

frantic



LIVEWIRE 2

ON FIRE

OCTOBER 27-29, 2011

SECOND ANNUAL FESTIVAL OF NEW MUSIC AT UMBC

Sponsored by

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The logo features a central black circle containing a white hand with the index finger pointing right. This circle is flanked by two sets of three red curved lines, resembling sound waves or fire. Below this graphic, the word "LIVEWIRE" is written in a large, bold, black sans-serif font. The number "2" is significantly larger than the other letters and is colored red. Underneath "LIVEWIRE 2", the words "ON FIRE" are written in a smaller, red, all-caps sans-serif font, with "ON" and "FIRE" separated by a wide space.

LIVEWIRE 2

ON FIRE

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

LIVEWIRE also celebrates the accomplishments of UMBC's music faculty, who collectively have premiered over 500 new works since the turn of the century. Virtuoso performers of both solo and chamber contemporary repertoire, this weekend they perform, with their UMBC colleagues and their collaborators, a stimulating variety of works, and add to their list of premieres.

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

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

Enjoy!

Dr. Linda Dusman, Chair
Concert Committee

2011-12 Concert Committee:

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

LIVEWIRE at-a-glance

(All events in Fine Arts Recital Hall, except where noted)

THURSDAY, Oct. 27

4pm: Keynote Lecture, Humanites Forum (Albin O. Kuhn Library, 7th floor)
Carlo Alessandro Landini

7pm: Pre-concert composer conversations
Steve Antosca

8pm: Opening Concert (Reception in the lobby following performance)
RUCKUS: the faculty contemporary ensemble at UMBC

FRIDAY, Oct. 28

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

Talks and Lecture/Recitals: "New Music, Large and Small"

9am: *Electronics Express I*: 30 minutes of 30 60" electroacoustic pieces, curated by Anna Rubin

9:45am: Helena Michelson, piano/composer:

"Revisiting the Old and Looking to the New: *Ricercata* (2006) for solo piano"

10:45am: Yen-lin Goh

"*Wrong, Wrong, Wrong!* and *Hard, Hard, Hard!*: Ge Gan-ru's Two Melodramas for Voice and Toy orchestra"

12noon *Electronics Express II*: 30 minutes of 30 60" electroacoustic pieces, curated by Anna Rubin

2:30pm: Round Table Discussion with composers, presenters, performers
Helena Michaelson, Anna Rubin and George Brunner. David Reville, moderator

3:30pm: a light snack will be available in the Recital Hall Lobby

4pm: Student "Rush Hour" concert featuring the UMBC Camerata and other student ensembles
Rob Wolk and Sam Garrett, Directors

8pm: Tanosaki-Richards Duo concert

SATURDAY, Oct. 29:

9:30am: coffee and pastries will be available in the Recital Hall Lobby

Talks and Lecture/Recitals: "Where are we going; what have we done?"

10am: Jonathan Kolm: "EARTH AFTER: Climate Change, Peak Oil and Music Composition"

10:45am: George Brunner: "Lady M: Revitalizing Electroacoustic Performance Practices"

11:30am: Mauricio Salguero: "electro-acústico: new music for clarinet, fixed media, and video"

12:30: Lunch Discussion (The Commons)

1:30 pm: *UMBC Young Composers Day: readings with members of the VERGE ensemble*(in Fine Arts 508)

3:30pm: a light snack will be available in the Recital Hall Lobby

4pm: Pictures on Silence concert
Noah Getz, saxophone and Jacqueline Pollauf, harp

7:30pm: Preconcert conversations with composers (Fine Arts Room 215)
Alexandra Gardner, Tom DeLio

8:30pm: VERGE ensemble concert (Reception in the lobby following performance)

LIVEWIRE Full Schedule and Program

Thursday, October 27, 2011

4pm: Keynote Lecture, Humanites Forum (Albin O. Kuhn Library, 7th floor)

Carlo Alessandro Landini:

"Some observations on the relationship between musical composition and the disturbances of temporal and spacial orientation"

7pm: Pre-concert composer talks (Fine Arts Recital Hall)

Steve Antosca, Wesley Fuller

8pm: Opening Concert *Reception in the lobby following performance*

RUCKUS: the faculty contemporary ensemble at UMBC

Lisa Cella, flute; E. Michael Richards, clarinet; Airi Yoshioka, violin; Maria Lambros, viola;

Gita Ladd, cello; Kristin Jurscheit, horn; Audrey Andrist, piano; Kazuko Tanosaki, piano;

Tom Goldstein, percussion;

Music Box Prelude (2004)

Karim Al-Zand
b.1970

for two (1982...)

Steve Antosca
b.1955

Incompatibles III (2009)

Nicolas Tzortzis
b. 1978

"*This heart thy center is, this flesh thy spheare*" (2011)
World Premiere

Carlo Alessandro Landini
b. 1954

Intermission

phases/cycles (2009)

Wesley Fuller
b. 1930

Quo (2000)

Tom Goldstein
b. 1953

Twilight Music (1984)

John Harbison
b. 1938

The Near Beyond for clarinet, violin, viola and cello (2005)

Ross Bauer
b. 1951

Program Notes

for two was composed in 1982 for any two performers and emphasizes aleatoric techniques and the use of musical gestures. Performers are to supply the appropriate clefs for their instrument and may use several clefs during the performance of the piece. In many instances, actual pitches are not supplied, only suggested by arrows up and down and by the shape of the line of successive arrows, aided by the use of accidentals. These techniques assure that the results of each performance will vary as to the timbres of the pair of instruments, the actual pitches and the counterpoint between the instruments. But most importantly, no matter what the instrumentation, the shape of the melodic line and the musical gestures remain the same.

for two performances since 1999 have include an improvisation section built on themes presented up to that point in the piece. This adaptation was prompted by a desire to add to the spontaneity and aleatoric nature of the composition. Although precisely scored in its structure and musical gestures, *for two* already included such techniques as indeterminate clefs and non-specific pitches and rhythms. The improvisation section enhances the overall feeling of free play in the composition, the ability to keep the piece fresh each time it is performed and the willingness by the composer to allow performers some control in the determination of the final performance of the composition.—Steve Antosca

Incompatibles III Written between March and April 2009, the work is taken from a musical theatre piece centered around a female flutist, tortured by something in her head that she needs to reveal. She can no longer hold it in. The whole work is based on the idea of “going towards something else”, coming back each time, leaving again, and so on, before reaching the moment of the revelation. Although she is getting rid of the “load” she’s been carrying, this revelation sends her into another vicious circle.— Nicolas Tzortzis

“This heart thy center is, this flesh thy speare” Music can, in special cases, act like a psychotropic substance which can expand the shared area of attention and the horizon of conscience; it can, conversely, restrict it. Sometimes, while listening to music, the temporal arch appears as suspended, similar to what happens when taking psychotropic drugs (widening the horizons of consciousness and the experience of time). To the listener of *“This heart thy center is, this flesh thy speare”*, whose title is taken from one of John Donne’s late poems and is dedicated to the Ruckus Ensemble, a perception of time gone astray by default, not particularly reactive, characterised by intensely slowed down time-processing, ends up by cognitively “reducing” every event, even important ones (this is obtained by transforming what is stable, perceptively in the background, into something salient, and bringing into the foreground even what originally, in the composer’s intention, was not there at all). If it is true that time is capable of modifying the “normal” perception of harmony, as Ezra Pound suggested in his naïve but perspicacious *Treatise of Harmony*, the contrary is equally true: harmony, rhythm, the timbre of a piece of music are perfectly capable, in turn, of falsifying an observer’s “normal” spatial perception or a listener’s time perception. *“This heart thy center is, this flesh thy speare”* should prove capable of emulating the experience of a psychedelic “trip”, aimed at dilating the flux of consciousness, allowing the subconscious contents, both personal and collective, to emerge. ---Carlo Alessandro Landini

phases/cycles is a temporal unfolding of short rest-separated passing phases. The musical ideas of the two performers---the Computer (heard over speakers) and the Viola---are extracted and transformed from five passages of electronic music created much earlier by the composer. As the piece begins, the two players tentatively listen to gestures of each other, and then continue exploring other possible relationships. There are also two solo passages for the Viola (the Elder). Hopefully, one will hear moments of an improvisatory, chance-taking nature: (“what would it sound like if I, the Viola were to pop this gesture on top of whatever it is the Computer is doing?”); or, (I, the Computer, am going to just let some short gestures rip, and see what the Viola does.)...as well as moments when the two music-makers are really attempting a joining. Why cycles in the title? The last few phases definitely refer to earlier gestures. In fact, the Viola plays its transcription of the very opening computer melody. The work closes with gentle, reminiscent high sounds from both players, bringing to close their time of phases and cycles. --Wesley Fuller

Quo was completely inspired by visual artist Denise Tassin’s interpretations of Lou Harrison’s orchestration of John Cage’s *Suite for Toy Piano*. Tassin often works in transforming music—often, but not exclusively, that of John Cage—into visual entities. For her *Interpretations of John Cage’s Suite for Toy Piano*, Tassin used forty-five cigarette papers and a typewriter. --Tom Goldstein

Twilight Music was written directly after my first String Quartet: both pieces move toward an abstract and compact way of working, in reaction to the large orchestral works that precede them. The quartet shows obviously, being outwardly tense and without illusions. The present piece shelters abstract structure origins beneath a warmer exterior. The horn and the violin have little in common. Any merging must be tromp-l’oreille and they share material mainly to show how differently they project it. In this piece the two meet casually at the beginning, and part rather formally at the end. In between they follow the piano into a Presto, which dissolves into the twilight half-tones that named the piece. The third section, an Antiphon, is the crux - the origin of the piece’s intervallic character. It is the kind of music I am drawn to, where the surface seems simplest and most familiar, where the piece seems to make no effort, but some purposeful, independent musical argument is at work. The final section’s image of separation grows directly out of the nature of the instruments. This piece was commissioned by the Chamber Music Society of Lincoln Center for performance by David Jolley, James Buswell, and Richard Goode. Such virtuosity as possessed by these artists allowed me to write with reckless subtlety for instruments which I heard meeting best under cover of dusk. -John Harbison

Full Schedule and Program

The Near Beyond, for clarinet, violin, viola, and cello, was composed during the Fall of 2005 (at the request of Laurie San Martin and Yu-Hui Chang) for Peter Josheff and Empyrean Ensemble. It's dedicated to the memory of Lois Jones, an early and fervent supporter of Empyrean Ensemble, a friend of modern art of all kinds, and a warm and wonderful human being. Although there are some expressive moments, particularly near the end, *The Near Beyond* is not of an elegiac character. Lois's spirit was too buoyant for that. In one movement lasting around ten minutes, the piece falls into six sections of varying length. The opening, marked Mysterious and subdued, quarter note = 104, unfolds slowly with long, drawn-out harmonies in the strings leading seamlessly into a lyrical viola solo. Things become more animated with the entrance of the clarinet initiating an extended passage featuring dialoguing with the strings. The tempo increases and the clarinet takes center stage with the strings playing pizzicato accents in octaves leading to a very long, wide-ranging tune with continuous pizzicato arpeggiation. The fifth section, for the strings alone, builds to an intense climax in double stops that then dissolves into a col legno battuto upbeat passage (tapping the strings with the bow). The sixth and final section, the only truly slow music of the piece, has the clarinet playing a variant of the opening string tune in counterpoint with the strings, it's last two notes doubled by the cello. The cello has the last word: a descending passage marked morendo (dying away).--RB

Friday, October 28, 2011

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

9am: <i>Electronics Express I: 30 minutes of 30 60"</i> electroacoustic pieces, curated by Anna Rubin	
<i>The Sub-aquatic Voltaic</i> (2011)	Jason Long (b. 1985)
<i>Songs of Water Beetles</i> (2010)	Tom Lawrence (b. 1966)
<i>Immanentisme</i> (2010)	Steve Lalonde (b. 197)
<i>Tones of Hesitation</i> (2010)	Panayiotis Kokoras (b.1974)
<i>Where does time go? (For Nina Simone)</i> (2010)	Nimalan Yoganathan (b. 1981)
<i>wire forest, wooden sea</i> (2010)	Michael Baker (b. 1981)
<i>Intermission</i> (2005)	Antonio Scarcia (b. 1970)
<i>Little Bowls</i> (2010)	David Hindmarch (b. 1966)
<i>Rotor Fine</i> (2011)	Irfon-Kim Ahmad (b. 1972)
<i>Remembrance in Marshmallow</i> (2010)	Ana Gnatovich (b.1984)
<i>Transferred</i> (2008)	Jason Bolte (b. 1976)
<i>Be of Happiness</i> (2011)	Angela McGary
<i>Ludus VI</i> (2011)	Richard Lainhart (b.1953)
<i>In F Sharp</i> (2011)	Ming Yang (b. 1982)
<i>Sweet and Salty</i> (2009)	Anna Rubin (b. 1946)
<i>Tribal Motor</i> (2010)	Sebastian Lavoie (b. 1973)
<i>Ñankara</i> (2010)	José María D'Angelo (b. 1962)

Bird-patio (2011)

Pablo Coble
(b. 1960)

Commandment 1 (2011)

Daniel Biro
(b. 1963)

The Sirens of Plaquemine (2011)

Eve Beglarian
(b.1960)

Merle (2010)

Bjarni Gunnarsson
(b.1960)

Program Notes

The Sub-aquatic Voltaic Using an array of custom-built hardware and software synthesizers as source material, the composer populates a chimerical jungle with ferocious electronic predators and watches them fight.

Songs of Water Beetles What is presented in this recording is a very alien world, a hitherto unheard aural environment that breaks with all our preconceived notions of what underwater life should sound like. All our traditional conceptions and inherent cultural conditioning are overwritten, deemed void and deleted. This recording redefines our notions of underwater life and presents a world of alarming sophisticated communication; a myriad of signal generation, perpetuated by a plethora of intelligent species.

Immanentisme Contained within the boundaries of myself, my mind.

Tones of Hesitation The piece is built upon a very limited recorded source material which is meticulously processed at a level which could resemble digital sound synthesis processes. Sound colors blend together and become part of a hyperreality where the borders of instrumental sound, found sound and soundscape become one. Abstract sonic events evoke memories, ambiguities and bring association of ideas to real sound images and vice versa. www.panayiotiskokoras.com

Where does time go? (For Nina Simone) This piece is a Musique concrète study of the ephemeral nature of sound in our everyday lives. Recordings of mistakenly mundane objects such as bicycle bells, and both analog and digital clocks are molded to create a percussive soundscape.

wire forest, wooden sea All the sounds used as source material for this piece were made using a piano soundboard. This piece is about those sounds; how far they can be stretched while still holding a gestural connection to their source. It's also about the kind of landscape that can be grown from piano wire and hardwood, what creatures live there, and what you find when you explore it for 60 seconds.

Intermission This work is a very short piece realized in 2005. It is conceived just as an interval for breaking listening of longer and more complex works in articulated concert programs, hence its title. This is a realization in Csound environment with classic additive synthesis techniques.

Little Bowls This piece contrasts the different sonorities of various bowls.

Rotor Fine All sounds generated by a single synthesizers.com modular system patch excepting vocal performance, extracted from "Drugs of Choice (Spoken Word Version)", by Colin Mutchler, released under Creative Commons.

Remembrance in Marshmallow If 'we do not remember days...' but moments, a minute is enough. Remembrance in Marshmallow is the first in a series of my 'roses in December'.

Transferred was written in celebration of the one-year anniversary of Jay Batzner's Unsafe Bull Podcast.

Ludus VI is an improvisation for Buchla 200e controlled with a Haken Continuum multidimensional fingerboard. Ludus VI is one of a series of improvisational works for Buchla and Continuum in which the entire performance is recorded in realtime without overdubs or edits.

Full Schedule and Program

In F Sharp All sounds in this piece are constructed by only two elements ---- hitting a metal bow and crashing the rim of the bow. Through transformation the origin elements uses a likely traditional style to form a new piece that inform a conception that when a noise is constructed through a logic way, the noise become the music. The title In F Sharp is from the last long sound which is in F sharp pitch. It functions as in a cadence to make the piece go to a complete ending.

Sweet and Salty This piece was generated in Csound using variations on the pluck instrument; a parabolic scale based on the work of Sam Hedemann was the basis of the pitch material. This scale is exponential - tiny intervals expanding into very large intervals - or the opposite - as is the tempo of the bursts of short harp-like tones.

Tribal Motor To hear the music within the sound. That was my compositional approach for this acousmatic piece. As a music aficionado, my objective is to try to make correlation between my recordings (sound objects) and the musical sense it provides me. The use of relaxing sections was put in contrast to more active climaxes. My goal was to extricate the melody, the harmony and to reveal these elements contained within my sound objects. Thus, let us hear the engine of the Camaro make music.

Ñankara For the Awa's oral tradition, Ñankara is a bird that has the gift to foretell and communicate events. It reads people's thoughts when they approach it. In ancient times, Ñankara was a powerful wizard that transformed himself into a humming bird. The work's construction is based on the development and transmutation of the original Latin American instruments(aerophones) like flutes and ocarinas and whistles. Its essence is processed, modified and taken to unsuspected horizons.

Bird-patio has its origins in a field recording made in the courtyard of a house, in which the bird is heard in the background, the sound of the rotors of mechanisms that keep the air off boilers gas. It is then treated with MAX / MSP and a sound editor.

Commandment The first of the Ten Commandments as it might have been heard in the Sinai desert all those many years ago...

The Sirens of Plaquemine uses a recording of the warning sirens in the town of Plaquemine, Louisiana as the source material for an odd little dance. It should be played quite softly, as if you're hearing it from a long distance away.

Merle A miniature, small poem, resonating bells in conflict with granular textures and an unavoidable short ending

Lecture Recitals

9:45am: Helena Michelson:

“Revisiting the Old and Looking to the New: *Ricercata* (2006) for solo piano”

The New Grove Dictionary of Music defines the term "Ricercata" (to search for), as a work of esoteric nature or one that illustrates a particular device of composition. The title of this piece is a reference to this definition. The piece falls into two sections unfolding as a kind of developing variation. In this work, I am especially interested to explore the sonic and coloristic possibilities of the instrument, particularly the resonances created through the use of sostenuto pedal, various percussive effects, harmonics, and pizzicato.

I composed *Ricercata* in 2006, after a period away from the instrument, both playing and composing. In this lecture-recital, I would like to discuss the compositional strategies, approaches, and influences that guided me while working on this piece.

10:45am: Yen-lin Goh:

“Ge Gan-ru’s Two Melodramas for Voice and Toy orchestra: *Wrong, Wrong, Wrong!* and *Hard, Hard, Hard!*”

Ge Gan-ru's *Wrong, Wrong, Wrong!* is a melodrama for voice, self-accompanied by a toy orchestra. It is based on a poem by the famous Chinese poet of Song dynasty, Lu You (1125-1210). Lu You was forced by his tyrannical mother to divorce his beloved wife Tang Wan but their deep love for each other remained undiminished. Eight years later, in the spring of 1155, he met Tang in the Shen Garden by chance. Both had been remarried. Tang offered him a golden-branded wine and he spontaneously wrote this heartfelt poem on the garden wall. My performance of *Wrong, Wrong, Wrong!* in 2010 led to the commission of a sequel from Ge Gan-ru. The sequel is based on the poem written by Lu You's beloved ex-wife, Tang Wan, after she had read Lu's poem. This companion piece, *Hard, Hard, Hard!* uses the same instrumentation: toy piano, toy harp, toy glockenspiel, plastic flute, toy accordion, etc.

In the lecture recital, I will introduce the composer and provide a cultural background of the pieces and poems. This will be followed by a performance of each piece and a discussion on the presentation issues and challenges. Regarded as “China's first avant-garde composer and one of the most original composers of his generation...” (New Grove Dictionary of Music), Ge Gan-ru has worked with renowned artists and ensembles such as Margaret Leng Tan, the Kronos and the Ying Quartets. He was recently nominated as one of "Fifteen Most Inspiring People in Classical Music." (<http://www.naxos.com/news>).

12 noon *Electronics Express II: 30 minutes of 30 60"* electroacoustic pieces, curated by Anna Rubin

<i>Unsubstantial Territories</i> (2008)	Linda Dusman (b. 1956)
<i>Peckish Fern</i> (2010)	Zihua Tan (b. 1983)
<i>Lizzie stars and snowfall</i> (2011)	Joan La Barbara (1957)
<i>Glass Spider</i> (2010)	Greg Bartholomew (b. 1980)
<i>Missing My Mother's Garden</i> (2010)	Julia Norton (b.1990)
<i>Coenobita</i> (2010)	Daniel Blinkhorn (b. 1980)
<i>The Vermillion South</i> (2011)	Mark Cetilia (b. 1980)
<i>Aubade</i> (2010)	Rodney Waschka (b. 1960)
<i>Natur</i> (2010)	Roberto Terelle (b. 1977)
<i>A Pollock Review</i> (2011)	Borja Costa (b. 1980)
<i>Quiet Town Will</i> (2011)	Douglas Geers (b. 1968)
<i>James Brown, John Oswald</i> , (2010)	Nathan Bowen (b. 1982)
<i>DTHR</i> (2011)	Stephen Rieck (b. 1955)
<i>Athena</i> (2010)	Marilinda Santi (b. 1968)
<i>Radiation Arc</i> (2010)	Kala Pierson (b. 1977)
<i>Argenia</i> (2010)	Guillermo Pozzati (b. 1958)
<i>Immanentisme</i> (2011)	Steve Lalonde (b. 1980)

Full Schedule and Program

<i>dp2u</i> (2011)	Wolfgang Gil (b. 1983)
<i>Taerar</i> (2011)	Sean McFarland (b. 1991)
<i>Birth of nocturnal thing</i> (2011)	Mario Samarrian (b. 1966)
<i>Soundscape 1</i> (2011)	Matthew Carey (b. 1991)
<i>Aqua Build</i> (2010)	Keri Matthews (b. 1980)
<i>Dirac_1</i> (2011)	Marvin Coto (b. 1980)
<i>Deluge part 1: Flémèche</i> (2011)	Pierre Desmarais (b. 1984)

Program Notes

Unsubstantial Territories explores a celestial view of an earthbound piccolo and alto flute, conceptually moving further and farther from the source allowing for increasingly larger reverberations and distortions. It is conceived as a reflection of the following passage from Virginia Woolf's novel *The Waves*: "But when we sit close together...we melt into each other with phrases. We are edged with mist. We make an unsubstantial territory."

Peckish Fern is an abstract sonic sketch of a natural phenomenon. After a monsoon downpour, I was surprised to find a bed of ferns still standing stoically, seemingly unperturbed by the storm. It reminded me of a phrase from Laozi's Tao Te Ching, which suggests that even the most ruthless wind and rainstorm will not prevail for a long time, let alone human ignorance and cruelty. The sounds at the lowest register, the cantus firmus, were laid out in a palindromic fashion.

Lizzie stars and snowfall In quiet moments one finds peace. Lizzie graced this earth for nearly 15 years and joined our lives for almost 11 of those years. With this work I honor her life and her dignity and try to bring some solace for myself in her passing. Her voice joins mine with the bells and sighs. She had a lovely way of taking little breaths and then a deep sigh of peace when she felt totally relaxed and calm. I reflect that gesture in some of my breathwork here, and include her concerned vocalization recorded during development of a different and very difficult piece.

Glass Spider Crawl The arrival of the Glass spider.

Missing My Mother's Garden was recorded when I was feeling sentimental and bluesy.

Coenobita After encountering a surreptitious colony of hermit crabs on an island off the coast of Venezuela, I was astounded to discover the wonderful world of sound contained within. Fascinated by the idea of the arcane and hermetic textures they might create as they jostled and wrestled over one another in a somewhat confined space, I lowered a microphone into the colony in an attempt to eavesdrop, hoping to capture some semblance of their activities. The work was designed to create a short portrait of the colony, allowing the listener to observe another aspect of sound ecology from the tiny sounds within our environment.

The Vermillion South is part of a series of short sound portraits of my local environment using field recordings made around my home in Providence, Rhode Island. In Winter 2011, a flock of crows made the treetops in my neighborhood their home, and every night, the skies would fill with swarming black masses of pointillistic noise. This piece uses material gathered in the midst this massive soundfield and is manipulated to recreate the full intensity of the auditory experience.

Aubade One definition of the word, *Aubade* is a song or instrumental composition concerning, accompanying, or evoking daybreak. This aubade uses only a very short recording of songbirds at dawn (heard at the beginning of the piece) to create the music. Many songbird species are threatened with extinction in various parts of the world. Here, the songbirds become a human female chorus of lamentation.

Natur The theme of this composition is man's need to draw closer to natural sounds and to rediscover his own sonic landscaped indications of a transformation-evolution of our species and of our environment. Modern life denies us the natural sounds that belong to the primigenial culture of every human being. The impossibility of hearing the wind, a cricket, or falling leaves, and the sounds obscured by acoustic pollution, which is present in every city.

A Pollock Review Considering the texture of a tape as if it was a white canvas, and making of the composing act a particular action-painting, the limits between sound and noise get diffused, as it also the intellectual shape diffuses into the emotional reality in the human being. The reference to Jackson Pollock is more than obliged, so it is the dripping technique, which let us reveal, in the deepest hidden for the incomprehensible abstraction, a shout of the human passion. White noise or sea? Tape sounds or weeps? Static electricity or feet? We always hear what we are. Only.

Quiet Town Will This work was created from one sentence spoken by President Barack Obama. Political speech, loaded with rhetoric and symbols, is commonly spliced and re-contextualized. Here Obama's words are split, stretched, and streamed. Do his words still resonate?

James Brown, John Oswald Cutting, copying, and pasting are some of the most fundamental acts we do on computers. This process has created tremendous moral and legal disputes in terms of authorship, ownership, and piracy. Yet we essentially cut, copy, and paste when we learn a new word and use it in a sentence. In an effort to recycle and reuse old content in new ways, I offer this short mashup of a mashup: James Brown's 'I Can't Stand It '76' quoted in John Oswald's 'James Brown: Black' is now diced up yet again.

DTHR COORDINATED UNIVERSAL TIME is expressed in the 24-HOUR FORMAT resolving to SECONDS, relative to the PLANETARY PRIME MERIDIAN. UTC was adopted INTERNATIONALLY in 1964, then became THE WORLD-WIDE STANDARD for CIVIC TIMEKEEPING in 1986. "ANTE MERIDIEM" (a.m.) and "POST MERIDIEM" (p.m.) are regarded as ARCHAIC REFERENCES to the inclination of the SOLAR ASPECT at GREENWICH, and are therefore VESTIGES of the ANTIQUATED 12-hour SUNDIAL-ANALOG CLOCK method of TIMEKEEPING. In 1967 - Canada's Centennial Year - the 13th GENERAL CONFERENCE OF WEIGHTS AND MEASURES based the definition for the ATOMIC SECOND upon RADIATION CHARACTERISTICS of the element CESIUM 133. This basic unit of INTERNATIONAL ATOMIC TIME (TAI), adjusted to within 0.9 seconds of ASTRONOMICAL TIME by utilizing occasional leap seconds, IS COORDINATED UNIVERSAL TIME.

Athena is a tribute to a goddess of Olympus and to a goddess of music, the Greek Maria Callas. It's an invocation to Athena through the repetition of his full name and of the individual letters and syllables that compose it. The composer's voice alternates with that of some Callas's samples. The piece derives completely from the electronic elaboration of these two voices.

Radiation Arc Radiation Arc is an abstract representation of the layers of radiation found in any given natural environment, made from a single sample of my voice saying "Shh."

Argenia is structured in two parts. In the first one, noise sweeping gestures that follow a curve of increasing tension pervade the acoustical scene. The music changes in the second part, in which a gentle melodic motive is presented with multiple variations. A low pitch emerges as a key unifying factor of the whole minute work.

dp2u Wolfgang Gil uses the pseudonym 'maael' to explore rhythm, computer generated noise and movement. 'dp2u' is a 1 minute stereo piece (a subwoofer would be highly recommended) based on a simple beats then develops over time and space.

Taerar is a piece inspired by Warcraft (a video game) lore. In a dream world where everything is left untouched by humans, there looms a nightmare realm that darkens and deadens everything it touches. Once inside, there is no escape. One of the beings trapped inside is named Taerar. The sounds in the piece are what I imagine Taerar hears.

Full Schedule and Program

Birth of nocturnal thing This sound piece illustrates an abstraction: the birth of the night. It was composed at the beginning of January, played in my studio in Madrid and recorded with a ZOOM H2 recorder for this call.

Soundscape 1 This piece was originally written for a short film by Scott Braid.

Aqua Build is a fun piece that constructs a scene from another world, a marine world. Imagine the building of an underwater city, with the clanging and sawing of a construction site. The flute reminds you that society is continuing through the chaos, as do the bells. This piece is constructed mostly of altered sound clips with effects units. The sounds are interesting and will peak your imagination.

Dirac_1 is inspired in Dirac's Delta function, as blast surrounded by some noises generates by the function itself.

Deluge part 1: Flamache Flamache is the French word for spark, and this piece represents the spark that provokes a flood and the devastation that ensues, such as Hurricane Katrina plowing its way through New Orleans. The low dirty rumble that sets off the piece is created by a Fender Telecaster going through a Maxon AD-999 Analog Delay pedal and various other effects. The end result is a haunting and relentless hypnotic effect.

2:30pm: Round Table Discussion with composers, presenters, performers
Helena Michaelson, Anna Rubin and George Brunner. David Revill, moderator

3:30pm: a light snack will be available in the Recital Hall Lobby

4pm: Student "Rush Hour" concert featuring the UMBC Camerata and other student ensembles
Rob Wolk and Sam Garrett, Directors

Vita de la mia vita (1986) William Hawley
Weep, O Mine Eyes (2011) Justin Mann
UMBC Camerata under the direction of Dr. Stephen Caracciolo

Invited Traces Paul Grabenstein

Song for collapsed trees Justin Mann
Madeline Waters, Soprano; Justin Mann, Electric Bass

Lament for Dead Flowers Jennifer Roberts (b. 1990)
Krisztina Der, flute; Jennifer Roberts, piano

Good Eats Charles Miller and Robert Wolk
Movement I
Movement II
Movement III
Chuck Miller, Guitar; Rob Wolk, Drums

Intermission

Four Haiku Robert Wolk
Movement IV
Krisztina Dér, Flute; Lisa Cella, Alto Flute

Edge (Corrugated Box)

Zach Shanks, percussion

Bruce Hamilton

Percorsi, per flauto solo (2008)

Krisztina Dér, flute

Carla Magnan

Attractor Music

Samuel Garrett

Amy Lee, violin; Sungmi Oh, flute;
Max Robinson, vibraphone; Robert Wolk, vibraphone;
Henry Everitt, xylophone; Austin Nam, marimba;
Nick White, electric guitar; Charles Miller, piano; Matthew Burke, prepared piano

Program Notes

Translation, *Vita de la mia vita*

Life of my life,
You are to me like a pallid olive or a fading rose:
Nor are you deprived of beauty,
But in every way you please me.
Whether you flatter or shun,
And whether you follow me or flee,
Softly you consume and melt me.
- Torquato Tasso (1544-1595)

Weep, O Mine Eyes is my own take on the text from an English madrigal of the same name, composed by John Bennet in the late 16th century. While the finished product is not a direct facsimile of a madrigal, I attempted to use idiomatic elements as I developed the piece; imitation, polyphonic playfulness, text painting, and an overall emphasis on expression all made their way into the score to varying degrees. Given the task of composing a primarily tonal piece, I constructed three "pools" of harmonic material from which the text flows between and is developed throughout. -JM

Weep, O mine eyes, and cease not.
Alas, these your spring tides methinks increase not.
O when begin you to swell high that I may drown me in you.
- Anon. 16th century

Invited Traces This solo work for classical guitar was composed in 2011 for the UMBC Reds Ensemble under the direction of Dr. Stuart Smith. The catalyst for this piece was the computer generated traces and composition directions detailed in the collection of composed structures "*Mutatis Mutandis*" by Herbert Brün.

Song for collapsed trees This wonderfully bizarre poem comes from a friend, Russell Jaffe, an English teacher and poet who is published in numerous online and print collections. His fantastic and vivid imagery lends itself well to the uncommon format of Soprano accompanied by Electric Bass. The latter instrument, still relatively new compared to its traditional stringed family members, is capable of a wide range of extended technique and tones, which I used liberally to provide the backdrop for the Soprano. At different times she is vulnerable, boisterous, or soaring, all while guiding the listener through this evocative world of "Well-dressed chainsaws" and "poisonous spiders." - JM

Full Schedule and Program

8pm: Tanosaki-Richards Duo concert

Street Cries for solo microtonal clarinet (1983)

Drake Mabry
b.1951

The Wedge is Struck, the Fog Remains for clarinet and piano (2007)

Hiroyuki Yamamoto
b.1967

Clarinet Sonata (2007)

Michael Finnissy
b.1946

Intermission

Rain Tree Sketch for piano (1982)

Toru Takemitsu
1930-1996

out of a blaze of light for clarinet and piano (2007)

Hiroyuki Itoh
b.1963

Program Notes

Written for E. Michael Richards, *Street Cries* for solo microtonal clarinet is in three movements. The first superimposes changes of articulation over timbre contrasts within motor-rhythmic phrases comprised of both 24-note and 12-note-per-octave pitch materials. The second explores the quiet territory of diads and air sounds, while the finale, built from a 'composite' fingering, emphasizes the color contrasts of four different registers of the clarinet, while occasionally referring to material from the opening movements. A performance of this work led to the following observation from the Los Angeles Times - 'Street Cries proved to be a tour de force that elicited knowing smiles - it satirized all those vapid, flashy clarinet showpieces - as well as admiration for the soloist's (Richards) virtuosity.' -DM

The Wedge is Struck the Fog Remains (2007) was commissioned by the Tanosaki-Richards Duo. I used to write pieces to express 'the ambiguity of sound' by using instrumental extended techniques. After 2004, I concentrated on the use of 'syntax of monody' to organize a complicated writing method. In this case, 'monody' means that there is a line of pitches which are the core of the music. Using these as a center brings out great diversity in the music. In this piece, the method is followed not only between the piano and clarinet parts, but also inside each part, creating an entanglement of lines. Sometimes, the core notes themselves divide, so the original shape (of sounds) becomes ambiguous. - HY

"My *Clarinet Sonata* was commissioned by a group of 21 international clarinetists. It is one of a set of four works, all 'portraits' of classical sonatas - one for toy piano, looking at Scarlatti; one for bassoon and piano, looking at Schumann's re-working of Bach; one for violin and piano, looking at Brahms; and this one, which takes its template from Beethoven's Op.110. Almost every bar of the right-hand part of Beethoven's piano sonata appears here, though usually in retrograde. The clarinet converses with this material, as one might with a dear friend.--MF

Rain Tree Sketch was written by Japanese composer Toru Takemitsu, inspired by Nobel literature prize recipient Kenzaburo Ooe's work, the "Clever Rain Tree." The imaginary story is based on a party after the author gave a talk at the University of Hawaii. In this story, Ooe recognizes in the end that all people at the party are mentally troubled. The question of human existentialism is contrasted with the "clever rain tree" in the garden - "it was named a 'rain tree' because its abundant foliage allows all rain drops from the previous night's shower to fall until the following midday. Its hundreds of thousands of tiny, finger-like leaves store up moisture, whereas other trees dry out at once". Ooe was a French major at Tokyo University, and his suggestive and poetic style match with Takemitsu's compositional style - sensitive timbres and "a sea of harmony" which can sound like an extension of Debussy. Ooe's sympathy towards human unreasonableness is expressed with the beauty of dissonance. The Japanese concept of "Ma"- meaningful pause, negative sounds - rings as a question of human existence itself.

out of a blaze of light for clarinet and piano Swaying, trembling, wavering, shimmering, flickering, or blazing images of trees, water, shadows, fire, lights, and so on, inspire me as I start a new piece. These images trigger concrete sonic images and let my music breathe. They also compel me to gaze deeply into our existence and listen to our inner voices.

In actual pieces, such materials as repeated notes, trills, and tremolos, that change their speeds constantly, are quite frequently used to realize the images mentioned above. The successions of the repeated notes, trills, and tremolos constitute lines. These lines--having their own internal speeds--superimpose one another, intertwine, and create the sensation of more complex and multi-layered time flow. For this reason, rather complex rhythms are meticulously notated in the score.

Sways and trembles are amplified by the extensive use of quarter-tones in many of my pieces. (In *out of a blaze of light*, the clarinet part is filled with quarter-tones.) Because of the fingering and embouchure difficulties as well as the spectral complexity, a certain fragility (which constitutes the beauty of my music) inevitably remains--no matter how superb the performers are--when playing quarter-tones as heard in this piece. Along with the complexity of the intertwining swaying lines, the extensive use of quarter-tones contributes to the dark, shadowy, and delicately distorted texture of my work. *Out of a blaze of light*, written in 2007, was commissioned by and is dedicated to E. Michael Richards and Kazuko Tanosaki.
-HI

SATURDAY:

9:30am: coffee and pastries will be available in the Recital Hall Lobby

Talks and Lecture/Recitals: "Where are we going; what have we done?"

10am: Jonathan Kolm: "EARTH AFTER: Climate Change, Peak Oil and Music Composition"

A lecture on the interaction of climate change and other environmental issues with music composition, including a survey of environmentally inspired compositions in the last thirty years as well as a presentation of "Terra Secundum," for flute, violin, cello, piano and percussion.

10:45am: George Brunner: "Lady M: Revitalizing Electroacoustic Performance Practices"

11:30am: Mauricio Salguero: "electro-acústico: new music for clarinet, fixed media, and video"

Lisa Cella, flute, guest artist

<i>Rushing Toward the Singularity</i> for Amplified Bb Clarinet and Pre-recorded Sounds (2010)	Andrew Cole b. 1980
<i>With my Eyes Shut</i> for Clarinet and Fixed Media (2010)	Jason Bolte b. 1976
<i>Ten to the Power of Negative 33</i> for clarinet and electronics (2008-2010)	Christopher Biggs b. 1979
<i>Looking-Glass Changes</i> for Clarinet and Stereo Playback	Sarah Horick b. 1984
<i>Refractions I</i> for Clarinet and Fixed Media (2008)	Jorge Sosa b. 1976
<i>Bapu</i> for Flute, Clarinet and Electronics (2008)	Asha Srinivasan b. 1980

Program Notes

Rushing Toward the Singularity was inspired by cyberpunk and the idea of life after the technical singularity, a point at which technological acceleration creates a paradigm shift in our existence, resulting in artificial intelligence, human augmentation, a virtual human existence, etc. The sound and images of this piece are gritty, distorted, and mechanical, much like the cyberpunk aesthetic. Movement I, "The Luminous Flesh of Giants," explores the grandiose monuments of a technologically advanced society, creating on a

Full Schedule and Program

scale never before imagined. In contrast, Movement II, "Idoru, Love and the Turing Machine," focuses on the interplay of the humans and machines where the clarinet and electronics flow to and from one another. In Movement III, "Rushing Toward the Singularity," the mechanical and fast-paced future becomes the dominant theme and the clarinet and electronics mirror and augment each other while preserving their separate roles. Finally, Movement IV, "The Spiritual Machines" once again explores the interchange of man and machine; this time the clarinet and electronics are much more unified. The titles are taken from the writings of Charles Stross, William Gibson, and Ray Kurzweil.

With my Eyes Shut is the second piece in a series of works that explore my daughter's (Lila's) toys. *With my Eyes Shut* was written for clarinetist Mauricio Salguero.

I wrote *Ten to the Power of Negative 33* in 2008 for clarinetist Mauricio Salguero in response to a commission from the Missouri Music Teacher's Association and the Music Teacher's National Association. Mauricio Salguero premiered the piece at Washington University at the Missouri Music Teacher's Association Annual Conference in November 2008.

The piece abstractly incorporates notions of symmetry outlined by Neon M. Lederman and Christopher T. Hill in their book "Symmetry and the beautiful universe." I am more concerned with the perception of symmetrical relationships than the precise application of mathematical symmetry. Symmetrical relationships are loosely applied to register, proportion, dynamics, the balance of contrasting materials, panning, and the relationships between the instrument and the electronics. Despite these considerations, the composition of the piece was free in terms of materials and overall form. In 2010 I added a video at Mauricio's request. The video explores similar concepts of symmetry and consists of pictures of plants.

Looking-Glass Changes, for clarinet and stereo playback, was written for clarinetist Jeffrey Brooks. The stereo playback is composed entirely of samples generated by the clarinet ranging from key clicks to other nonpitched sounds to pitched material.

Refraction I "Refractions" is a collection of pieces for solo instruments and fixed electronic media written in 2008 and submitted as my dissertation to the University of Missouri at Kansas City. In "Refractions", I chose to integrate two musical eras and practices separated by hundreds of years: medieval chant and contemporary electroacoustic music. All the "Refractions" use compositional techniques from the Middle Ages and the Renaissance, specifically the borrowing of a chant melody. In "Refraction I" I use the medieval antiphon and psalm Vota Mea Domino Reddam. The chant is presented in its original, paraphrased and transformed versions, working parallel to the morphological transformations in the electronic media

I was attracted to this chant melody because of its simplicity and beauty. The lyric quality of the first movement and the beauty of the chant setting are contrasted by the virtuosity and the use of noise in the second and third movements. By incorporating elements from diverse musical cultures and time periods, "Refraction I" creates a unique and personal sound world, which aims to the musical future by being rooted in the distant musical past. For more information on my music please visit: www.jorgesosa.com

Bapu, an homage to Mahatma Gandhi, is based on one of his favorite devotional songs. This song is so iconic of Gandhi that hearing it immediately conjures up his image in any Indian's mind. As with most Indian music, the basic song is a guideline for many possible renditions; I've used the version I remember learning as a child. The structure uses the Indian concept of continuing melodic variations. The song's original text praises Lord Raam, but Gandhi's version inserts Allaah into a Hindu song and thus proclaims universality of religion. His version translates as "Lord Raam, Chief of the house of Raghu, Seetha and Raam, the uplifters of those who have fallen, Ishwar and Allaah is your name, Bless everyone with wisdom, Lord."

In the finale of this piece, Gandhi's song is juxtaposed with another iconic Indian song, Vande Maataram, which evokes strong patriotic emotions in Indians, and certainly in myself. Both songs affect me deeply, as an Indian-American and as a person. While I have conflicted feelings on being a non-resident Indian, I consider America my home. These songs express the universality of culture and humanity and engender in me "patriotism" for the entire world.

12:30: Lunch Discussion (The Commons)

1:30pm: *UMBC Young Composers Day: readings with members of the VERGE ensemble (in Fine Arts 508)*

3:30pm: a light snack will be available in the Recital Hall Lobby

4pm: Pictures on Silence

Noah Getz, saxophone and Jacqueline Pollauf, harp

the woman with Renoir's umbrella (2009)

accompanied by *In Dreams*, a silent film by Laurence Gingold

John Belkot

b. 1981

1:1 (2011)

premiere

Eric Slegowski

b. 1977

Empty Every Night (2009)

David Smooke

b. 1969

Tanox (2010)

I. Meeting

II. Instructions

III. A Southpaw

IV. The Game

V. Thought follows Thought

VI. Clutch for Crutch

VII. Reprisal

VIII. End Game

Mark Oliveira

b. 1983

Plunge (2010)

Stephen Gorbos

b.1978

Silk and Steel (2010)

Anna Rubin

b. 1946

Program Notes

the woman with Renoir's umbrella was written especially for Pictures on Silence in August of 2009 and, since its premiere, has been championed by the duo with performances throughout the region. The piece was originally conceived to place the listener within a sound world that would allow for the freedom to create one's own narrative. Musically, there are extremely simple motifs spaced between large spaces of silence. Silence used in this way moves beyond the normal functions of rests and, hopefully, begins to energize the space, allowing the listener to perceive this space as kinetic preparation for, or decay from, sound. By the time phrases and motifs develop and return, the listener should be able to recognize them as familiar characters or emotions, therefore, creating an environment for the listener's mind to create their own program. It was my intent to write a "soundtrack" to serve as a canvas for everyone's daydream. In the fall of 2010, New York filmmaker Laurence Gingold was commissioned to score his own visual narrative, having a recording of this piece as his only directive. Gingold's film is his own daydream in a rare moment of honest, singular perspective.

1:1 was written in 2011 at the request of *Pictures on Silence*, a noted harp and saxophone duo from the Washington DC area. In this piece the composer explores the sonorous capabilities of this unusual duo. The compositional focus is on timbre, with special attention paid to the capacity of both instruments to produce pitched and non-pitched sounds. In order to equalize the significance between the pitched and non-pitched sounds, an overall soft dynamic level is used throughout the majority of the piece. Structurally, the intent was to create a sense of equality between the harp and saxophone by organizing the work in a way that each instrument maintains its autonomy. This was accomplished by creating a series of processes that are

mapped inversely on to each instrument. Some examples of these processes include the overall motion of non-pitched to pitched sounds, ordering of attack density patterns, and the expansion and contraction of texture, just to name a few. These elements are used to create a counterpoint of timbres and textures between the instruments, reinforcing their independence through intrusive entrances. In this way, a cohesive structure is established on the larger-scale while focusing on the individuality of each instrument on the local-level.

Empty Every Night, While sitting at the piano in my studio at the Virginia Center for the Creative Arts, my view was mainly of an old silo bedecked with various pails. One of these pails was metal painted bright red with the phrase EMPTY EVERY NIGHT stenciled in yellow. I was left to wonder if this epitaph was meant as a directive or a description. As I began composing this piece, I realized that the music kept tending towards the characteristics of a Nocturne: with a simple melody that is gradually ornamented, mainly in triple meter and with a subsumed passion.

This piece was commissioned by Pictures on Silence, Noah Getz, saxophone and Jacqueline Pollauf, harp and is dedicated to them with great admiration.

Tanox is a new work for an unlikely multimedia ensemble, alto saxophone, harp and fixed media with stereo output. Functioning as a cycle of eight short movements that follows a narrative that is based on a true story. Solo, polyphonic and homophonic instrumental textures weave in and around the set electronic accompaniment. The spoken text, derived from a nostalgic interview from the storyteller and protagonist, is central to the development of each fixed-media segment. Manipulated and live harp and saxophone ornamentation contributes to the many textures and aesthetics of the work. Granular synthesis, phase-vocoding and other algorithmic processes contribute to the textures that produce the sometimes meandering, potentially ambient and frequently rhythmically charged attacks that constitute the form of the work.

In homage to the many great stories to come from the generations above, this work tells the story of my (Mark Oliveiro's) grandfather's near-death-experience during the Japanese occupation of Singapore (WWII). An organized physical confrontation that spirals out of control, *Tanox* retells the story of a 15 year-old boy's sparring encounter with a Japanese military officer. Conceptually, the two instruments speak as the two opposing yet central characters: Vivien (Tano), the boxer and the challenging Japanese Solider. Each miniature progresses through the various blocks of the story, following the pride and fall of a confident, young professional boxer. Listen intently to the text and sound world of the fixed media and instruments, as you are transported to a volatile time and place in history.

Plunge, commissioned by the harp and saxophone duo Pictures on Silence, uses field recordings I made while traveling in Europe during the summer of 2010. Most are from the harbor in Southampton, UK (the point of embarkation for both the Mayflower and the Titanic): boats and docks creaking in the waves, and the occasional plane passing overhead. Giving in to my long-time fascination with British accents, I also used bits of several conversations I recorded around Southampton and London. The conversations bubble up from the harbor, giving a verbal counterpoint to the long, plaintive melodic lines in the sax and harp. Overall, *Plunge* is a meditation on these human-made maritime sounds. As the piece progresses, the sounds become more mechanical and slightly menacing, perhaps reflecting on the underwater horizons we've recently been exploring and assailing.

Silk and Steel was commissioned by Jacqueline Pollauf and Noah Getz and premiered in 2010. The wonderful contrast of harp and saxophone were both inspiring and challenging to work with. I was definitely under the influence of the late 19th and early 20th century French composers in both the case of the harp and sax. I employ various invented scales around roving tone centers. The saxophone often has a soaring melismatic melody with a harp 'embroidered' accompaniment. Near the end the texture becomes very simple with a slow meandering melody which the harp and sax intone together until the opening flourish returns to round out the piece.

7:30pm: Pre-concert conversations with composers (Fine Arts room 215)

Alexandra Gardner, Tom DeLio

8:30pm: VERGE ensemble concert *Reception in the lobby following performance*

Audrey Andrist, piano; Steve Antosca, computer; Lina Bahn, violin; Barry Dove, percussion;
Laurie Hudicek, piano; Gita Ladd, cello; Rob Patterson, clarinet; Nancy Snider, cello;
James Stern, violin and viola; David Whiteside, flute

Dreaming Fire, Tasting Rain (1999) Anna Rubin
flute, clarinet, piano, violin, viola, cello

On The Whiteness of the Whale (2009) Stephen Gorbos
bass clarinet

transients/resonances (2006) Tom DeLio
flute, clarinet, piano, violin, cello, percussion

gathering light (2011) Ben Broening
solo violin & computer

Intermission

Caténaires (2006) Elliott Carter
solo piano

The Way of Ideas (2007) Alexandra Gardner
flute, clarinet, violin, cello

video ix (2011) Frederick Weck
piano and video

EXIT (2011) Steve Antosca
piano, violin, viola, cello, with computer

Dreaming Fire, Tasting Rain scored for flute, clarinet, violin, viola, cello and piano, was written for the Nash Ensemble of London and premiered in 1996. Complex heterophonic textures which deploy all the instruments give way to sparer couplings and trios. Eventually marcato rhythms and driving motoric accompaniments dominate, only to return to vestiges of the opening material and a simpler, chorale-like ending. Some sonorities I particularly favor are the lower register of the piccolo with its folk-flute character, quick-silver gestures in the winds and rapid scalar passages in the piano. The title derives from a dream of clashing sensations which suggested the main textures of the piece.

On the Whiteness of the Whale, recently revised for today's performance, was initially composed during the summer of 2006 for bass clarinet virtuoso Amy Advocat. Many of the sounds encountered in this piece are products of Amy's unique approach to the instrument, from the diaphanous drones that frame the piece to the guttural howling encountered in the middle. By chance, both Amy and I were reading *Moby Dick* when we first met. The title is a direct reference to chapter 42 in Melville's famous novel:

Aside from those more obvious considerations touching Moby Dick, which could not but occasionally awaken in any man's soul some alarm, there was another thought, or rather vague, nameless horror concerning him, which at times by its intensity completely overpowered all the rest; and yet so mystical and well nigh ineffable was it, that I almost despair of putting it in a comprehensible form

Full Schedule and Program

transients / resonances for chamber ensemble (2006). In 2003, at the request of percussionist Tracy Wiggins, I created a short solo for vibraphone entitled *Transparent Wave VI*. Later I expanded that solo into a larger work for percussion entitled *transients / waves*. Here the original vibraphone solo is repeated almost verbatim while other percussion instruments are added to it, bathing it in a new sonic context. In a sense, *transients / waves* is a mini-concerto for solo vibraphone and percussion. I repeated this process several times and expanded the original vibraphone solo into a series of works, each building upon its predecessor:

transients / waves, percussion solo

transients / images, percussion and piano

transients / resonances, chamber ensemble

transients / interferences, chamber ensemble

transients / refractions, orchestra

The titles refer to basic aspects of sound that are central to all music: attack transients, sound waves, and resonance.

My approach to composition, to which I came quite subconsciously, involves reducing the music's surface to a series of disjunct sound events pushed apart by large quantities of silence; sound events pushed into isolation. Typically, my compositions are constructed from discrete segments of music which, though they coexist as a group, never become fixed with respect to one another through hierarchical relationships. I always try to avoid constructing transitions linking individual events, avoiding anything that might convey a sense of continuity and connection. Only the direct perception of the moment seems important to me. Thus, I find myself less and less interested in creating states of either order or disorder, but rather only in reconstructing the gray area that separates them.

gathering light for violin and electronics grew out of a piece I wrote in 2008 for the Estonian sextet Ensemble U:. That piece, *changing light*, was one of several I have written in the past few years that imperfectly reflect my experience of being in Estonia: *Dark Wood* for cello evokes the feeling of being in the Estonian forests, *Trembling Air* for flute evokes the quality of energy of the air there filled as it is with the sound of birds, of trees, of water, and *changing light* tries to capture my experience of the magical and changeable quality of Estonian light. *changing light* ends with an extended violin solo, the material and sound world of which seemed to demand further exploration. I revisit my exploration of the liminal light of the Estonian pre-dawn and the material of that violin solo in *gathering light*.

The Way of Ideas was commissioned by The Seattle Chamber Players for their 2008 Icebreaker IV Festival, curated by Alex Ross. The title is inspired by a quote from Philip Pullman's book, *The Golden Compass*: "The idea hovered and shimmered delicately, like a soap bubble, and she dared not even look at it directly in case it burst. But she was familiar with the way of ideas, and she let it shimmer, looking away, thinking about something else..."

video ix consists of audio composed of musical samples performed by Jenny Lina and samples created from inside the piano. The video component is composed of abstract images manipulated in Final Cut Pro.

For *EXIT*, the ensemble's intensity is compressed into the first two minutes, culminating in a moment of explosive sonic texture where all instruments merge and blend sonic qualities to momentarily form a single indistinguishable resonance, then fade gradually into a new sound entity. This premature ending creates the structural composition problem of needing to take several minutes to compellingly and imaginatively exit out of the piece. This is a pivotal moment where a transformational effect takes place, a fulcrum for shifting notation, timbre, sonic texture, spatialization of sound and the transformative effect of the introduction of computer audio. The music and performance after this point is a contrast to the opening idea. The opening is fast, strict, the ensemble plays together tightly, and lands together at specific points. After ms. 60, the piece is fluid, with freedom and non-determinacy and a dramatically different sonic quality, provided by the real-time processing and spatialization of the viola and the audio sound files.

The appearance of the solo viola with real-time computer processing represents the *Trickster* character. In mythology, the *Trickster* is a spirit who disobeys normal rules and conventional behavior, with the power to make objects, and apparently sounds, materialize out of thin air. He is a transformer. In *EXIT*, the mythology of the *Trickster* is realized through the use of technology and sonic transformations. The

Trickster's emergence releases the other ensemble members into a free-flowing performance style, where they occupy the sonic background, characterized by extended techniques and non-determinant notation.

For me this immediately leapt off the page as a refreshingly clear description of how thoughts become reality. The ideas we do not become overly attached to, or grasp at, are the ones that manifest in the world. I am fascinated by the notion that wishes, ideas and questions must be held lightly, that they cannot be forced in order for us to discover their answers. In this composition I wanted to fold this concept into a musical landscape that evokes the everyday machinations of the human mind - an environment in which chattering thoughts suddenly fly away or are pulled slowly apart, return again, and change and develop into new forms which travel along different pathways. Musical textures expand and contract, and the focus twists and turns to reveal threads of intertwined rhythms and gestures that encompass a continually transforming organism.

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

Irfon-Kim Ahmad has been recording under the various names since 1991, and releasing electronic music under the name Ramp for free (under Creative Commons licenses) via the web since 2003, and via the Ramp website since 2006. He is a firm believer in the gift economy, and contributing to the online process of currency-free idea exchange.

The compositions of Canadian-American composer Karim Al-Zand (b.1970) are wide-ranging, from settings of classical Arabic poetry to scores for dance and pieces for young audiences. His works explore connections between music and other arts, and draw inspiration from diverse sources such as 19th century graphic art, fables of the world, folksong and jazz. He is currently on the faculty of the Shepherd School of Music (Rice University) and is a founding member of Musiqa, Houston's premiere contemporary music group.

Canadian pianist Audrey Andrist studied with William Moore, a former student of famed musicians Cécile Genhart and Rosinna Lhévinne. She studied at the Juilliard School with Herbert Stessin, winning the Mozart International, San Antonio International, and Juilliard Concerto Competitions. A member of the Stern/Andrist Duo with her husband, violinist James Stern, and Strata, a trio with Stern and clarinetist Nathan Williams. Ms. Andrist can be heard on the just-released solo Schumann CD for Centaur Records. She teaches at UMBC and the Washington Conservatory.

Composer Steve Antosca integrates instruments with computers for real-time and pre-recorded audio processing and spatialization. Awards include Library of Congress McKim, Harvard Fromm, Meet the Composer, NEA, Argosy Foundation, 36th Bourges International Competitions. In 2011 he premiered *echoic landscape* and *in every way I remember you* at the National Gallery of Art West Building Rotunda for their 70th Anniversary. Antosca is Artistic Director of the National Gallery of Art *new music ensemble* and VERGE ensemble.

Lina Bahn, violin Highly acclaimed violinist, Lina Bahn, was a member of the Corigliano Quartet, which performed in such venues as Alice Tully Hall, Merkin Hall, Ravinia, and Carnegie Hall. She's appeared as soloist with the Chicago Chamber Orchestra and The Chicago Symphony Orchestra. In 2010, she toured with the Takacs Quartet, performing at Carnegie Hall, Southbank Centre, Concertgebouw, Mariinsky Theater, among others. Dr. Bahn is the Executive Director of VERGE ensemble, and is on the faculty at the University of Colorado.

Michael Baker is currently studying Electroacoustics at Concordia University.

Greg Bartholomew's music is frequently performed throughout the United States and in Europe, Canada and Australia, and is available on CDs recorded by the Czech Philharmonic, the Kiev Philharmonic, Connecticut Choral Artists (CONCORA), the Ars Brunensis Chorus and the Langroise Trio. His music is published by Art of Sound Music, Ars Nova Press, Orpheus Music, and Burke & Bagley.

Ross Bauer's compositions "consistently reveal clarity of form coupled with expressive elegance and a distinct musical trajectory that rewards the listener with its internal logic and compelling conclusions"(Academy Award citation). His music has been performed and recorded by the Radio Orchestras of Hilversum and Slovakia, the Alexander and Arianna Quartets, Speculum Musicae, the New York New Music Ensemble, Sequitur, the San Francisco Contemporary Music Players, sopranos Susan Narucki and Christine Schadeberg, violinist Curt Macomber, Paul Hillier, and others. His work is published by C.F. Peters, New York, and recorded on the GM, Centaur, and New World labels.

Eve Beglarian, composer and performer, is, according to the Los Angeles Times, a humane, idealistic rebel and a musical sensualist. She recently completed a journey down the Mississippi River by kayak and bicycle. For more information, please visit www.evbvd.com.

John Belkot is a composer of concert and stage music and is active throughout Northeast from Virginia to Boston. His primary teachers include Michael Hersch, Altin Volaj, and Patrick Long. John is a recipient of the *Randolph S. Rothschild Scholarship* and the *Eugene Scheffres and Richard E. Hartt Scholarship* and is currently pursuing his Master's degree in music composition from the Peabody Conservatory. For more information about John's music and upcoming performances please visit his website: www.johnbelkot.com

Christopher Biggs is a composer and multimedia artist residing in Kalamazoo, MI. Chris' music has been presented across the United States and Europe, as well as in Latin America and Asia. Chris received the 2008 Missouri Music Teachers Association composer of the year, the 2009 SEMAUS/ASCAP first place award, and the 2011 Truman State/Macro Composers Competition award and commission. Chris is an Assistant Professor of Digital Composition at Western Michigan University.

Daniel Biro is a French/Hungarian/Croatian/South African composer/filmmaker. He studied jazz in Monaco but has been in the UK since 1985. He founded the experimental label Sargasso on which he's released several CDs. Main activities include experimentation with the Fender Rhodes electric piano, sound-designer, producer, collaborations on inter-disciplinary projects, improvisation, generative compositional projects.

Daniel Blinkhorn is an Australian composer and digital media artist currently residing in Sydney. His works are increasingly performed, exhibited, presented and broadcast internationally at festivals, concert halls, conferences, galleries and other loci, where he has also received numerous citations at prestigious international composition competitions. He has undertaken studies at a number of universities including COFA - University of New South Wales and FCA - University of Wollongong - where he received his Doctoral Degree in Composition. www.bookofsand.com.au

Jason Bolte (b. 1976, Ferdinand, IN) is an Assistant Professor of Music at Montana State University where he teaches courses in composition and music technology. Jason is a member of the organizational board of the Electronic Music Midwest Festival, and a founding board member and past President of the Kansas City Electronic Music and Arts Alliance. Jason's music is available on the Vox Novus and Miso Records labels.

Nathan Bowen is currently an Assistant Professor at Moorpark College in California, serving as director of music theory and music technology. He is also completing a Ph.D. in Music Composition at the CUNY Graduate Center as a Chancellor's Fellow, having studied with Amnon Wolman and Tania Léon. Nathan has written music for a variety of genres, including film, theater, dance, commercial, and chamber music. His current interests are networked music, and mobile phones.

Active as a composer of acoustic and electroacoustic music, Benjamin Broening has written pieces for ensembles such as Zeitgeist eighth blackbird, Charlotte Symphony, the Choral Arts Society of Philadelphia, Ensemble U: (Estonia), Duo Runedako, and the Connecticut Choral Society, among many others. His music has been recorded on the Innova, Centaur, everglade, Equilibrium, MIT Press and SEAMUS record labels. Broening is founder and artistic director of Third Practice, an annual festival of electroacoustic music at the University of Richmond, where he is Associate Professor of Music. He holds degrees from the University of Michigan, Cambridge University, Yale University and Wesleyan University.

George Brunner Composer/director - EM-NY and International Electroacoustic Music Festival at Brooklyn College. Brunner received acclaim for recent productions, merging electroacoustic music with classical/contemporary theater including *The Tempest Project*, *Electroacoustic Burlesque*, and *Scream*. Brunner's 2009 residency with IMEB (France) he wrote *Lady Macbeth*, *Descent Into Madness*. 2010/11 Performances include "3 Japanese Songs", *Composers Voice Series* (NYC), "The Pageant" RTB's *Opera Shorts* (Carnegie Hall), "The Seven Sisters", *EMM Festival*. Compositions available on Chrysopée Electronique 25, and MSR Classics.

Elliott Carter was born in New York City on December 11, 1908, and began studies in music while at the Horace Mann School. As a protégé of the great American composer Charles Ives, he was exposed to a new sonic landscape that included Stravinsky, Schönberg, and Varese, as well as Ives' own music. Carter attended Harvard from 1926 to 1932 where he studied with Walter Piston. Carter followed that period of study in Paris where he honed his technique under the tutelage of the legendary French pedagogue Nadia Boulanger, studying privately from 1932 to 1935. Elliott Carter will turn 103 this coming December.

As a champion of contemporary music, Dr. Lisa Cella has performed throughout the United States and abroad. She is Artistic Director of San Diego New Music, a founding member of its resident ensemble NOISE, co-director of soundON: A Festival of Modern Music, and a faculty member of the Soundscape Composition and Performance Exchange (Maccagno, Italy). She is an Associate Professor of Music at UMBC and a founding member of its faculty contemporary music ensemble, Ruckus.

Mark Cetilia is a sound/media artist working at the nexus of analogue and digital technologies. Exploring the possibilities of generative systems in art, design, and sound creation, Cetilia's work is an exercise in carefully controlled chaos. Over the past decade, he has worked to develop idiomatic performance systems utilizing custom hardware and software, manifesting in a rich tapestry of sound and image. He is currently pursuing his Ph.D in computer music and multimedia at Brown University.

Pablo Coble from Madrid, is an economist, jazz guitarist and sound artist specializing in experimental electronic music. He focuses on electroacoustic composition of sound pieces for installation, video creations, and theater. He is currently studying electro-technical subjects with Professor Alberto Bernal in "Aula de Musicas" of Madrid. Recently, his piece "Empty Land" was part of the "Opticks, a live performance radio transmission between the earth and the moon," held in in Amsterdam in 2010.

Andrew Seager Cole is a composer and media artist. His works have been performed at numerous festivals, including ICMC and SEAMUS. Awards include Robert Hall Lewis, Otto Ortman, 2008 NACUSA Young Composer's Competition, and the 2006 Prix d'Ete awards. Andrew has degrees from Goucher, Peabody, and is a Chancellor's Doctoral Fellow at UM, Kansas City. He has taught at Loyola, JHU, UMKC, and was the digital audio specialist at the JHU Digital Media Center.

Borja Costa is a Spanish composer born in 1980. He has worked in more than 80 tv, radio, theatrical or concert productions. Being interested in multidisciplinary languages, he has realized improved performances on the reading of poets as Allen Ginsberg, and also working on interactive sound installations. Among his recent productions, there are some very acclaimed works as the soundtrack orchestration of the film Camino, by Javier Fesser (7 Awards from the Spanish Academy 2009), or the one for Postcards of Madrid for the XXI century (Prize for the Best Documental 2010 by the Science and Arts Spanish Academy of TV).

Marvin Coto is a composer, engineer and mathematician. He works as a professor and researcher at the University of Costa Rica.

José María D'Angelo is a composer, and performer of flute and other South American instruments. His original musical piece *Alaxpachankari* for ancestral South American instruments was performed in the Australasian Computer Music Conference and Word Music Day 2007 Hong Kong. His work was selected for the Rostrum Composer (Swiss), and broadcast Canada, Australia, Poland, France, and Argentina. He received the National Electroacoustic Music Rostrum prize TRIME 2005.

Thomas DeLio is a composer and theorist, internationally renowned in both fields. His compositions are recorded on Wergo (Germany), 3D Classics (France), Neuma, Centaur, Capstone, *ERMMedia* and Spectrum and published in the US by Sonic Art Editions and Silent Editions, and in Italy by Semar Editore. A book about his work, entitled *Essays on the Music And Theoretical Writings of Thomas DeLio* was published by The Edwin Mellen Press (2008). It contains essays by leading composers and scholars from Europe and the United States. A companion volume entitled *Thomas DeLio: Collected Essays Vol. I (1980-2000)* will be published by the Mellen Press in 2012.

Pierre Desmarais is a composer with a Masters degree. He is currently composing music for a variety a short-films. He is also a multi-instrumentalist (piano, keyboards, bass, accordion and percussion) for local Montreal acts Anique Granger, Psychocaravane and Atrial.

Barry Dove, a native Baltimorean, is acclaimed as one of today's outstanding percussionists. *The Washington Post's* cited Dove's "...superhuman dexterity [which] made his marimba seem to play itself...Barry Dove [is] a marvelous player...Barry Dove played with assurance and amazing agility...Exceptionally virtuosic marimba playing." He received his Bachelor's degree in Music Education, his Performer's Certificate, and his Master's degree from the Peabody Conservatory where he was First Prize Winner in the Yale Gordon Concerto Competition in 1987.

Linda Dusman's compositions and sonic art explore the richness of contemporary life, from the personal to the political. Her music has been awarded by the International Alliance for Women in Music, the State of Maryland, and the Mid-Atlantic Arts Foundation, among others. Published by I Resound Press, her works are recorded on the NEUMA, Capstone, and New Albany labels. Recent works include *Eclipse* for orchestra and *Sussurus* for solo piano.

Michael Finnissy was born in London in 1946. He studied at the Royal College of Music with Bernard Stevens and Humphrey Searle. His work merges together very diverse musical materials, weaving them together in a way that is similar to 'jazzing'. He was President of the ISCM from 1990 until 1996, he currently holds a professorship at the University of Southampton.

The music of Wesley Fuller is recorded on Neuma, 3D Classics, Capstone, Redwood, and Spectrum labels. Among awards and grants he has received are those from Berkshire Music Center at Tanglewood, National Endowment For The Arts, Camargo Foundation at Cassis, and Clark University at Luxembourg. He is Jeppson Professor of Music (Emeritus) at Clark University. Performed internationally, his music is published by Edition Modern, Silent Editions, and ZedPress.

Composer Alexandra Gardner compositions have been featured at festivals worldwide, including the Aspen Music Festival, Warsaw Autumn Festival, Centro de Cultura Contemporania de Barcelona, The Corcoran Gallery of Art, Look and Listen Festival, Conservatory of Amsterdam, Beijing Modern Festival, The Library of Congress and The Kennedy Center. Her music has been commissioned by ensembles and musicians such as Percussions de Barcelona, ACME, SOLI Chamber Ensemble, cellist Joshua Roman, saxophonist Brian Sacawa, NOW Ensemble, ETHEL, pianist Jenny Lin, Ne(x)tworks and The Seattle Chamber Players.

Among Gardner's awards are Meet the Composer, ASCAP, American Music Center, American Composers Forum, Mid-America Arts Alliance, Maryland State Arts Council, Vassar College, Netherland-America Foundation, Open Meadows Foundation, Prix Ton Bruynel and Smithsonian Institution. She has been a composer-in-residence at the Atlantic Center for the Arts, Harvestworks Digital Media Arts Center, Liz Lerman Dance Exchange and The MacDowell Colony. From 2002-2004 she was a Visiting Composer at the IUA/Phonos Foundation in Barcelona, Spain. In 2006 Innova Recordings released Gardner's CD *Luminoso*. She was a 2008 recipient of a DC Commission for the Arts and Humanities Individual Artist Fellowship.

Alexandra attended the Peabody Institute (M.M.) and Vassar College (B.A.). Gardner is Associate Editor of NewMusicBox.org and Technical Producer of Counterstreamradio.org. She currently resides in Baltimore, MD.

Samuel Garrett (b. 1988 in Baltimore, MD) is an American composer and guitarist based in New York City. Active in the world of avant-garde rock, free improvisation, contemporary composition, and film scoring, this eclecticism defines his work. His music is characterized by a focus on the aesthetic relationship between rhythmic complexity and simplicity, dynamic melodic and harmonic stasis, and timbral manipulation. Garrett studied with Linda Dusman and Stuart Saunders Smith at University of Maryland, Baltimore County, where he is completing his undergraduate studies.

Ge Gan-ru, born in 1954, is China's first avant-garde composer. He is often regarded as one of the most original composers of his generation. He studied both violin and composition at the Shanghai Conservatory of Music and obtained a doctoral degree in composition at Columbia University, NYC. Ge's music has been released by Naxos, BIS Records, Telarc, Albany Records, New Albion Records and Mode Records. His orchestral album "Chinese Rhapsody," chamber music disc "Lost Style" and string quartet CD "Fall of Baghdad" have received critical acclaims worldwide. "Fall of Baghdad" was selected as one the best CDs in 2009 by The New York Times. A CD of his flute concerto "Fairy Lady Meng Jiang" (2008) and orchestral suite "Lovers Besiege" (2009) will be released by BIS Records in 2011. Ge was chosen as one of the fifteen "most inspiring people" in today's classical music world by the "Listen" magazine in 2010.

Born in Malaysia, Chinese pianist, composer, and improviser Yen-Lin Goh is currently a third-year doctoral student in Contemporary Music at Bowling Green State University, Ohio, studying piano with Dr. Robert Satterlee and composition with Dr. Marilyn Shrude. She also holds degrees in both Piano Performance and Communication Arts/Radio-TV-Film from the University of Wisconsin-Madison and Oklahoma City University. She has presented her papers in music and film conferences including the Music and the Moving Image Conference.

Douglas Geers is a composer who works extensively with technology in composition, performance, and multimedia collaborations. His works include an opera, *Calling* (2008); *Sweep*, written for the Princeton University Laptop Orchestra (2008); and a violin concerto, *Laugh Perfumes* (2006). Geers studied composition and computer music at Columbia University with Tristan Murail, Fred Lerdahl, Brad Garton, and Jonathan D. Kramer. He teaches at the City University of New York, where he is an Associate Professor of Music Composition and Director of the Center for Computer Music at the Brooklyn College Conservatory.

Wolfgang Gil is currently focused on the creation of software instruments for the generation and spatialization of sound. The artist is especially interested in microsound techniques for sound generation. Formerly trained as a system engineer in Caracas, Venezuela, Wolfgang Gil is currently pursuing an MFA in the Performance and Interactive Media Arts Program at Brooklyn College.

Ana Gnjatovic (Belgrade, 1984), composer, performer, art manager, interested in exploring the possibilities of visual and didactic in music. She is performing contemporary music as a vocalist, improviser, typographer and sound artist. Graduated from the composition department at Faculty of Music in Belgrade, she is currently attending PhD studies at the same department.

Tom Goldstein, percussionist, has composed several percussion works, theater pieces, a violin solo, and numerous songs. He has published several articles in journals and books. He gets his haircut every fifth Friday at 9:45 AM. He is a fan of *The Honeyymooners* and Bob Dylan. He needs his coffee. He likes hiking and barbecuing. He swims and also enjoys tennis. He is married and has three children and two cats, Mikey and Louie.

Stephen Gorbos composes concert music for a range of ensembles and soloists, as well as music for film, theatre, and dance. His music, described by the *Washington Post* as “lyrical...warm and richly drawn,” navigates a wide palette of genres and influences, creating a unique synthesis between styles as diverse as American rhythm & blues, western classical music, and Javanese gamelan. Originally from Bethlehem, Pennsylvania, Stephen currently lives and works in Washington, DC.

Citing his most important influences as the Bach Cantatas, Stravinsky (whom he met in Santa Fe in 1963) and jazz, John Harbison's music is distinguished by its exceptional invention and deeply expressive range. He has written for every conceivable type of concert genre, ranging from the grand opera to the most intimate; pieces that embrace jazz along with the classical forms. His prolific, personal and greatly admired music written for the voice encompasses a catalogue of over 70 works including opera, choral, voice with orchestra and chamber/solo works.

Bjarni Gunnarsson is an Icelandic composer born in 1980 in Reykjavik. As a member of the electronic music duo EinÁ³ma, he has released numerous records on labels like Vertical Form, Thule, Uni:form, Spezial Material, Trachanik and lmalc. Bjarni has performed his music in Germany, England, France, Belgium, Denmark, Holland, Greece, Ireland and Iceland. Bjarni studied with Gerard Pape, Trevor Wishart, Agostino Di Scipio at CCMIX in Paris and is currently completing a masters degree at the Sonology in Den Haag.

David Hindmarch was born in 1966. He is totally blind and taught himself the rudiments of acousmatic music, after which he undertook a PhD at Birmingham University under Professor Jonty Harrison. David has been a freelance teacher and has composed music for dance as well as audio magazines. He has also played in restaurants and hotels. He has had his acousmatic music presented in Canada, Europe and the U.K.

Sarah Horick, a native of Charleston, SC, holds an M.M. in composition and an M.A. in theory from Florida State University. Ms. Horick's works have been performed in the U.S., Canada, and Europe on the programs of festivals such as the Asolo Song Festival (Italy), the Schlern International Music Festival (Italy), Electronic Music Midwest 2009, SCI Student National Conference 2010, and the Festi Fantini Trumpet Festival 2010, among others.

Laurie Hudicek

Pianist Laurie Hudicek has lectured on and performed new works for piano and prepared piano at venues such as the Kennedy Center, Smithsonian, National Gallery and the Corcoran Gallery. Her recording of George Crumb's *Makrosomos* volumes I and II, has been praised by *21st Century Music* as a “brilliant, commanding, and virtuosic new recording,” and by the composer as “superb” and “effectively and

sensitively interpreted.” Dr. Hudicek holds degrees from the University of Maryland and is on the faculty of the Levine School.

Hiroyuki Itoh - Born in Japan. Received PhD in music from the University of California, San Diego in 1994. Studied composition with Joji Yuasa, Shin-ichiro Ikebe, Brian Ferneyhough, and Roger Reynolds. Awards include first prize at the Nuove Sincronie International Composition Competition, a Stipendienpreis at the Darmstadt Ferienkurse, and the Akutagawa Composition Award for Orchestral Music (1998). Director of the “New Horizons Concert Series” in the Takefu International Composition Workshop since 2001, and a professor of composition at the Nihon University (Department of Music) in Tokyo since April 2010.

French horn player Kristin Jurkscheit brings a wide range of artistic expertise to the stage with her diverse experiences as a soloist, chamber music artist, and distinguished orchestral musician. Principal Horn of the Cabrillo Music Festival for the past 20 seasons, Ms. Jurkscheit recently premiered the horn concerto entitled “Xuan Zang,” which was commissioned especially for her by Taiwan-born composer Chiau. She has been the Third/Associate Principal Horn of the Colorado Symphony for eighteen years and is a regular substitute with the Baltimore Symphony Orchestra.

Panayiotis Kokoras boasts an impressive list of achievements. He began his musical studies at the age of 13 studying guitar, saxophone, theory, singing, piano and composition (Dip). In 1999 he moved to England where he concentrates solely in composition (MA, PhD). Since then his compositions have been selected by jury in more than 100 calls for music and programmed in over 400 concerts. He is currently president of Hellenic Electroacoustic Music Composers Association and teaches at the Aristotle University of Thessaloniki. His output ranges from acoustic works to mixed media and tape one distinguished with 40 prizes and distinctions at international composition competitions. www.panayiotiskokoras.com

The music of Jonathan Kolm has been heard around the country and abroad. His music has won prizes in many national competitions and he has been commissioned by a wide range of artists and ensembles. His music has been called “fluent in its diversity” (Mark Kanny) and “deeply moving” (Chamber Music Today). He serves as Assistant Professor of Music at Northern Virginia Community College in Alexandria, Virginia.

Joan La Barbara, composer, performer, sound artist, renowned for her unique vocabulary of experimental and extended vocal techniques, composes for multiple voices, chamber ensembles, music theater, orchestra, interactive technology, soundscores for dance, video and film . Awards: DAAD Artist-in-Residency in Berlin, NYSCA and Guggenheim Fellowships in Music Composition, 7 NEA grants, American Music Center’s 2008 Letter of Distinction. “73 Poems” was presented at The Whitney Museum’s American Century Part II: SoundWorks. Award-winning interactive media performance work “Messa di Voce” premiered at ars electronica 2003. La Barbara is currently composing an opera.

Superb cellist” and “...among Baltimore’s most popular musicians”, are but two of the accolades from the Baltimore Sun, regarding the performances of Gita Ladd. Ms. Ladd has been one of the most sought after cellists of the Baltimore-Washington, D.C. area for almost twenty years. For most of that time she performed as a titled member of the Baltimore Symphony Orchestra. Ms. Ladd is currently Principal Cello with Concert Artists of Baltimore, and Post Classical Ensemble of Washington D.C.

Richard Lainhart is an award-winning composer, filmmaker, and author - a digital artisan who works with sonic and visual data. Since childhood, he's been interested in natural processes such as waves, flames and clouds, in harmonics and harmony, and in creative interactions with machines, using them as compositional methods to present sounds and images that are as beautiful as he can make them. He has performed in public approximately 2500 times, and has been making music for 40 years.

Maria Lambros a former member of the Mendelssohn, Meliora, and Ridge String Quartets, and currently performs with La Fenice. She has received a Grammy nomination, the Naumburg Chamber Music Award, and Europe’s Diapason d’Or. She has performed with the Guarneri, Cleveland, Juilliard, Brentano, Borromeo, and Orion Quartets, with the Chamber Music Society of Lincoln Center, and at the Spoleto, Santa Fe, Tanglewood, and Aspen festivals, among others. She is on the faculty of the Peabody Institute and UMBC.

Carlo Alessandro Landini is a former pupil of Franco Donatoni, Ivo Malec, Witold Lutosławski. In 1981 he was granted the prestigious «Fulbright Award» and spent two years studying and teaching at UC San Diego. A winner of numerous national and international contests including the «Valentino Bucchi» Competition in Rome, Mr. Landini is the only composer to have won two consecutive editions of the «W. Serocki» Warsaw Competition (in 2002 and 2004).

Sebastian Lavoie discovered the work of Jean-Claude Risset and Francis Dhomont at the notable concert series «Rien À Voir» during his classical singing studies at Vanier College. That was the foundation that led him to study electroacoustic composition, which he is currently doing at Université de Montréal, under the guidance of Robert Normandeau. As a sound explorer, Sebastien travels through the diverse avenues of noise and music in order to capture and compose novel sounds.

Tom Lawrence, Ph.d, is the recipient of the Adele Mellen Prize for 'outstanding work' (Edwin Mellen Press July 2008), he was also nominated for the President's Award for Excellence (Dublin May 2010). Tom has worked with directors for BBC, RTE, TG4, TV3. His work in acoustic ecology regularly appears in documentaries, broadcasts and research. Tom also creates documentaries for broadcast and installations and his work has featured in Denmark, Portugal, Canada, UK and Ireland.

Jason Long (b. 1985) is a composer and sound artist from Christchurch, New Zealand. He has studied at the University of Canterbury under accomplished composers Chris Cree Brown and Gao Ping, and finished his Bachelor of Music degree with a year at the Utrecht Higher school of the Arts, the Netherlands. Jason has recently received a first class honors degree and is looking towards starting a Masters degree in Tokyo in 2011.

Of American origins, Drake Mabry has made his home in France since 1988. Degrees in oboe/composition from the Manhattan School, Rice University, and the University of California San Diego. Principal composition teachers were Paul Cooper, Wilbur Ogdon, Krzysztof Penderecki, and John Cage. Music published by Editions Musicales Européenes, Editions Henry Lemoine, Editions Transatlantiques, and Shawnee Press and recorded on compact disc labels: Musique Française d'Aujourd'hui Radio France, Neuma, Hopi, and l'Atout Vosgien.

Sean McFarland is a second semester Music Composition student at UMBC and has been writing music since he was 15. From Crownsville, MD, Sean was originally a classically trained violinist. He picked up guitar at age 13 and began to play more alternative styles of music instead. Apart from composition, Sean studies jazz guitar at UMBC and is an active member in the UMBC Steel Drum Band and the New Music Ensemble.

Angela McGary is a singer, songwriter, producer, and engineer.

Keri Matthews holds a Bachelor's of Music from McGill University, where she studied theory, composition and music technology. Her main instrument is flute, which she has studied for over twenty years, in both classical and jazz styles. Keri also plays piano, percussion, and a large number of electronic instruments and synthesizers. Her compositions have a unique blend of electro acoustic and instrumental sounds, creating a cinematic feel. Her works have been featured in theater productions. Keri currently lives in Montreal, where she works for Concordia University as a technician at the Centre for Digital Arts, servicing the Music, Dance and Theatre faculties.

Helena Michelson is a composer based in the San Francisco-Bay Area. First trained as a pianist, she studied with Mack McCray at the San Francisco Conservatory of Music, in master classes, with Richard Goode and Awadagin Pratt, and holds degrees in Music from the University of California, Berkeley (BA) and the University of California, Davis (PhD). As a performer of her music, she has recently appeared at UAHuntsville New Music Festival 2010 and INNOVATION-- New Music Festival 2009 at University of Central Missouri at Warrensburg.

Julia Norton, originally from the U.K., currently resides in the San Francisco Bay Area, where she teaches voice and composes vocal music for live theatre and solo voices. She draws her inspiration from the emotional heart of a subject and uses extended vocal technique to seek out the edges of discomfort, irreverence and harmony. In using her voice as a compositional instrument she has finally found the vocal freedom she always craved. Her album Lullaby Island won a Parents Choice award in 2007.

Guillermo Pozzati (Buenos Aires, 1958) is an Argentine composer, teacher and researcher. In 1992 he completed a residency as guest composer at the 'Center for Computer Research in Music and Acoustics' at Stanford University. He became a Finalist in the '4th International Music Software Competition' (Bourges, 1999) and in the International Electroacoustic Music Competition ~MUSICA NOVA (Czech Republic, 2009). As a theorist, Pozzati developed the concept of ~Infinite Suite" which was presented at the 'International Computer Music Conference' in Montreal (2009). In 2010 he took part in the 'Vox Novus 60x60' project and contributed to its debut in Argentina.

Mark Oliveiro, born in 1983, is a young Australian composer with an interest in acoustic and electronic music. His music has been represented at conferences, workshops and performances in Europe, Asia, North America and Australasia. Mark has received a number of recent commissions for works including organizations and individuals such as the International Horn Society, the Song Company, the Bourbaki Ensemble, Chronology arts and Soprano Jane Sheldon. For more information visit www.markoliveiro.com.au

Rob Patterson A Cincinnati native, Mr. Patterson holds his B.M. from The Curtis Institute of Music, and his M.M. from the University of Southern California. Mr. Patterson serves as Principal Clarinet of the Charlottesville and University Symphony and on the faculty at the University of Virginia. His primary teachers include Yehuda Gilad, Richie Hawley, and Donald Montanaro. For the most complete and up to date information please visit: <http://www.robwpatterson.com>

Pictures on Silence, the harp and saxophone chamber duo of Jacqueline Pollauf and Noah Getz, explores the diverse musical possibilities of their instrumental combination through compelling programming and a dedication to excellence in performance. The duo has performed at the World Harp Congress in Vancouver, Canada; King's Chapel in Boston, Massachusetts; the Mansion at Strathmore in Washington D.C.; and the Stella Adler School in New York City. They are the recipients of an American Composer's Forum Encore Grant and a Sparkplug Foundation grant. The ensemble also works to further the perception and abilities of their instruments through educational initiatives, including recent masterclasses at Peabody Conservatory and Catholic University of America.

During the 2011-2012 season, the duo will release their debut CD, *Voyage*, perform at the College Music Society National Conference, and premiere Orpheus and the Secret Road, a forty-five minute theatrical multimedia piece that retells the Greek myth of Orpheus and Eurydice through live performance, text, poetry, chant, movement, video and electronic sound, by Andrew Earle Simpson. Upcoming commissions include works by Ken Ueno, David Smooke and Alexandra Gardner. The name of the duo is taken from a quote by Leopold Stokowski: "Musicians paint their pictures on silence."

Steven Reick was born in London Ontario and raised in Goderich, a Port town on beautiful Lake Huron. Began studying Accordion at 6, Piano at 8, Pipe Organ at 12, Alto Saxophone and Tape Music at 14. He attended the University of Western Ontario London in the Music Performance program (Pipe Organ). He took a year to study primarily Electronic Music at the Royal Conservatory of Music, Toronto in 1985. He presently resides in London where he composes, plays, improvises, records, and juggles a number of ongoing tasks for his business, Full Circle Specialties.

E. Michael Richards - Degrees: New England Conservatory, Yale, UCSD. U.S./Japan Creative Artist Fellowship as solo recitalist for Japan residency; NEH Fellowship for traditional Japanese music; residency grant from Camargo Foundation to complete a book - The Clarinet of the Twenty-First Century. Concerto soloist with Syracuse Symphony, Shinsei Japan Philharmonic. Recordings: NEUMA, Mode, CRI, New World, Sony Austria. Member of RUCKUS; Syracuse Society for New Music; June in Buffalo with VERGE ensemble. 2011 Regents Award for Creative Activity.

Anna Rubin's music has been heard on four continents. Among her awards are those from the Delta Ensemble, Amsterdam, arts councils in Ohio, New York and Maryland, the New England Foundation for the Arts, and the National Orchestral Association. Her work has been recorded on the Capstone, Everglade, SEAMUS and Neuma labels. Airi Yoshioka, F. Gerard Errante, Tom Buckner, Radio Station WNYC, and the Cube Ensemble are among those who have commissioned her work.

Mauricio Salguero, clarinet - A versatile and innovative musician, Mauricio is a recent transplant to the DC area. His musical interests span diverse genres, including contemporary, classical and Latin music. He plays clarinet and saxophone and has been hailed by critics as having "conviction and impressive technique." He

has toured as a solo artist performing electro acoustic music across the Midwest and has given master classes in Colombia, Cuba and the U.S. For three years in a row Mauricio was invited to perform at ClarinetFest, the most important event in the clarinet world.

Mauricio has received numerous awards and recognitions for his playing and his creative work. His honors include a 2010 Inspiration Grant from the KCArts fund, the First Prize in the National Contest of Musical Composition from the Institute of Culture and Tourism City of Bogotá, Colombia, the Bettylou Scandling Hubin Scholarship in both World Music and Music Technology from Mu Phi Epsilon and the Spaulding/Warfield Memorial Scholarship from Sigma Alpha Iota. He was the winner of the 2010 Artist Presentation Society auditions and in 2008 he received the Preparing Future Faculty Fellowship from UMKC, a competitive program that focuses on college teaching. He was recently featured in the recorded release of Stephen Yip's "Gorintou" on the album Mosaic (Capstone Records, 2010).

Mauricio holds a B.M. from the Universidad Javeriana in Bogotá, Colombia, a M.M. from the University of Arkansas at Fayetteville and a D.M.A. from the Conservatory of Music and Dance at the University of Missouri-Kansas City. To learn more please visit www.mauriciosalguero.com

Marilinda Santi was born in Milan in 1956. She graduated in Electroacoustic Music, Music Composition and Choral Music and Choral Conducting at Conservatorio Giuseppe Verdi (Milan - Italy). Her compositions have received honors and have been performed at Russolo-Pratella (Italy), Bourges (France), Musica Nova (Czech Republic), Sync 2010 Yekaterinburg (Russia). Her essays have been published in Auditorium review. She teaches Music Technologies at High School Music "A. Cairoli" in Pavia (Italy).

Mario Sarramian was born in Valladolid (Spain). He has a degree in Economics (University of Valladolid). Master in Graphic Design (CIS, Madrid). Master in Cultural Management (Universidad Carlos III, Madrid). He has taken workshops in art, illustration and new technologies with Daniel Canogar, Robert Cahen, Jaime del Val, Saverio Evangelista and Jutta Bauer. He is currently working on a series of digital painting, in sound generation from images, and implementation of interactive sound installation. His recent works have been exhibited at: Off Limits (Madrid), Space Menosuno (Madrid), Instituto Cervantes in Madrid, Mexico's National Sound Archive, Cultural Center of Spain in Mexico (Mexico City).

Antonio Scarcia graduated in Electronic Engineering (University of Padua), received the degree of specialization in Signal Processing (University of Bari) and recently graduated in Electronic Music at Bari Conservatory. Since 2004, regularly participates with Sin[x]Thesis research group, directed by Francesco Scagliola at Bari Conservatory. Currently (2011), he is also contract professor of Multimedia at Genoa Conservatory.

Eric Slegowski's music has been praised as "lyrical" and "beautifully crafted" by the Washington post. Each of his works is the result of a complex exploration of his uniquely non-traditional approach to the creative processes. Dr. Slegowski received his Doctorate in composition from the University of Maryland where he studied with Thomas DeLio and his Masters in Composition from the Peabody Institute. He is currently a Visiting Assistant Professor in Music at American University.

David Smooke resides in Baltimore, Maryland, where he teaches music theory, rock music history, and composition, and is the Chair of the Music Theory Department at the Peabody Conservatory of Johns Hopkins University. His honors include those from the Maryland State Arts Council, BMI and the MacDowell Colony. In addition to his composition activities, David performs improvisations on toy piano and writes a weekly column for NewMusicBox, the online magazine of the American Music Center.

Nancy Snider is the music program director and a cello instructor at American University. An active performer and teacher in the Washington, DC area, she is a member of the Baltimore Opera Orchestra and Opera Lafayette and performs regularly in a variety of chamber and period instrument ensembles. Ms. Snider's degrees include a BM, Cello Performance, Catholic University of America (cum laude), and L'Ecole Superior, Conservatoire Europeen de Musique de Paris (student of Mark Drobinsky).

Jorge Sosa is a Mexican composer currently residing in NY. His works have been performed in Mexico, the United States and Europe including repeat performances at Electronic Music Midwest, NY Electronic Music Festival, and Foro de Musica Nueva Manuel Enriquez. Jorge has taught at CIEM in Mexico, LeMoyne-Owen College in Memphis, Elmhurst College in Chicago and is currently on the faculty at SUNY Empire State College. His solo CD "Plastic Time" is available at: www.jorgesosa.com.

Asha Srinivasan is an Asst. Prof. of Music at Lawrence University. Her music has been presented at various national festivals such as SEAMUS, Spark, and June in Buffalo, and she's the winner of numerous awards and commissions, including BMI's 2006 Women in New Music Competition and 2nd prize in the 2004 Prix d'ete competition for Alone, Dancing. She completed her DMA at the University of Maryland.

James Stern, whose violin playing has been heard worldwide, has been cited by the Washington Post for "*virtuosity and penetrating intelligence.*" Stern is a member of two critically acclaimed ensembles, the Stern/Andrist Duo with his wife, pianist Audrey Andrist, and Strata, with Andrist and clarinetist Nathan Williams. Stern has served on the faculty of the Cleveland Institute of Music and is now Associate Professor and Chair of the String Division at the University of Maryland School of Music.

Zihua Tan is a Malaysian composer. His recent commissions include: Under the Homotopic Silhouettes, premiered by Ensemble Mosaik at the 1st Kuala Lumpur Contemporary Music Festival, and Omniya, premiered by the Malaysian Philharmonic Orchestra. In 2011, Striation: Picea Abies, earned him an honorable mention in the Mu Phi Epsilon Composition Competition. Tan is currently pursuing his master's degree in music composition at the University of Missouri/Kansas City. He has studied with David McIntire and Zhou Long. Prior to being a student, he worked as an electrical engineer for four years.

Kazuko Tanosaki - guest artist at Piano Panorama of Twentieth Century Music, Rotterdam, Holland; performance on French National TV; and with I Musici de Montreal; concerto soloist with Syracuse Symphony, Shinsei Japan Philharmonic. B.A. Kunitachi Conservatory of Music, M.A. UCSD, DMA Eastman School of Music. Faculty artist at Val Tidone International Masterclasses (Italy), performer with Syracuse Society for New Music, RUCKUS, Ensemble for New Music at Towson University. Recorded on CRI, Ninewinds, Opus One.

Roberto Terelle was born in Fondi in 1977. He studied at il Conservatorio. Respighi di Latina. He studied clarinet with Dario Bellardini and electronic music with Sylviane Sapir, Serena Tamburini. He composed music for film and did sound design for Warner Chappell Music, Emi Music among other things.

Born in Athens in 1978, Nicolas Tzortzis studied guitar with Evangelos Assimakopoulos and harmony, counterpoint and fugue with Yiannis Ioannidis, as well as composition under Theodore Antoniou. He moved to Paris in 2002 where he pursued his studies in composition with Michel Merlet at the Ecole Normale de Musique. He is currently finishing his Master's degree in computer-aided composition at the university of Paris under the direction of Horacio Vaggione and Jose Manuel Lopez-Lopez, and is taking composition classes with Philippe Leroux at the CRD of Blanc-Mesnil.

Rodney Waschka II, composer, is best known for his algorithmic compositions, his unusual operas and theater pieces. He frequently composes music for traditional ensembles. His works often include electronic computer music or other media: visuals, theater, or poetry. Recent premieres include a trumpet concerto in London, a piano concerto in St. Petersburg, Russia, and a piece on the psychology of pick-up lines for flute and tape. Recordings are available on Capstone, Centaur, and other labels. Waschka teaches at North Carolina State University.

Frederick Weck began his musical career as a trombonist where his main interest was jazz and improvisation. His interest in composition was pursued at the Catholic University of America where he studied with Russell Woollen and Conrad Bernier. He also studied composition with Nadia Boulanger, electronic music with Emerson Myers, multi-media communications at the Germain School of Photography in New York, film-making and digital video at the Corcoran School of Art in Washington, DC, and attended workshops in computer music at MIT and in electronic music at the University of Chicago.

In the 1960s Mr. Weck served as musical director of the American Choreographers Workshop in New York. His works, which often combine music and film or video with choral or instrumental ensembles, have been performed extensively in Washington as well as throughout the United States and Europe. His awards include the Hans Kindler Foundation Award in Composition and the Shenandoah Conservatory Medal of Excellence. The Washington Post described Mr. Weck as "a master of tape virtuosity."

David Whiteside *The Boston Globe* called David Whiteside's playing "*fiery and virtuosic*" and *The Washington Post* described it as "*dazzling*", "*eloquent*" and "*evocative...full, lustrous and imbued with an appropriately inquisitive spirit*". Whiteside is flutist with VERGE ensemble and principal flutist with the National Philharmonic. He has been flutist with the Aeolian Chamber Players and Dinosaur Annex. Whiteside

has worked with many preeminent composers including Martino, Crumb, Schwantner, Shapey and notable composers of the younger generation including Antosca, Charguaron, Chasalow, Rindfleish, Mumford, and Melinda Wagner.

Robert Wolk is a composer and percussionist from the DC/Baltimore area. In his music, he tries to find a balance between intuition and architecture, or emotion and logic. Also active as a performer, Wolk enjoys performing old and new music, as he sees learning and performing compositions as an indispensable way of studying and internalizing styles and techniques. In Spring 2011 he was one of the recipients of the UMBC Music Achievement Award.

Hiroyuki Yamamoto - born in Japan, studied composition with Akira Kitamura, Jo Kondo and Isao Matsushita. Degrees in composition from the Tokyo National University of Fine Arts and Music. Honors and awards include third prize at Japan Music Competition (1989), JSCM Composition Award (1996), Toru Takemitsu Composition Award (2002) and Akutagawa Award (2003). His works have been performed by the Nieuw Ensemble (Amsterdam), Symphonieorchester des Bayerischen Rundfunks (Munich), Orchestre Philharmonique de Luxembourg, Tokyo Philharmonic Orchestra. He currently teaches at Aichi Art University in Japan.

Ming Yang was born in 1982 in China, graduated from Wuhan Conservatory of Music in China and earned a Bachelor of Arts degree. He now is pursuing a Master's degree in composition at the University of Missouri-Kansas City, studying composition with Chen Yi and James Mobberly. His composition has a broad style and is influenced by both western and eastern elements. He also studied with Bright Sheng and Stephen Harkte. Nimalan Yoganathan is a Montreal sound artist and musician. His work focuses on the sculpting of field recordings within his works from travels through bustling cities, desolate landscapes, and spiritual sites. In a time when global communities are being plagued by noise pollution, he believes it is crucial to preserve and accentuate the subtle but musical sounds hidden all around us.

Airi Yoshioka has concertized throughout the United States, Europe, Asia, and Canada as a soloist, recitalist and chamber musician. She is the founding member of Damocles Trio and Modigliani Quartet and has performed and recorded with the members of Emerson, Brentano and Arditti Quartets. An enthusiastic performer of new music, she is a principal member of Continuum, ModernWorks, Son Sonora, Azure, Ensemble Pi and RUCKUS ensembles. She has recorded for New World, Claves, Mode, Albany and Pony Canyon records.

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

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

Massimo Cottica, pianist & chamber music coach in residence...	October 31 through November 4
Second Wednesday Recital.....	Wednesday November 9, 2011 1pm
Maria Lambros and Friends - 3 centuries of music by Jewish Composers.....	Thursday November 10, 2011 8pm
Duende Quartet (Jazz)	Thursday November 17, 2011 8pm
<i>Sam Garrett Senior Composition Recital</i>	Friday November 18, 2011 8pm
UMBC Camerata	Saturday November 19, 2011 8:00pm
UMBC Symphony Orchestra	Sunday November 20, 2011 7:30pm
Violin Studio Recital.....	Tuesday November 29, 2011 4pm
Open Recital #1	Wednesday November 30, 2011 12noon
<i>Rob Wolk Senior Percussion Recital</i>	Thursday December 1, 2011 8pm
Open Recital #2	Friday December 2, 2011 12 noon
Viola Studio Recital.....	Friday December 2, 2011 1:30pm
Flute Studio recital.....	Friday December 2, 2011 7pm
<i>Zachary Shanks Senior Percussion Recital</i>	Saturday December 3, 2011 2pm
UMBC Jubilee Singers (followed by Gospel Choir).....	Saturday December 3, 2011 7pm
<i>Rob Wolk Senior Composition Recital</i>	Sunday December 4, 2011 1pm
<i>Amy Lee Junior Violin Recital</i>	Sunday, December 4, 2011 4pm
UMBC Opera Workshop	Sunday December 4, 2011 7:30pm
Open Recital #3.....	Monday December 5, 2011 12 noon
UMBC Percussion Ensemble	Tuesday December 6, 2011 8pm
Open Recital #4.....	Wednesday December 7, 2011 12noon
UMBC Chamber Players	Wednesday December 7, 2011 8pm
<i>Kevin O'Grady Junior Voice Recital</i>	Thursday December 8, 2011 1pm
UMBC Wind Ensemble	Thursday December 8, 2011 8pm
<i>Steven Nam Junior Piano Recital</i>	Friday December 9, 2011 12noon
UMBC Collegium	Friday December 9, 2011 8pm
<i>Chuck Miller Senior Composition Recital</i>	Saturday December 10, 2011 6:30pm
Certificate Students' Recital.....	Saturday December 10, 2011 8pm
<i>Juyeon Oh Senior Piano Recital</i>	Sunday December 11, 2011 12noon
UMBC Jazz in Concert	Sunday December 11, 2011 3pm
<i>Max Kuzmyak Senior Voice Recital</i>	Sunday December 11, 2011 5pm
<i>Ruby Wang Senior Violin Recital</i>	Sunday December 11, 2011 8pm
Charlestown Chapel Concert - Jubilee Singers	Sunday December 11, 2011 3pm
<i>Paul Grabenstein Junior Classical Guitar Recital</i>	Monday December 12, 2011 1pm
Department of Music Honors Recital	Tuesday December 13, 2011 8pm
Composition Students' Recital	Wednesday December 14, 2011 8pm