun’s centenary in Tongyeong, Korea. His album *Vienne et après*, featuring premiere recordings of works by Pintscher and Olga Neuwirth, was released in 2014. He also moonlights as a regular cruciverbalist for the *New York Times*.

Born in Taiwan and raised between New Zealand and Australia, **Annie Hui-Hsin Hsieh** began her music lessons at the age of 4, first on the piano, then the oboe soon after. She received both her bachelor’s and master’s degrees in composition from the University of Melbourne under the guidance of Brenton Broadstock and Stuart Greenbaum, and subsequently participated in several professional development programs in Australia to work with ensembles such as the Melbourne Symphony Orchestra, Tasmania Symphony Orchestra, Adelaide Symphony Orchestra, Australian Youth Orchestra, and The Song Company. In 2015, her orchestral work *Icy Disintegration* was recorded and broadcasted by the BBC Scottish Symphony Orchestra. She considers music primarily as a tool of communication; that’s why she often thinks about composition in terms of its aptitude of affective and perceptive possibilities. She tries to explore, in her works, ways in which expressive intentions can be perceived through the experience of live performance, and the uniqueness of each delivery at the particular time and space. Her works have been commissioned by entities such as The Arts Centre Melbourne, Queensland Conservatorium Griffiths University, Beijing Modern Music Festival, Symphony Services Australia, Wien Modern, and Royaumont Foundation; and have been featured in festivals including including Metropolis New Music Festival, OzAsia Festival, Tectonic Festival 2016 (Adelaide), ISCM World Music Days 2016 (Tongyeong, Korea), EUREKA! Musical Minds of California, and Seoul International Computer Music Festival. She received her doctorate from the University of California, San Diego and currently serves as an assistant teaching professor in music at Carnegie Mellon University.



**Nathan Hudson** is a composer and educator currently living in New York. He holds a bachelor's degree in trumpet performance from the Schwob School of Music and Columbus State University and a master's degree in composition from SUNY Stony Brook. Currently, he is a doctoral student and graduate teaching assistant at Stony Brook, studying under Perry Goldstein, Matthew Barnson, and Daniel Weymouth. As a recipient of several awards, prizes, and residencies, he has had works performed at colleges across the country and at festivals and conferences such as Aspen Music Festival and School, Sewanee Summer Music Festival, Orford Music Festival, Carlsbad Music Festival, Bang on a Can Summer Music Festival, Lancaster New Sounds Series, National Trumpet Competition, the International Clarinet Association National Conference, and the International Double Reed Society Conference.

Praised for his “formidable technique” and “enviable uniformity of tone” (*The Saxophone Symposium*) and described as a “skilled improviser, no doubt about it” (*I Care If You Listen*), **Jeffery Kyle Hutchins** is a concert saxophonist, chamber musician, improviser, pedagogue, and performance artist who focuses on the creation and promotion of contemporary music and interdisciplinary media. His work emphasizes close collaboration with composers and artists to create adventurous programming, often incorporating the body, the voice, the instrument, technology, and space. He has performed concerts in Asia, Europe, and North America, and has participated in the creation of more than 100 new works. He often produces sound wielding a saxophone, his voice, technology, and spare gadgets. He interprets, improvises, plays, sings, and shouts music made by and with friends.

**Miyuki Ito**, a native of Nagoya, Japan, received a bachelor's degree from Aichi University of the Arts (Japan), a master's degree from the Manhattan School of Music (NY), and doctorate from Columbia University (NY), studying with Naoyuki Terai, Pierre Charvet, and Tristan Murail. She pursued research at IRCAM (Paris) with an artist grant from the Agency for Cultural Affairs, Japan. Her works have been performed at festivals and venues across the globe, including Centre Acanthes (France), ISCM (Hong Kong), Résonances (IRCAM), ICMC (Miami), Spark Festival (Minnesota), SMC (Greece and Spain), and Re:New (Denmark). She has received commissions from Harmonia Opera Company (NY), Columbia Sinfonietta (NY), Tokyo Opera City (Japan), Taketoyo Opening Concert Hall Committee (Japan), Music From Japan (NY), Attack Theater (Pittsburgh), Onix Ensemble (Mexico), and Aichi Arts Center (Japan). Her recent awards include the Nagoya Cultural Promotion Agency Prize (Japan), Japan Symphony Foundation Prize, and Concorso di Composizione Franco Evangelisti 1st Prize (Rome). She has been a fellow at the Djerassi Artist Residency in California with an Oshita Fellowship and at CMMAS in Morelia (Mexico), with the support of the Japan Foundation. She currently teaches at the Nagoya University of Arts, Chiba Commerce University, and Aichi University of the Arts in Japan as a lecturer. Ito is a co-founder and producer of the composer collectives NymphéArt and JUMP (Japan-USA: Musical Perspectives). The NymphéArt 10th concert was awarded as the 14th Keizo Saji Prize from the Suntory Foundation for Arts. She

released *The Sands of Time*, focused on works with live electronics on ALCD80 in 2009. *Réminiscence d'un ancien esprit* was published on Edizioni Suvini Zerboni (Milan, Italy) in 2010.

Deemed “superheroes of the new music world” (*Boston Globe*), the **JACK Quartet** is “the go-to quartet for contemporary music, tying impeccable musicianship to intellectual ferocity and a take-no-prisoners sense of commitment” (*Washington Post*). “They are a musical vehicle of choice to the next great composers who walk among us” (*Toronto Star*). The recipient of Lincoln Center’s Martin E. Segal Award, New Music USA’s Trailblazer Award, and the CMA/ASCAP Award for Adventurous Programming, JACK has performed to critical acclaim at Carnegie Hall (USA), Lincoln Center (USA), Miller Theatre (USA), Wigmore Hall (United Kingdom), Muziekgebouw aan ‘t IJ (Netherlands), IRCAM (France), Kölner Philharmonie (Germany), the Lucerne Festival (Switzerland), La Biennale di Venezia (Italy), Suntory Hall (Japan), Bali Arts Festival (Indonesia), Festival Internacional Cervantino (Mexico), and Teatro Colón (Argentina). Comprised of violinists Christopher Otto and Austin Wulliman, violist John Pickford Richards, and cellist Jay Campbell, JACK is focused on new work, leading them to collaborate with composers John Luther Adams, Chaya Czernowin, Simon Steen-Andersen, Caroline Shaw, Helmut Lachenmann, Steve Reich, Matthias Pintscher, and John Zorn. Upcoming and recent premieres include works by Derek Bermel, Cenk Ergün, Roger Reynolds, Toby Twining, and Georg Friedrich Haas. JACK operates as a nonprofit organization dedicated to the performance, commissioning, and spread of new string quartet music. Dedicated to education, the quartet spends two weeks each summer teaching at New Music on the Point, a contemporary chamber music festival in Vermont for young performers and composers. JACK has long-standing relationships with the University of Iowa String Quartet Residency Program, where they teach and collaborate with students each fall, and the Boston University Center for New Music, where they visit each semester. Additionally, the quartet makes regular visits to schools including Columbia University, Harvard University, New York University, Princeton University, Stanford University, and the University of Washington.

Mezzo-soprano **Anne-May Krüger** was born in Berlin, Germany and studied at the University of Music Karlsruhe, with Rudolf Piernay. Early in her career, she appeared at the State Opera in Stuttgart, and has been a guest artist with the Nationaltheater Mannheim and Theater Basel. Since 2012, she has been a frequent guest at the Lucerne Festival, premiering music-theater productions from Alfred Zimmerlin, Michael Wertmüller, Mike Svoboda, and Michel Roth. A recording of Michel Roth’s mono-opera *Im Bau* will be released in 2018 by the label WERGO. In September 2018, she will return to the Lucerne Festival, performing together with Ensemble SoloVoices Karlheinz Stockhausen’s *Stimmung*. Krüger works with groups such as ensemble recherche (Freiburg), Ensemble Ascolta (Stuttgart), Ensemble Phoenix Basel, and the Mondrian Ensemble (Basel). Opera productions have led to collaborations with conductors Bernhard Epstein and Titus Engel, as well as with stage directors Georges Delnon, Hendrik Müller and Joachim

Schlömer. She is a regular guest at renowned festivals, particularly for new music, such as Wien Modern (Vienna), ZeitRäume Basel, MaerzMusik (Berlin), London Ear, and Contempuls (Prague). Apart from her artistic work, Krüger is also a musicologist, researching and publishing on new music performance practice. Since 2011, she has held the position of research assistant at the Hochschule für Musik Basel/Switzerland and is currently working on her doctoral thesis. Her articles have been published in *Neue Zeitschrift für Musik*, *Dissonance*, and *Laaber-Verlag*. In 2018, publications will appear in PFAU-Verlag Saarbrücken as well as in Brepols Publishers Turnhout. She has been invited for presentations and lecture performances Europe-wide. Krüger received scholarships from the Forum Neues Musiktheater (State Opera Stuttgart) and the Richard Wagner Society, as well as project-scholarships from the Akademie Schloss Solitude /Stuttgart. Her doctoral thesis is funded by the Swiss National Funds.

Colombian soprano Johanna Vargas and Spanish pianist Magdalena Cerezo met during their studies in Karlsruhe (Germany) and founded **LAB51** together in 2015. Vargas sings with the prestigious SWR Vokalensemble and teaches at the University of Music in Karlsruhe. Cerezo is pursuing a soloist degree in contemporary music performance under Nicolas Hodges in Stuttgart and in collaboration with Junge Deutsche Philharmonie, Ulysses Ensemble, and Karlsruhe's Opera Symphony Orchestra. LAB51 has worked with artists such as Wolfgang Rihm, Beat Furrer, Helmut Lachenmann, Angelika Luz, Nicolas Hodges, Georg Nigl, Gerhard Stäbler, Anika Rutkofsky (Oper Stuttgart), and Julia Mihály; and its concerts and projects have been supported by Goethe Institut Baden-Württemberg, Staatsarchiv Stuttgart, HMDK Stuttgart, HfM Karlsruhe, Heimattage Baden-Württemberg 2017, and the City of Karlsruhe. LAB51 performances have been broadcasted live by *Deutschlandfunk Kultur* and in 2018, Cerezo and Vargas are thrilled to perform at NUNC!3. An upcoming project for LAB51 is its participation at the Darmstadt Summer Courses 2018.

To scratch the grain of one's own voice, to perpetually resist and violate the habitual, to defy nature, only to retrieve, redeem, and reinvent it through that defiance: this strangely antithetical strategy has fueled German composer **Helmut Lachenmann's** imagination for more than 30 years now. Some have described Lachenmann as a great ironist, occupying opposite perspectives at once; others like Richard Toop have even found in Lachenmann a musical masochist, "denying [himself] what [he] innately loves without seeking to deny the love itself"—though Lachenmann himself has confessed the desire to "deny denial" as well. But whatever his stance, Lachenmann's music has been a vital voice in later 20th century Europe, one tirelessly driven to reinvent musical sounds, meanings, and notational and performance techniques. The manner in which Lachenmann achieves his results, by working "on the reverse face of expression," is thoroughly individual, but has formidable literary and philosophical precedents—such as Theodor Adorno's advice that "the splinter in your eye is your best defense," or Kafka's obsession with "that self-suiciding art." For Lachenmann, "composing is always deconstructing in a new way," a conflicted act of liberating and imprisoning sounds which ultimately seeks to purify and cast them anew.

**Michael Matsuno** is a flutist and doctoral candidate in contemporary music performance at University of California, San Diego. His creative practice aims to extend the timbral range of the instrument through new techniques applied in both scored music and new collaborations with composers. Matsuno performs frequently as a soloist and chamber musician with the UCSD Palimpsest Ensemble, Red Fish Blue Fish, Renga, and the La Jolla Symphony, and has appeared on San Diego's SoundON Festival, LA's Monday Evening Concerts, WasteLand, and Jacaranda New Music. He has worked closely with composers like Jürg Frey, Roger Reynolds, Rand Steiger, Matthew Chamberlain, Annie Hui-Hsin Hsieh, Katharina Rosenberger, and Brian Griffeth-Loeb. In addition to a fellowship at the Aspen Music Festival and School, he held positions as principal flute and piccolo with the Young Musicians Foundation Debut Orchestra. Matsuno earned a master's degree in performance at UC San Diego and a bachelor's degree from the University of Southern California. His mentors have included John Fonville, Anthony Burr, James Walker, and Nadine Asin. In addition to his performing work, he teaches writing in Sixth College's Culture Art and Technology program. He is also currently leading an ethnographic study of music and its role in the everyday lives of people with Autism Spectrum Disorder, with advisement and support from the UC San Diego Research on Autism and Development Laboratory.

The music of **Joanne Metcalf**, critically acclaimed as “music of great beauty” (*Klassik-Heute*) and “extraordinarily beautiful” (*International Record Review*), is known for its evocative lyricism, rhythmic extravagance, and “beautiful use of vocal colours and texture” (*Glasgow Herald*). Drawing inspiration from Renaissance and medieval polyphony, ancient Georgian music, and contemporary extended vocal techniques, Metcalf has forged a compelling musical voice that “evoke[s] earlier musical forms” (*The Globe and Mail, Montreal*) yet is “unmistakably contemporary” (*Glasgow Herald*). Her compositions have been commissioned, performed, and recorded by leading musicians throughout the world. The legendary Gothic Voices recently released *Music for the Star of the Sea* and *Il nome del bel fior* on the group's resplendent CD of early and contemporary music, *Mary Star of the Sea*. Metcalf has received commissions from the Hilliard Ensemble; Singer Pur, Germany's preeminent vocal ensemble; Cappella Nova; and Canty, Scotland's premiere female vocal quartet. Her choral works have also been performed by Elektra Women's Choir, the Dresdner Kammerchor, and The Crossing. Other important advocates of her music include Christopher Lyndon-Gee, tenor John Potter, the Ciompi Quartet, and Nancy Zeltsman. Metcalf's compositions have been heard at the Cheltenham International Festival of Music, Schleswig-Holstein Musik Festival, Schwetzingen Festspiele, Hannover Biennale, Beethovenfest Bonn, York Festival of New Music, Washington National Cathedral, Glasgow Cathedral, and the Harvard Center for Italian Renaissance Studies. Metcalf has received awards and fellowships from the North Carolina Arts Council, Copland House, the McDowell Colony, the Netherland-America Foundation, and the International Association of Women in Music. She studied composition with Scott Lindroth and Stephen Jaffe at Duke University, and with Louis Andriessen as a Fulbright Fellow at the Royal Conservatory of Music in The Hague. She holds a doctorate from Duke University. Her compositions are recorded on the Linn Records, Oehms Classics, and ECM New Series labels.

**Ted Moore** is a composer, improviser, intermedia artist, and educator based in Chicago. His work focuses on fusing the sonic, visual, physical, and acoustic aspects of performance and sound, often through the integration of technology. Moore's work has been reviewed as "an impressive achievement both artistically and technically" (Jay Gabler, *VitaMN*), "wonderfully creepy" (Matthew Everett, *Twin Cities Daily Planet*), and "epic" (Rob Hubbard, *Pioneer Press*). Moore's work has been premiered by the International Contemporary Ensemble, Spektral Quartet, The Dream Songs Project, Yarn/Wire, Splinter Reeds, Quince Vocal Ensemble, and AVIDduo, and has been performed across the country including at The Walker Art Center (Minneapolis), Spectrum (NYC), Root Signals Electronic Music Festival (Statesboro, GA), and the Electroacoustic Barn Dance (Fredericksburg, VA). Moore also frequently performs solo on electronics using his laptop, modular synthesizer systems, resonant physical objects, lighting equipment, and video projection. He has been featured as an installation artist by the Northern Spark Festival (Minneapolis), Studio 300 Festival of Digital Art and Music (Lexington, KY), St. Paul Public Library, and TC Make (Minneapolis). As an improviser, Moore is one half of Binary Canary, a woodwinds-laptop improvisation duo alongside saxophonist Kyle Hutchins. In collaboration with Scott Miller, he curated and performed in the free improvisation series *Ars Electroacoustica* in Minneapolis. As a theater artist, Moore has worked with many independent companies, notably with *Skewed Visions* and *Savage Umbrella*. He has taught in a variety of capacities, including at The Walden School's Young Musicians Program and Creative Musicians Retreat (Dublin, NH), MacPhail Center for Music (Minneapolis), Slam Academy (Minneapolis), and McNally Smith College of Music (St. Paul). Currently, Moore is pursuing a doctorate in music composition at the University of Chicago.

**Kyle Motl** is a bassist, composer, and improviser. Active in a variety of ensembles and settings, Motl's work crosses the boundaries between idioms as wide as free jazz, contemporary concert music, and extreme metal. Current interests include extended harmonic techniques for solo bass improvisation, electroacoustic performance with live electronics and improvising software, modular compositional schemes, recursive and generative structuring, and exploration of complex sonic spectra. Motl is a member of the Peter Kuhn Trio, and has been performing in a quartet and trio with Abbey Rader since 2011. He maintains regular duo projects with T.J. Borden, Adam Tinkle, and Drew Ceccato. The Kyle Motl Trio, featuring Kjell Nordeson and Tobin Chodos, is a collaborative platform for new compositions weaving complex structures together with free improvisation. Motl has performed alongside artists including Anthony Davis, Kidd Jordan, Mary Halvorson, Roscoe Mitchell, Mark Dresser, and Wadada Leo Smith. Motl holds a bachelor's degree from Florida Atlantic University and a master's degree from Florida International University. He is a doctoral candidate at the University of California, San Diego, where he studies bass with Mark Dresser.

~Nois is a Chicago-based saxophone quartet devoted to the creation and performance of new music. Founded in 2016 by graduate students at Northwestern University, ~Nois has quickly emerged as one of the premiere young ensembles dedicated to contemporary performance. ~Nois has been a prize winner at major chamber music competitions including the silver medal at the 2017 Fischhoff National Chamber Music Competition, second prize at the 2018 North American Saxophone Alliance National Quartet Competition, and first prize at the 2016 Chicago Woodwind Ensemble Competition. ~Nois was recently selected as a semi-finalist for the 2018 M-Prize Chamber Music Competition. ~Nois believes in closely collaborating with today's emerging compositional voices. ~Nois has premiered works by Mathew Arrellin, Niki Harlafti, Joe Krycia, Craig Davis Pinson, Alec Sloane, and Phil Taylor, and will collaborate with José Arrellano, Julia Borrelli, Nicholas Cline, Darcy Copeland, and Gemma Peacocke during the 2017-2018 season. ~Nois was recently selected as an ensemble fellow for the second eighth blackbird Creative Lab in Ojai, California. During the 2018-2019 season, ~Nois will be in residence at the University of Chicago where the quartet will collaborate with current doctoral students to workshop and premiere new works for saxophone quartet. ~Nois has appeared on concert series throughout Chicago including the Frequency Series, the New Music Chicago Impromptu Festival, and the Irving Park Fine Arts Series. The quartet recently completed a month-long tour of universities throughout the eastern United States including Baldwin Wallace University, East Tennessee State University, James Maddison University, Lee University, the Manhattan School of Music, Tennessee Technological University, and the Universities of Georgia, Maryland, South Carolina, and Tennessee. During the tour, ~Nois performed Michael Gordon's *Big Space* with the Bang on a Can All-Stars at the 2018 Big Ears Festival in Knoxville, Tennessee. ~Nois will be a featured performer at the 2018 Omaha Under the Radar Festival.

**Gregory Oakes** is an exciting and energetic clarinet performer and a passionate champion of the music of our time. From his Carnegie Hall debut with members of Ensemble Intercontemporain and Pierre Boulez to his performances as a member of the Colorado Symphony Orchestra, Oakes has been praised by critics for his "outstanding performance" (*New York Times*) and "jazzy flourishes" (*Denver Post*). He has appeared as a concerto soloist with such esteemed ensembles as the Colorado Symphony Orchestra and the Denver Brass, performed with Grammy® Award winner Terence Blanchard at the Telluride Jazz Festival, played at Amsterdam's venerable new music hall De IJsbreker and been a featured soloist at the prestigious MaerzMusik festival in Berlin. He has been featured as a soloist at multiple International Clarinet Association ClarinetFests, the University of Oklahoma Clarinet Symposium, the New Music Gathering, the International Computer Music Conference, the Karnatic Lab concert series (Amsterdam), the Crested Butte Chamber Music Festival, and Boulder's Modern Music Festival (M2F). Oakes has also toured Brazil, Thailand, and the Netherlands and been in residence at Princeton University, Harvard University, Dartmouth College, and the Aspen Music Festival. In the summer, he is on the faculty of The Cortona

Sessions festival for new music in Tuscany, Italy. Oakes' recordings have been released on Bridge, Centaur, CRI, Gothic, Karnatic Lab Records, and Naxos and broadcast on National Public Radio. His CD *Aesthetic Apparatus: Clarinet Chamber Music of Helmut Lachenmann* appears on the New Focus Recordings label. Oakes is on the faculty of Iowa State University and is principal clarinet of the Des Moines Symphony Orchestra. He is a Buffet Group USA and Vandoren Performing Artist.

Composer **Carolyn O'Brien**, a former public school orchestra director and freelance violist, has had works performed by Bent Frequency, ICE, Ensemble Dal Niente, AB Duo, Momenta Quartet, Ari Streisfeld, and Trio Phonos with Harry Sparnaay. She was chosen as a fellow twice for the MusicX Festival, first at the Composers Conference led by Mario Davidovsky, and second at the MacDowell Colony and Blue Mountain Center. She is regularly commissioned and served as composer-in-residence for American Composers Forum's 21st Century for The People in 2007-08. Recent awards include the Charles Ives Composition Award in 2009, the William T Faricy Prize in 2011, and the 2015 Sylvia Glickman Prize. O'Brien's recent works seek to explore the illusion of limited physical space, using harmonic language, register, formal structures, and proportions that widen or narrow and contain musical gestures that ricochet off the predetermined ceilings, walls and floors. Many of her works are inspired by kinetic sculpture, theater, visual art, modern dance, and tap dance rhythms, as well as instrumental combinations that create a kind of super instrument or combined timbral color. Childlike exploration and accessibility to all levels of listener, ranging from children and amateurs to the most musically educated adult, has always been a priority in her work, which is heavily influenced by her previous career as a public school teacher. O'Brien's current work is focused on creating evening-length, non-stop shows, connecting new music with dance, set design, sound sculpture, theatrical elements, and performers seldom seen in the "art music" tradition, including tap dancers, a juggler, and the inclusion of audience members in finale pieces and post-concert exploration. O'Brien holds degrees in music education, music theory and composition, and a doctorate in music composition from Northwestern University. Her primary composition teachers include Carlos Sanchez-Gutierrez, Yu-Hui Chang, and Lee Hyla.

**Stefan Pohlit**, born in 1976, studied composition and music theory with Róbert Wittinger, Theo Brandmüller, Detlev Müller-Siemens, Gilbert Amy, Wolfgang Rihm, Sandeep Bhagwati, and Peter-Michael Riehm. In 1999, he began traveling the Middle East and exploring Islamic mysticism and maqām music. In 2011, he received his doctorate from the Istanbul Technical University with a dissertation on a novel tuning system proposed by the world-famous qānūn virtuoso Julien Jalāl Ed-Dine Weiss. Promoting cross-cultural exchange, he has launched and directed international projects and taught at the Karlsruhe University of Music, the Ankara State Conservatory, and, as an assistant professor, the Istanbul Conservatory of Turkish Music. His scores, orchestral and chamber music, have been performed in many countries and at major festivals.

**Samara Rice** is a contemporary classical music composer and educator based in Southern California. Textural elements, unusual instrumentation, extended performance techniques, and imagery inspiration combine themselves to form her compositional sound. Her works have received performances and workshops from notable ensembles such as the Southern California Brass Consortium, Constellation Men's Ensemble, Wind Up Elephant (Robert Fleitz & Carrie Frey), Friction Quartet, Hocket, VEDA Quartet, Gnarwhallaby, Amy O'Dell, and Hannah Addario-Berry. In addition to concert works, Rice is a frequent collaborator and composer for theatre, dance, animation, and film productions.

**Ben Roidl-Ward** is a bassoonist and improviser based in Chicago. His dedication to working with and advocating for composers of his generation has led to national tours with the string trio Chartreuse, the cello/bassoon duo Aviary, and the violin/bassoon duo Wolftone, all featuring world premieres of new works for the bassoon. Roidl-Ward has appeared as a soloist with the Seattle Symphony and the Oberlin Contemporary Music Ensemble, along with several regional orchestras throughout the United States. As an orchestral musician, he has performed with the Chicago Symphony, the New York Philharmonic, and the Richmond Symphony. He has spent his summers with the Lucerne Festival Academy, Tanglewood Music Center, Spoleto Festival USA, Banff Ensemble Evolution, and the National Repertory Orchestra. Upcoming engagements include performances with Ensemble Dal Niente, the International Contemporary Ensemble, the Ensemble of the Lucerne Festival Alumni, the reed trio Ritual Action, and collaborations with soprano Ally Smither and clarinetist Zach Good. Currently a member of the Civic Orchestra of Chicago and a student of David McGill at Northwestern University, Roidl-Ward also studied with Ben Kamins at Rice University, George Sakakeeny at the Oberlin Conservatory, and Francine Peterson in the Seattle area.

**Sam Scranton** (b. 1981) is a composer and performer working at the intersection of music, performance art, and installation. He has been described in *New Music Box* as "an artist taking wholehearted risks" and in the *New York Times* as a "killer drummer." Recent projects include: *High Quality Final Days*, an album of speech-generated compositions released on Parlour Tapes+; *We Are Predatory, Air-Breathing*, for alto sax, accordion, percussion, MIDI playback and TTS voice, commissioned by Gyre Ensemble; *HOLOLITH*, a durational work of speculative music, commissioned by Mocrepe; and *HOLOTYPE*, premiered by the Spektral Quartet. Scranton has presented nationally and internationally at festivals and conferences such as Composit Festival, New Music Gathering, the International Conference on Music and Minimalism, and Omaha Under the Radar. As part of the band volcano!, Sam has performed onstage in Berlin, Moscow, London, and Paris, with albums released by Leaf Label (UK). Currently, Scranton lives and works in Chicago, pursuing a doctorate in composition at Northwestern University.



Composer and performer **Barry Sharp** engages with sound as an experimental and collaborative force. His work finds expressivity through temporal energy and creating fabrics of sound from a singular idea. Performances of Barry's compositions have taken place in the US, Argentina, Colombia, Brazil, and Thailand by performers such as sTem, the JACK Quartet, Khemia Ensemble, the Princeton Singers, OSSIA Ensemble, Ithaca New Music Collective, Cornell Orchestras, Cornell Chamber Singers, Webster County High School, and the Murray State Brass Band. He is the recipient of a 2016 ASCAP Morton Gould Young Composer Award, multiple Cornell Council for the Arts Grants, and was a semi-finalist in the 2016 American Prize for Choral Music. Sharp has been an artist-in-residence at MISE-EN\_PLACE Bushwick in New York City, and invited to participate at June in Buffalo, New Music on the Point, and the Lehigh Choral Composers Forum. He is composer-in-residence with the New York based Duo Helix working on a new collaborative work *Song Sessions* that draws on the songs of humpback whales as an improvisatory structure. Sharp is currently pursuing a doctorate at Cornell University where he studies with Kevin Ernste, Marianthi Papalexandri-Alexandri, and Roberto Sierra. He also holds degrees in music from Murray State University (bachelor's degree) and the University of Iowa (master's degree).

**Liza Sobel** is a composer and singer whose work has been performed at Carnegie Hall, Le Poisson Rouge, Symphony Space, Bang on a Can, Aldeburgh Britten-Pears Young Artist Programme, Brevard Music Institute, Bowdoin's International Music Festival, nief-norf Summer Festival, Women Composers Festival of Hartford, and Chamber Music Institute. This summer, Sobel will attend both Aspen Music Festival and eighth blackbird's Creative Lab. Performers who have played her music include: Spektral String Quartet, Cygnus Ensemble, Third Coast Percussion, Nouveau Classical Project, Ekmeles Vocal Ensemble, West Point Woodwind Quintet, New Brunswick Chamber Orchestra, Skyros String Quartet, Helix, Société de concerts de Montréal, Cuatro Puntos, and Joseph Lin, former first violinist of the Juilliard String Quartet. Sobel's *Requiem* won the American Prize in the choral division and was a finalist in the BMI Young Composers Award Competition. Her orchestra piece *Tocsin* was a finalist in the ASCAP Morton Gould Young Composers' Award. Other awards Sobel has won include a Fulbright scholarship, and Cornell's endorsed candidate and/or finalist for the Rhodes, Marshall, Fulbright, and Keasbey scholarships.

**Christopher Stark**, whose music the *New York Times* has called "fetching and colorful," has been awarded prizes from the Guggenheim Foundation, Chamber Music America, ASCAP, and the Fromm Foundation. Named a "Rising Star" by the *St. Louis Post-Dispatch*, his music has been performed by ensembles such as the American Composers Orchestra, Alarm Will Sound, Aspen Contemporary Ensemble, and FLUX Quartet. In 2012, he was in residence at Civitella Ranieri, a fifteenth-century castle in Italy; and in June of 2016, he was in residence at the Copland House. Recent highlights included performances at the 2016 Santa Fe Chamber Music Festival and at the Whitney Museum of American Art as part of the 2016 NY Phil Biennial. Stark recently completed a three-month residency

in Bergen, Norway where he worked with the BIT20 Ensemble from the Bergen Philharmonic on a new string quartet; and in 2019, he will write a new work for the Los Angeles Philharmonic, to be conducted by John Adams at Walt Disney Concert Hall. His film score for the feature-length film *Novitiate* premiered at Sundance in January 2017 and was theatrically released by Sony Pictures Classics. Stark is currently assistant professor of music at Washington University in St. Louis.

**Simon Steen-Andersen** is a Berlin-based composer, performer, and installation artist, working in the field between instrumental music, electronics, video and performance within settings ranging from symphony orchestra and chamber music (with and without multimedia) to stagings, solo performances and installations. The works often concentrate on integrating concrete elements in the music and emphasizing the physical and choreographic aspects of instrumental performance. The setups often include amplified acoustic instruments in combination with sampler, video, simple everyday objects, or homemade constructions. Steen-Andersen has received numerous prizes and grants—Mauricio Kagel Music Prize 2017, Ernst von Siemens Composers' Prize 2017, the Nordic Council Music Prize 2014 and the SWR Orchestra Prize 2014, The Carl Prize 2015, and the Kunstpreis Musik from Akademie der Künste in Berlin 2013, the International Rostrum of Composers, the DAAD Berliner Künstlerprogramm Residency 2010, the Carl Nielsen Prize, and the Kranichsteiner Music Award 2008. In 2016, he became a member of the German Academy of the Arts. He has been commissioned by ensembles, orchestras, and festivals such as Ensemble Modern, ensemble recherche, Neue Vokalsolisten Stuttgart, the SWR Orchestra, Ensemble Ascolta, JACK Quartet, Oslo Sinfonietta, 2e2m, the French National Orchestra, Donaueschinger Musiktage, Ultraschall, ECLAT, and Wittener Tage für Neue Kammermusik. Additionally, he has worked with ensembles such as Klangforum Wien, Collegium Novum Zürich, ICTUS, Arditti, London Sinfonietta, Intercontemporain, asamimasa, and NADAR. Steen-Andersen was born in 1976 and studied composition with Karl Aage Rasmussen, Bent Sørensen, Mathis Spahlinger, and Gabriel Valverde in Denmark, Germany, and Argentina. Since 2008, he has been a lecturer in composition at the Royal Academy of Music, Aarhus, Denmark. In 2013-14, he was a lecturer at the Darmstadt Summer Courses.

**Karlheinz Stockhausen** (1928–2007) composed 376 individually performable works. From 1977 to 2003, he composed the cycle of operas *LICHT* (LIGHT), *The Seven Days of the Week*, which comprises about 29 hours of music. After *LICHT*, Stockhausen intended to compose the hours of the day, the minute and the second. He began the cycle *KLANG* (SOUND), *The 24 Hours of the Day*, and until his death in December 2007, he composed the *1st Hour HIMMELFAHRT* (ASCENSION) to the *21st Hour PARADIES* (PARADISE). Stockhausen started composing in the early 1950s. Already the first compositions of “Point Music” such as *KREUZSPIEL* (CROSS-PLAY) in 1951, *SPIEL* (PLAY) for orchestra in 1952, and *KONTRA-PUNKTE* (COUNTER-POINTS) in 1952/53, brought Stockhausen international fame. Stockhausen's entire oeuvre can be classified

as “spiritual music;” this becomes more and more evident not only in the compositions with spiritual texts, but also in the other works of “overtone music,” “intuitive music,” “mantric music,” reaching “cosmic music” such as *STIMMUNG* (*TUNING*), *AUS DEN SIEBEN TAGEN* (*FROM THE SEVEN DAYS*), *MANTRA*, *STERNKLANG* (*STAR SOUND*), *INORI*, *ATMEN GIBT DAS LEBEN* (*BREATHING GIVES LIFE*), *SIRIUS*, *LICHT* (*LIGHT*), and *KLANG* (*SOUND*). In addition to numerous guest professorships in Switzerland, the United States, Finland, Holland, and Denmark, Stockhausen was appointed professor for composition at the Hochschule für Musik in Cologne in 1971. In 1996, he was awarded an honorary doctorate from the Freie Universität Berlin, and in 2004, received an honorary doctorate from the Queen’s University in Belfast. He is a member of 12 international Academies for the Arts and Sciences, was named Honorary Citizen of Kuerten in 1988, became *Commandeur dans l’Ordre des Arts et des Lettres*, received many Gramophone prizes and, among other honours, the Federal Medal of Merit, first class, the Siemens Music Prize, the UNESCO Picasso Medal, the Order of Merit of the State of North Rhine Westfalia, many prizes from the German Music Publisher’s Society for his score publications, the Hamburg BACH Prize, the Cologne Culture Prize, and the Polar Music Prize with the laudation: “Karlheinz Stockhausen is being awarded the Polar Music Prize for 2001 for a career as a composer that has been characterized by impeccable integrity and never-ceasing creativity, and for having stood at the fore front of musical development for fifty years.”

**Hans Tutschku** was born in Weimar in 1966. Some of his first experiences with electronic music came with the Ensemble for Intuitive Music Weimar, of which he has been a member since 1982. He studied electronic music composition at the Dresden College of Music and, starting in 1989, participated in several of Karlheinz Stockhausen’s concert cycles to learn the art of sound direction. He continued his studies in sonology and electroacoustic composition at the Royal Conservatoire in the Hague (1991/92), followed by a year’s study at IRCAM in Paris (1994). In 1996, he participated in composition workshops with Klaus Huber and Brian Ferneyhough. Tutschku has taught electroacoustic composition as a guest professor in Weimar (1995/96), electroacoustic composition at IRCAM in Paris (1997–2001), and at the conservatory of Montbéliard (2001–2004). In May 2003, he completed a doctorate with Jonty Harrison at the University of Birmingham, and, during the spring term of 2003, was the Edgard Varèse guest professor at the Technical University of Berlin. Since 2004, he is the Fanny P. Mason professor of music at Harvard University, where he teaches composition and works as director of the electroacoustic studios. Tutschku is the winner of many international composition competitions, including Bourges, CIMPES Sao Paulo, Hanns Eisler Prize, Prix Ars Electronica, Prix Noroit, and Prix Musica Nova. In 2005, he received the culture prize of the city of Weimar. He held a fellowship at the Radcliffe Institute for Advanced Study for 2013, and a stipend from the Japan–US Friendship Commission for 2014. In 2015, he received a commission from the Fromm Music Foundation. In 2017, his composition *Remembering Japan* won the

first prize at the composition competition Klang!, as well as the first prize at the CIME ICEM competition; and he was awarded the ZKM Giga-Hertz production prize for *pressure-divided*.

**Tom Weeks** is a composer, improviser, and saxophonist from the San Francisco Bay Area, CA. He has received a bachelor's degree in Jazz composition from Berklee College of Music, Boston, Massachusetts, and a master's degree in composition from Mills College, Oakland, California. He has studied with Roscoe Mitchell, Fred Frith, Zeena Parkins, Pauline Oliveros, Chris Brown, W. A. Mathieu, Steve Adams, Richard Evans, Phil Wilson, and Greg Hopkins. His music is influenced by various African-American musical traditions, the historical avant-garde, and the heavy metal and hardcore traditions; utilizing improvisation, extended techniques, and traditional and experimental notational practices. He has worked with musicians such as Alvin Curran, Makoto Kawabata, Ricardo Descalzo, Hans Koch, Walter Thompson, Vinny Golia, William Winant, members of the ROVA saxophone quartet, and Henry Kaiser.

Born into a musical family, **Amy Williams** learned to play the flute and piano as a girl. She received her undergraduate degree from Bennington College, then went on to earn a master's degree in piano performance and a doctorate in composition at the State University of New York at Buffalo. She has taught at Bennington and Northwestern and is currently an associate professor of composition at the University of Pittsburgh. Her works have been performed by the Pittsburgh Symphony and the Buffalo Philharmonic, and she has written for a variety of chamber ensembles dedicated to new music. Williams remains active as a pianist and has recorded works by Nancarrow, Stravinsky, Ligeti, Feldman, and Varèse.

Interested in the possibilities of musical relationality amongst people, objects, and histories, **Ben Zucker's** work crosses and intentionally plays with genre and discipline, and has been performed by the Mivos Quartet, Apartment House, the New York Virtuoso Singers, Distractfold Ensemble, and Rinde Eckert. He was recognized as a "New Composer Talent" by the International Audio Branding Academy, and his work has won awards from the Los Angeles Percussion Quartet, C4 Collective, San Francisco Choral Artists, and San Francisco Contemporary Music Players. Additionally, he maintains an active career as a vocalist, trumpeter, pianist, and percussionist performing jazz, new music, and improvisations solo and with bands around the world, including solo albums on Not Art Records and Verz Imprint, deemed "a testament to the power of restraint and arrangement" (*Decoder Magazine*). Zucker received a bachelor's degree in music and critical theory at Wesleyan University, and recently completed postgraduate studies at Brunel University London with Jennifer Walshe and Christopher Fox. Currently, he resides in Chicago, where he has recently began doctoral studies at Northwestern University.

## NORTHWESTERN UNIVERSITY SYMPHONY ORCHESTRA

---

Victor Yampolsky, *director of orchestras*

Danielle Ray, *librarian and orchestra office administrative assistant*

### *Flute/Piccolo*

Ashley Hunter ∞

Dennis Li

Nate Pham ¥

Grace Teeter

### *Oboe*

Brianna Bradley

Sally Hausken

Aaron Janick

Sam Kielar ¥

Nina Siegel ∞

### *Clarinet*

Josh Goo Δ

Emily Manheimer

Jintae Park ∞ ¥

Lacey Schroeder

### *Bass Clarinet*

Emily Manheimer

Jintae Park

### *Contrabass Clarinet*

Jintae Park

### *Bassoon*

Edin Agamenoni ∞

William George ¥

Vincent LaMonica

Katie Munoz

### *Contrabassoon*

Vincent LaMonica

### *Horn*

Jack Bryant Δ

Hannah Dion-Kirchner

Kayla Howell ¥

Michael Stevens ∞

Mira Vanchiswar

John Wang

Helen Wargelin

### *Trumpet*

Andrew Lennox ¥

Morgan Low Δ

Michael Pranger ∞

Amanda Simmons

### *Trombone*

Nicholas Kemp ∞ Δ

Jake Mezera ¥

### *Bass Trombone*

Brandon Bird ∞ Δ

Sean Yeung ¥

### *Tuba*

Sander Schierer

### *Harp*

Lillian Reasor

Autumn Selover ∞ ¥

### *Timpani*

Tarun Bellur

Alan Cheng

Christine Comer\*

Zach Masri

### *Percussion*

Josh Alvear

Tarun Bellur

Alan Cheng

Christine Comer\*

Zach Masri

### *Piano*

Samuel Deason

Xuesha Hu

### *Celeste*

Samuel Deason

### *Electric Bass*

Ben Jacobs

### *Mandolin*

Daniel Atwood

### *Banjo*

Erik Skov

∞ Principal on Adès

¥ Principal on Benjamin

Δ Principal on Lang

<i>Violin I</i>	<i>Viola</i>	<i>Bass</i>
Ayeong Jeong**	Susan Bengston*	Lindsey Orcutt*
Yerim Lee	Alexia Bigari	Jakob Gerritsen
Eun-song Koh	Yuan Gao	Jake Platt
Sean Klopfenstein	Rayna Weiser	Layne Hartman
Nanao Yamada	Wesley Chou	Ben Jacobs
Amanda Marshall	Elizabeth Bellisario	Allyson Bondy
Hannah Chou	Dana Anex	Aaron Blick
Owen Ruff		Liana Welteroth
Ava Szychalski	<i>Cello</i>	
Kathleen Yuan	Sihao He*	
Kevie Yu	Seoyoen Min	
	Hana Cohon	
<i>Violin II</i>	Drake Driscoll	
Noel Kim*	Kevin Zavorski	
Sarah Kim	Lucas Buterbaugh	
Alana Olswing	Jasmine Pai	
Grace Pechianu	Ethan Brown	
Cindy Shang		
Tara Pagano-Toub		
Daniel Kim		**Concertmaster
Cassiel McEvoy		*Principal

---

## BIENEN CONTEMPORARY/EARLY VOCAL ENSEMBLE

Donald Nally, *conductor*  
 AJ Keller, *graduate assistant conductor*  
 Charles Foster, *accompanist*

Gabrielle Barkidjija	Christopher LaMountain
Manon Blackman	Pablo Laucerica
Elio Bucky	Andrew Major
Matthew Cramer	Kira Neary
Victor De La Cruz	Russell Pinzino
Bradley Fielding	Olivia Prendergast
Mary Kathering Henry	Jack Reeder
Paul Hunter	Daniela Rodriguez
Melina Jaharis	Emma Rothfield
AJ Keller	Hannah Schiller
Lauren Kelly	Tiana Sorenson
Jacqueline Kerns	Anna Ucik
Henry Koch	Benjamin Zucker
Zachary Kurzenberger	

UNIVERSITY CHORALE

---

Donald Nally, *conductor*

Matthew Cramer, *graduate assistant conductor*

Charles Foster, *accompanist*

Bree Aikens

Joe Badian

Jessie Bolger

Michaela Cipriani

Ian Clark

Mason Cooper

Cassidy Cottle

Matthew Cramer

Benjamin DaCosta –Kaufman

Victor De La Cruz

Justin Dresner

Christine Ebeling

Wade Elkins

Milo Ellis

Lucy Evans

Mason Frasher

Tyler Frye

Cristina Gallo

Kristyna Gočová

Adina Goldman

Matthew Guzman

Nick Hauger

Benedict Hensley

Chelsea Holmes

Ikechi Ihemeson

Emma Javois

Kyle Jensen

Shannon Johnson

Grace Jong

A.J. Keller

Kandise Le Blanc

Carter LaCrosse

Ayla Langer

Mary Lewis

Andrew Major

Emily Masincup

Morgan Mastrangelo

Connor McCreary

Kirsten Newlin

George Ordiway

Grant Papastefano

Dana Pepowski

Ben Perri

Anna Piparo

Jane Recker

Laura Roth

Alex Rothfield

John-Michael Scapin

Blake Scott

Patrick Scully

Lily Smith

Heather Stewart

Gabriel Walker

Meghan Ward

Ben Weissman

Grace Wipfli

Sarah Zieba

## CONTEMPORARY MUSIC ENSEMBLE

---

Alan Pierson, *co-director*

Ben Bolter, *co-director*

Ludwig Carrasco, *graduate assistant conductor*

Martim Sousa Tavares, *graduate assistant conductor*

Eric Kavcic, *co-production manager*

Ben Roidl-Ward, *co-production manager*

Autumn Selover, *assistant production manager*

Alyssa Loicano, *lighting designer*

*Flute/Piccolo*

Jane Carpenter § €

*Flute/Alto Flute*

Leanna Ginsburg ◇ □

*Flute/Bass Flute*

Evan Fojtik ◇

*Oboe*

Jasper Igusa □ §

*Clarinet/Bass Clarinet*

Chris Rueda\* § □ €

*Saxophone*

Caleb Carpenter §

*Bassoon/Contrabassoon*

Hoho Liu § □

*Horn*

Ethan Rucinski § €

Rennie Cotner\* □

*Trumpet*

William Cooper\* □ €

Rebecca Oliverio §

*Trombone*

Ben Smelser ◇ § □ €

*Tuba*

Sander Schierer ◇ §

*Percussion*

John Ringor ◇ § □ €

Tim Suh ◇ § □ €

*Berimbau*

Isaac Frank □

Gregory Beyer □

*Keyboard*

Er-Hsuan Ali □ €

Margaret Kim ◇ §

*Harp*

Lillian Reasor ◇ §

*Guitar*

Erik Skov □

*Violin*

Pauline Kempf ◇ § □ €

Rachel Peters ◇ § □ €

*Viola*

Matthew Weathers ◇ § □ €

*Cello*

Jeremy Tai ◇ § □ €

*Bass*

Adam Attard ◇ § □ €

*Electric Bass*

Ben Jacobs □

\*Principal

◇ Fure

§ Sobel

□ Bermel

€ Steen-Andersen



## INSTITUTE FOR NEW MUSIC

---

Director	Hans Thomalla
Associate Director	Ben Bolter
Administrative Assistant	Ryan T. Strand
Graduate Assistant	Sam Scranton

## CHORAL ORGANIZATIONS

---

<u>Director of Choral Organizations</u>	Donald Nally
Associate Director of Choral Organizations	Albert Pinsonneault
Accompanist	Charles Foster
Administrative Assistant	Ryan T. Strand

<u>Bienen Contemporary/Early Vocal Ensemble</u>	
Conductor	Donald Nally
Graduate Assistant Conductor	A.J. Keller

<u>University Chorale</u>	
Conductor	Donald Nally
Graduate Assistant Conductor	Matthew Cramer

<u>University Singers</u>	
Conductor	Albert Pinsonneault
Graduate Assistant Conductor	Andrew Major

<u>Northwestern Camerata</u>	
Conductor	Victor De La Cruz
Accompanist	Pan Xiao

<u>Alice Millar Chapel Choir</u>	
Conductor	Stephen Alltop
Organist and Music Associate	Eric Budzynski

# CONCERT MANAGEMENT OFFICE STAFF

---

Director of Concert Management	Jerry Tietz
Concert Operations Manager	Jason Shadle
Ticketing Manager	Sean Brennan
Marketing Manager	Laura Nielsen
Technical Services Manager	Bill Milgram
Technical Services Coordinator	Ford Altenbern
Concert Business Manager	Meg Lindsey
Supporting Staff	150 Northwestern Students
Dean, Bienen School of Music	Toni-Marie Montgomery

# FOR YOUR INFORMATION

---

- Latecomers will be seated at the discretion of the house manager. In consideration of the artists and other members of the audience, patrons who must leave before the end of the concert are asked to do so between pieces.
- Photography and audio/video recording of performances is strictly prohibited without prior written consent of the Concert Management Office. Patrons are requested to leave cameras and recording devices with an usher.
- A limited number of assisted listening devices are available for the hearing impaired. Inquire at the box office.
- Smoking is prohibited by law in all Bienen School of Music performance venues.
- Every patron who will be occupying a seat must have a ticket in order to be admitted into the concert.
- The presenter reserves the right to ask any patron who is disrupting the event in any way to leave the concert hall.
- In the event of a medical emergency, please notify the nearest usher.
- To request a large-print program, contact the business manager at 847/491-5441 at least three business days prior to the concert.
- When joining us for upcoming concerts, please leave the Concert Management Office phone number (847/491-5441) with anyone who might need to reach you in case of emergency.