

**SICPP 2023
Evening Concert**

**Mon, June 26, 2023 7:30 pm
Chapman Recital Hall**

Program

Marti Epstein
(b. 1959) ***Waterbowls*** (1989)

Corey Hamm, piano

Rahilia Hasanova
(b. 1951) ***Agog – Sonata for Clarinet*** (1994)

Gleb Kanasevich, clarinet

Chinary Ung
(b. 1942) selections from ***Seven Mirrors*** (1997)
1 - A Window in the Sky
2 - Dotted Path
3 - "...Roar, lion of the heart..."
5 - "...space between the fish and the moon."

Christina Wright-Ivanova, piano

György Kurtág
(b. 1926) ***Requiem po drugu, Op. 26*** (1987)

Haleh Abghari, soprano
Andrés Carrizo, piano

George Lewis
(b. 1952) ***Tuning In*** (2022)

Jan Berry Baker, saxophone
Stuart Gerber, percussion

Program Notes

Marti Epstein *Waterbowls* (1989)

Waterbowls (1989) is concerned with repetition, streamlining, and collage-like intercutting. The piece works with a juxtaposition of unvarying sonic images, harmonic/rhythmic complexes that return essentially unchanged. It has been said that Morton Feldman's music reiterates rather than repeats figures, and *Waterbowls* belongs to the imagistic world Feldman invented. Images aren't developed, but reappear in timeless suspension, delineating a non-European, un-dialectical form. Most un-Feldman-like, though, are the quotations among the images: one is a melody from Debussy's *Hommage à Rameau*, one a single chord from Feldman's *Palais de Mari*. The most obvious, of course, are the ghostly phrases from the variation theme of Beethoven's *Sonata in E Major, Op. 109* (transposed to B Major). -- Kyle Gann

Rahilia Hasanova *Agog – Sonata for Clarinet* (1994)

Agog, 1994 for solo clarinet that is the representation of the psychological condition of people who live in a state of the extreme excitement and anticipation. Getting independent or suddenly becoming independent, they desire eagerly about opportunities that, as they think, they didn't have before.

They don't know what they should do having an independence.

They are not able to choose their own ways among other million ways. Expecting...assuming... wondering... dreaming... they spend their lives in the agog. However, they don't understand that they have the choice.

They can't imagine that they have the right to be independent with their first steps on the Earth. They don't aware that they always were, and they still are independent beings.

They nothing see, nothing know or don't want to know, and nothing feel, living in the agog.

--Rahila Hasanova

Chinary Ung *Seven Mirrors* (1997)

Seven Mirrors is a challenging solo piano work that is comprised of seven short virtuosic movements, each of a different character, but all linked either musically or thematically. Written in 1997, it was commissioned by the Meet the Composer Commissioning Program, and was premiered by Kathleen Supové in San Diego in September of 1997. Familiar piano gestures reflect postmodern characteristics that prevailed in the last quarter of the twentieth century, and each movement is assigned a fanciful title that "describes" the nature of the music. The work may be classified as "programmatic," but only in the sense that the music for each movement fits the given title. There is no "program" as such. The rhythmic notation of *Seven Mirrors* is basically Western. Asian influences include coloristic effects and extremes in register and timing, as well as mystical titles based on the works of the Indian poet Rabindranath Tagore and the thirteenth-century mystic Jelaluddin Rumi. Ung had been living with this poetry for a number of years before writing *Seven Mirrors* and the titles for several movements were taken directly from the poems involved. The titles for movements three and five, "Roar, lion of the heart. . .," and ". . . space between the fish and the moon," are from Rumi's *The Essential Rumi*. Movement four, "laughter passes over the earth," quotes from *Song Offerings* by Tagore.

-- John Kays

György Kurtág *Requiem po drugu, Op. 26* (1987)

**Requiem po drugu – Original Russian Poems by Rimma Dalos
(Requiem for the Beloved)**

Oh, dear God, how quiet of a sudden,
The worst is behind us, all fears gone.
But give me a hint, my dear,
How to live without love?

A Cruel Romance
The flowers have wilted,
Their perfume has faded.
What is left for me but hopes and dreams?

He has taken **my strength**
And given it to another
and castigated me,
and devastated me.

Goodbye, my dear,
Forgive me.
I have nothing to mourn,
I have nothing to forget.

Translation by Peter & Julia Sherwood

Hungarian composer György Kurtág learned Russian at the age of 50 so that he could read Tolstoy and Dostoevsky in the original language. He developed an affinity for the poetry of Russian poet Rimma Dalos. His 1981 premiere of *Messages of the Late R. V. Trousova* set to her poems brought him international attention. *Requiem po drugu* was written in 1986-87. As in *Trousova*, these poems are centered on ill-fated love and intense, extreme emotions that are mirrored in the vocal writing.

“Composition always has its own rules. What happens is what the composition wants, not what the composer wants. With me, it has always gone its own way. Each time I knew exactly what I wanted to do, thinking it was going to turn out in a certain way . . . But I’ve never been able to write such a piece. So, from that point of view, I have no know-how or technique. The music can only be born at the moment it wants to be born. At that moment it’s more intelligent than me and finds its own way.”

--György Kurtág

George Lewis *Tuning In* (2022)

Tuning In is in touch with at least three significant references. First, there is Shikasta (1979), the first of Doris Lessing's series of space opera novels, in which the natives of a planet allegorically reminiscent of Earth develop a degenerative disease and inevitable decline, due to a lack of a substance called SOWF, or "substance-of-we-feeling." Second, there is the Mexican linguist Carlos Lenkersdorf, who spent decades studying Tojolabal, a Mayan language spoken by the Tojolab'al people of Chiapas. According to Lenkersdorf, the name of this people is a compound of ab'al, the word which is listened to and not spoken, and tojol, the right moment of listening. The crucial importance of listening to the identity of this ethnic group centrally implicates the we (nosotros in Spanish) in a process that Lenkersdorf and others have called nosotriedad, or nosotrification. Third, we have "Making Music Together" (1964) by the sociologist Alfred Schutz, who identified music as a prime site of nosotrification avant la lettre. Central to the power of music, Schutz observed, was a "mutual tuning-in relationship...established by the reciprocal sharing of the Other's flux of experiences in inner time, by living through a vivid present together, by experiencing this togetherness as a "We." Schutz maintained that a study of musical processes "may lead to some insights valid for many other forms of social intercourse." Thus, Tuning In, one of my series of works exploring the sound of decoloniality, presents a sonic meditation on community. The music expresses the hope that you and I can invent a new, incarnative "we" that understands contemporary music, not as a globalized, pan-European, white sonic diaspora, but as an expression of the situation of a creole. In this way, we can experience our globalized, polyasporan, listening-rich tuning-in relationship. This work was commissioned by and written for Bent Frequency.

As Co-Artistic Directors of the Atlanta-based new music ensemble Bent Frequency, saxophonist Jan Berry Baker and percussionist Stuart Gerber are **The Bent Frequency Duo Project**. Jan and Stuart have commissioned nearly 50 new works for their duo since 2013 and have given countless performances across the United States, Mexico, and Europe. They have been guest ensemble in residence at the MATA Festival in Oaxaca, Mexico, Sam Houston State University in Texas, Tage aktueller musik festival in Nuremberg, Germany, Charlotte New Music Festival, The University of Georgia, and New Music on the Point. Their debut CD, *Diamorpha*, is available on Centaur records. For more information visit <http://bentfrequency.com/bf-duo-project-1>

SICPP Faculty and Guest Artists

Haleh Abghari is a native of Iran and has performed internationally as a singer and actor. The NY Times hailed her work as “a virtuoso and winning performance,” and the Washington Post described her voice as “high, dry, sweet and piercingly pure soprano.”

Her performances include appearances at the Montalvo Center for the Arts, Live at The Whitney Museum, Works & Process at the Guggenheim Museum (NYC), Music on the Edge Series at the Andy Warhol Museum, Joe’s Pub (NYC), the Monadnock Music Festival, the Staunton Music Festival, Sonic Boom, the IFCP Festival, and the CrossSound Festival (Alaska), as well as EtnaFest, Teatro Manzoni, and SoundRes in Italy. She has appeared as guest soloist and/or recorded with numerous ensembles including The New York New Music Ensemble, Cygnus Ensemble, Sequitur Ensemble, Mivos Quartet, Bent Frequency, Empyrean Ensemble, Thamyris, and Fred Ho’s Afro Asian Music Ensemble at various notable venues.

Her portrayal of King George III in *Eight Songs for a Mad King* by Peter Maxwell has won critical acclaim. She has taken on the role multiple times with various ensembles and she is the only woman to perform this demanding part. She presented the work for the composer at a festival celebrating his music at James Madison University in Virginia.

In addition to working with numerous living composers and premiering new works, Abghari has created original music, and collaborated on many projects and installation-performance pieces with artists from other disciplines. Her original works include setting classical Persian poetry to music in collaborations involving music, theatre, animation, and dance. She is a featured soloist on several albums recorded by composer and baritone saxophone player Fred Ho and The Afro- Asian Music Ensemble, and with Cygnus Ensemble among others.

Abghari has received numerous awards and grants. She was awarded a Fulbright Scholar Grant to work on the vocal music of György Kurtág in Budapest. She has been a member of the faculty at the Department of Visual and Performing Arts at the University of Colorado in Colorado Springs since 2015, and she has conducted master-classes and workshops at universities and schools in the US and abroad. In her creative projects and teaching, Abghari continues to promote active citizenship, civic dialogue, and social justice through the arts. She is an original member of Mouths Wide Open (MWO), a collective of artists and volunteers based in New York City, dedicated to fostering open dialogue, community organizing and finding new forms of political expression through the arts. The organization is committed to fighting for a sustainable, equitable and creative world. She previously worked as a music programmer and host, broadcasting for WNYC and WQXR (NYC’s public radio stations).

Abghari pursued her studies in music at The University of California at Davis, Peabody Conservatory, The Mannes College of Music, and the Banff Centre for the Arts in Canada. Her major teachers include Phyllis Bryn-Julson, Adrienne Csengery, Paul

Hillier, and John Shirley- Quirk, and her vocal repertoire ranges from early music to art songs, opera, cabaret songs, and contemporary music.

Canadian American saxophonist **Jan Berry Baker** has performed as a soloist, chamber, and orchestral musician on many of the world's great stages. Recent engagements include performances across the United States, Canada, Japan, Mexico, France, Germany, Scotland, England, Ukraine, Switzerland, Austria, and the Czech Republic. She has been featured as a concerto soloist with orchestras in Canada, Ukraine, USA, and most recently with the Sinfonica de Oaxaca in Mexico.

An advocate of contemporary music, Jan is Co-Artistic Director and saxophonist with Atlanta-based new music ensemble Bent Frequency. Founded in 2003, Bent Frequency brings the avant-garde to life through adventurous and socially conscious programming, cross-disciplinary collaborations, and community engagement. Committed to exploding marginalized programming in classical music, one of BF's primary goals is championing music by women, composers of color and LGBTQIA+. In the last few years, she and Co-Artistic Director and percussionist Stuart Gerber have formed the Bent Frequency Duo Project. Together, they have commissioned over 30 new works for saxophone and percussion and have given countless performances of these works across the USA, Mexico, and Europe including their Carnegie Hall debut in 2016. Their work to fund the creation, performance and recording of new music has been supported by numerous national and international grants such as the Copland Foundation, French American Cultural Exchange (FACE), Barlow Foundation, Amphion Foundation, Ditson Foundation, Mid Atlantic Arts Foundation (National Endowment for the Arts/Andrew Mellon Foundation), and Culture Ireland to name a few.

Jan regularly performs with orchestras such as the LA Phil, Lyric Opera of Chicago, Grant Park Orchestra, Chicago Philharmonic, Atlanta Opera and Atlanta Ballet and has appeared with the Chicago Symphony Orchestra, Atlanta Symphony Orchestra, Joffrey Ballet, Paris Opera Ballet, Chicago Chamber Players, and American Ballet Theater. She can be heard on *American Orchestral Works* with Grant Park Orchestra (Cedille), *The Golden Ticket* with the Atlanta Opera (Albany), The BF Duo Project recording *Diamorpha* (Centaur), *Citizens of Nowhere* featuring works for clarinet and saxophone (Albany) and is a featured performer on John Liberatore's *Line Drawings* (Albany) and Robert Scott Thompson's *Folio, Vol. 1, Vol. 2* and *Solace* (Aucourant).

As an artist and educator, Jan has held residencies at Nürnberg Tage Aktueller Musik, Sam Houston State New Music Festival, Charlotte New Music Festival, University of Georgia, New Music on the Point (Vermont) and Dakota Chamber Music Festival. She is highly sought after as a masterclass teacher and speaker, and has given presentations on contemporary music, entrepreneurship, nonprofits and grant writing, community engagement, socially conscious programming, career development and mentoring at major schools of music across the country.

Dr. Baker is Professor of Saxophone and Woodwind Area Head at the Herb Alpert School of Music at UCLA and currently serves as the Vice Chair of the Department of Music. Prior academic appointments include Georgia State University, Chicago College of Performing Arts at Roosevelt University, Northwestern University and University of Alberta. She studied with Frederick L. Hemke, William H. Street and Barbara Lorenz and earned a Doctor of Music degree in saxophone performance from Northwestern University. She is a founding member of the Committee on Gender Equity in the North American Saxophone Alliance and served as the inaugural leader of the CGE Mentoring Program (2018-22). Jan Berry Baker is a Selmer Paris and Vandoren performing artist.

Andrés Carrizo was born in Panama City, Panama, in 1982. The son of a professional Jazz arranger and musician, Carrizo grew up surrounded by music and performance. While a student at Williams College, he began studying composition in 2001, under the tutelage of Ileana Perez-Velazquez and David Kechley. After graduating with a B.A. in History and Music (with Honors in Music Composition), he moved to Buenos Aires, Argentina, where he studied composition privately with Argentine pianist and composer Gerardo Gandini. In March 2014, Carrizo completed his doctoral studies at the University of Chicago. His teachers included Shulamit Ran, Marta Ptaszynska, and Augusta Read Thomas. He is also an avid curator and producer: in 2013, he founded the MusicArte Contemporary Music Festival in Panama City, Panama. He is the Artistic Director of the Méndez/Carrizo Orchestra, a polystylistic group of musicians dedicated to performing original arrangements inspired by the Third Stream.

Carrizo and his family moved to the Colorado Springs area in 2020. He's worked as a Lecturer at the University of Colorado Colorado Springs (UCCS), is currently a Visiting Assistant Professor at Colorado College, and is the pianist and co-composer of the New Music ensemble SonLingua. As musicians, the members of SonLingua are driven by a fascination with the human voice, the sounds of our landscape, and the confluence of electronic and acoustic music. In 2021, the quartet performed their debut concert, *Fertile Words*. The concert included the premiere of three new movements written in collaboration with Mikeas Sánchez (Zoque, México) and Sabino Esteban Francisco (q'anjob'al Maya, Guatemala), two indigenous American poets.

Carrizo's music has been performed by Callithumpian Consort, the DePaul University Wind Ensemble, the Knights Templar Wind Ensemble (Portugal), the Interlochen Symphony Orchestra, the Panamanian National Symphony Orchestra, the Pacifica String Quartet, eighth blackbird, and Ensemble Dal Niente, among others

Percussionist **Scott Deal's** appearances include venues, festivals and conferences in North America and Europe. A performer who presents "a riveting performance (Sequenza 21), his recent recording of the music of John Luther Adams has been described as "a soaring, shimmering exploration of texture and tone...an album of

resplendent mood and incredible scale" (Musicworks). Continually inspired by new and emerging artistic technologies, Deal is the founder of the Telematic Collective, a networked group of artists and empiricists. He has performed at Almeida Opera, Supercomputing Global, SIGGRAPH, Arena Stage, Chicago Calling, Ingenuity Festival, Moscow Alternativa, and with groups that include ART GRID, Another Language, Percussion Group Cincinnati, Digital Worlds Institute and the Helsinki Computer Orchestra. He is a Professor of Music and Director of the Donald Tavel Arts and Technology Research Center at Indiana University Purdue University Indianapolis (IUPUI). He holds degrees from the University of Miami, University of Cincinnati College-Conservatory of Music, and Cameron University.

Scott Deal is a Yamaha artist.

Pianist and conductor **Stephen Drury** has performed throughout the world with a repertoire that stretches from Bach to Liszt to the music of today. He has appeared at Carnegie Hall, the Kennedy Center, the Barbican Centre and Queen Elizabeth Hall in London, the Cité de la Musique in Paris, and the Leipzig Gewandhaus, and from Arkansas to Seoul. A champion of contemporary music, he has taken the sound of dissonance into remote corners of Pakistan, Greenland and Montana.

In 1985 Stephen Drury was chosen by Affiliate Artists for its Xerox Pianists Program, and performed in residencies with symphony orchestras in San Diego, Cedar Rapids, San Angelo, Spokane, and Stamford. He has since performed or recorded with the American Composers Orchestra, the Cologne Radio Symphony Orchestra, the Vienna Radio Orchestra, the Brooklyn Philharmonic, the Boston Philharmonic, the Boston Pops, the Springfield (Massachusetts) and Portland (Maine) Symphony Orchestras, and the Romanian National Symphony. Drury was a prize-winner in the Carnegie Hall/Rockefeller Foundation Competitions in American Music, and was selected by the United States Information Agency for its Artistic Ambassador Program and a 1986 European recital tour. A second tour in the fall of 1988 took him to Pakistan, Hong Kong, and Japan. He gave the first piano recitals ever in Julianehaab, Greenland, and Quetta, Pakistan. In 1989 the National Endowment for the Arts awarded Drury a Solo Recitalist Fellowship which funded residencies and recitals of American music for two years. The same year he was named "Musician of the Year" by the Boston Globe. Stephen Drury's performances of music written in the last hundred years, ranging from the piano sonatas of Charles Ives to works by György Ligeti, Frederic Rzewski and John Cage have received the highest critical acclaim. Drury has worked closely with many of the leading composers of our time, including Cage, Ligeti, Rzewski, Steve Reich, Olivier Messiaen, John Zorn, Luciano Berio, Helmut Lachenmann, Christian Wolff, Jonathan Harvey, Michael Finnissy, Lee Hyla and John Luther Adams. Drury has appeared at the MusikTriennale Koln in Germany, the Subtropics Festival in Miami, and the North American New Music Festival in Buffalo as well as at Roulette, the Knitting Factory, Tonic and The Stone in New York. At Spoleto USA, the Angelica Festival in Bologna and Oberlin Conservatory he performed as both conductor and pianist. He has conducted the Britten Sinfonia in England, the Santa Cruz New Music Works Ensemble, and the Harvard Group for New Music. In 1988 – 1989 he organized a year-long festival

of the music of John Cage which led to a request from the composer to perform the solo piano part in Cage's 1O1, premiered with the Boston Symphony Orchestra in April, 1989. In 2009 Drury performed the solo piano part in the Fourth Symphony of Charles Ives, again with the Boston Symphony Orchestra, under Alan Gilbert. In 1999 Drury was invited by choreographer Merce Cunningham to perform onstage with Cunningham and Mikhail Barishnikov as part of the Lincoln Center Festival. Drury has also appeared in New York at Alice Tully Hall as part of the Great Day in New York Festival and on the Bargemusic series, in Boston with the Boston Symphony Chamber Players and as soloist with the Boston Modern Orchestra Project, and with the Seattle Chamber Players in Seattle and Moscow at the International Music Festival "Images of Contemporary American Music". In 2003 he performed and taught at the Mannes College of Music's Beethoven Institute; in 2005 he returned to Mannes to play and teach at the Institute and Festival for Contemporary Performance. That summer he was also the piano faculty at the Bang on a Can Summer Institute. In 2006, Drury's performance of Frederic Rzewski's "The People United Will Never Be Defeated!" at the Gilmore Keyboard Festival was a sensation; he was invited back in 2008 to premiere Rzewski's Natural Things with the Opus 21 Ensemble at the Gilmore Festival in Michigan and Carnegie's Zankel Hall in New York as part of the composer's 70th birthday. That same summer Drury appeared at Bard College's SUMMERSCAPE Festival, and at the Cité de la Musique in Paris for a week-long celebration of the music of John Zorn. In 2007 he was invited to León, Mexico to perform music by Rzewski, Zorn and Cage at the International Festival of Contemporary Art.

Drury has commissioned new works for solo piano from John Cage, John Zorn, John Luther Adams, Terry Riley, and Chinari Ung with funding provided by Meet The Composer. He has performed with Zorn in Paris, Vienna, London, Brussels, and New York, and conducted Zorn's music in Bologna, Boston, Chicago, and in the UK and Costa Rica. In March of 1995 he gave the first performance of Zorn's concerto for piano and orchestra Aporias with Dennis Russell Davies and the Cologne Radio Symphony Orchestra. Later that same season he gave the premiere of Basic Training for solo piano, written for him by Lee Hyla. Drury has recorded the music of John Cage, Elliott Carter, Charles Ives, Karlheinz Stockhausen, Colin McPhee, John Zorn, John Luther Adams and Frederic Rzewski, as well as works of Liszt and Beethoven, for Mode, New Albion, Catalyst, Tzadik, Avant, MusicMasters, Cold Blue, New World and Neuma. Stephen Drury has given masterclasses at the Moscow Tchaikovsky Conservatory, Mannes Beethoven Institute, and Oberlin Conservatory, and in Japan, Romania, Argentina, Costa Rica, Denmark, and throughout the United States, and served on juries for the Concert Artist Guild, Gaudeamus and Orléans Concours International de Piano XXème Siècle Competitions. Drury is artistic director and conductor of the Callithumpian Consort, and he created and directs the Summer Institute for Contemporary Performance Practice at New England Conservatory. Drury earned his undergraduate degree from Harvard College, and has also earned the New England Conservatory's select Artist Diploma. His teachers have included Claudio Arrau, Patricia Zander, William Masselos, Margaret Ott, and Theodore Lettvin, and conducting with Donald Thulean. He teaches at New England Conservatory, where he has directed festivals of the music of John Cage, Steve Reich, and (in 2010) Christian Wolff.

Marti Epstein is a Boston-based composer whose music has been performed by the San Francisco Symphony, The Radio Symphony Orchestra of Frankfurt, Ensemble Modern, Trinity Wall Street, and the Boston Symphony Chamber Players. She has completed commissions for the Fromm Foundation, The Munich Biennale, the Ludovico Ensemble, Guerilla Opera, the Radius Ensemble, Tanglewood Music Center, Winsor Music, Boston Opera Collaborative, and the Callithumpian Consort. Marti was a two-time fellow at the Tanglewood Music Center (1986 and 1988) and a three-time fellow at the MacDowell Colony (1998, 1999, 2022). In 2020, Marti was awarded a Guggenheim Fellowship to compose *Seven Sisters*, *Radiant Sisters* for the Hinge Ensemble, *Alpenglow* for loadbang, and *In Praise of Broken Clocks* for soundicon. *Nebraska Impromptu*, an album of Marti's chamber music for clarinet, was just released this past April on New Focus Recordings and features clarinetist Rane Moore and members of Winsor Music. Marti is Professor of Composition at Berklee College of Music/Boston Conservatory of Music.

Dr. **Jon Forshee** is a composer of vibrant, innovative music for a diversity of acoustic and electro-acoustic ensembles, with many works focused on collaborations and emerging media. His compositions have been premiered throughout the United States, Europe, and in China, and are also frequently broadcast on radio and on the web. Forshee's current research areas deeply inform his creative practice, and center around early Western contrapuntal techniques, Classical Chinese melodic ornamentation, and transcriptions of Yoruban chant from West Africa and beyond. Sound-synthesis procedures also figure prominently in Forshee's compositions, with many compositions engaging computer-generated sound as an instrumental force in its own right. Recent works include *APOKATASTASIS*, for ensemble with computer-generated sound, funded by the CU President's Fund for the Humanities, and *TRANSFIGURED VERSE*, for harp and computer-generated sound, written expressly for harpist Tasha Smith Godinez, to be premiered at Buenos Aires Harp Week 2021. In 2019, Forshee's first portrait CD, *Verses from the Aethersphere*, was released by Open Space Publications, and features a selection of acoustic works inspired by ancient "musica speculativa" philosophies, found in musical cultures throughout the world. As a scholar, Dr. Forshee's articles and texts on music, aesthetics, and technology appear in *The Computer Music Journal*, *First : Listen*, the *Open Space Magazine*, and *Perspectives of New Music*. Forshee completed his Ph.D. in Composition at the University of California, San Diego; earned his M.A. in Composition from the Eastman School of Music; and was awarded his B.M. in Composition from Bowling Green State University. Dr. Forshee is Visiting Assistant Professor of Music at the University of Colorado Colorado Springs for the 2020-21 academic year, where he teaches composition, theory, and computer music.

Described as having "consummate virtuosity" by The New York Times, **Stuart Gerber** has performed extensively throughout the US, Europe, Australia, and Mexico as a soloist and chamber musician. He is associate professor of percussion at Georgia State University in Atlanta.

As an active performer of new works, Dr. Gerber has been involved in a number of commissions and world-premiere performances. He gave the world premiere of Karlheinz Stockhausen's last solo percussion work *Himmels-Tür* in Italy, as well as his percussion trio *Mittwoch-Formel* at the annual Stockhausen-Courses in Kürten, Germany. He has also given the US and Australian premieres of Stockhausen's duo version of *Nasenflügeltanz* for percussion and synthesizer, and the US premiere of his solo percussion work *Komet*. Dr. Gerber has been the faculty percussionist for the Stockhausen-Courses since 2005 and has recorded a number of pieces for the Stockhausen Complete Edition released by the Stockhausen-Verlag. In addition to his work with Stockhausen, Stuart has worked with many other notable composers, such as Kaija Saariaho, Steve Reich, Tristan Murail, Frederic Rzewski, George Crumb, Tania León, Michael Colgrass, Ricardo Zohn-Muldoon, and John Luther Adams. Recent performances include: solo performances at the Gulbenkian Center in Lisbon, Portugal and the South Bank Centre in London; a performance at the Savannah Music Festival with Stewart Copeland (the legendary drummer for The Police); a solo performance at the Ultraschall Festival in Berlin; as well as an appearance at the Spoleto Festival. He also is featured on the world-premiere recording of John Luther Adams' *Strange and Sacred Noise* with the percussion group Cincinnati (Mode Records) and Adams' *Qilyaun* released by Code Blue Records. Dr. Gerber has extensive recording experience and can be heard on recordings released by Bridge Records, Capstone Records, Telarc, Wesleyan University Press, Albany Record, and Vienna Modern Masters.

As pedagogue Dr. Gerber has recently presented a lecture-recital at the Percussive Arts Society International Convention (PASIC) and a scholarly paper at the Hawaii International Conference on Arts and Humanities in Honolulu. He has given numerous masterclasses at conservatories and universities around the US and abroad. Recent masterclasses include: the Eastman School of Music, Manhattan School of Music, University of Texas-Austin, University of Florida, University of South Florida, University of Montreal, Southbank Centre (London), and the Sydney Conservatory and Victoria College of Arts in Australia.

Dr. Gerber is a founding member of the Atlanta-based new music group Bent Frequency, performs internationally with the Australian pianist Michael Fowler in ENSEMBLE SIRIUS, and is regularly heard as extra percussionist with the Atlanta Symphony Orchestra. He received his Bachelor of Music degree from the Oberlin College Conservatory, where he studied with Michael Rosen, and was awarded a Master of Music and Doctor of Musical Arts degree from the University of Cincinnati College – Conservatory of Music (CCM). His teachers at CCM were Allen Otte, Russell Burge and James Culley of the Percussion Group Cincinnati. He has also done advanced studies at the Hochschule für Musik und Theater in Hannover, Germany, with Professor Andreas Boettger.

Pianist **Corey Hamm** is establishing a unique musical profile performing widely in North America and in Asia as both a soloist and as a chamber musician. His CD of Frederic Rzewski's hour-long solo piano epic *The People United Will Never Be Defeated!* won Spotify's Best Classical Recording 2014, and Best Classical Recording at the 2014 Western Canadian Music Awards. Further recording plans include the complete works

for piano by Henri Dutilleux, and a CD of solo works written for him by Canadian composers.

Corey Hamm has commissioned, premiered and recorded over 200 works by composers from all over the world. His most extensive collection of commissioned works includes over 60 pieces for PEP (Piano and Erhu Project). Some of these works are already released on two volumes of PEP CDs with two more to come in 2017 and 2018.

He has also commissioned dozens of works for The Nu:BC Collective and for Hammerhead Consort. As a founding member of Hammerhead Consort, he received the 1993 Sir Ernest Macmillan Memorial Foundation Chamber Music Award, and was winner of the 1992 National Chamber Music Competition.

In recent years, Corey Hamm has recorded and toured one of the great piano works of the last decades, Frederic Rzewski's monumental *The People United Will Never Be Defeated!* (Redshift TK431). He is planning further concerts of this masterpiece, notably for Rzewski's 80th birthday in 2018.

Dr. Hamm is an award-winning Associate Professor of Piano at the University of British Columbia in Vancouver. He is on the Piano Faculty of the Summer Institute for Contemporary Performance Practice (SICPP) at NEC in Boston. His beloved teachers include Lydia Artymiw, Marek Jablonski, Stéphane Lemelin, Ernesto Lejano, and Thelma Johannes O'Neill.

Gleb Kanasevich is a clarinetist, composer, and noise/drone musician, whose work is concerned primarily with issues in classical/concert music performance practice, learning processes, alternative notation methods, and composer-performer-audience politics. He was born in Minsk, Belarus and has been living in the United States since 2001.

He has appeared as a soloist with the Baltimore Symphony Orchestra, Belarus National Philharmonic, Ensemble Cantata Profana, soundSCAPE Ensemble, Peabody Symphony Orchestra, and more. His works have been interpreted by Ensemble Intercontemporain, International Contemporary Ensemble, Spoleto Festival Orchestra, The Lydian String Quartet, Orchestre Philharmonique de Radio France, Ensemble Cantata Profana, players of FLUX Quartet, Miranda Cuckson, and many more. He also appeared as a resident artist on stages of Spoleto Festival USA, SICPP Festival at New England Conservatory, soundSCAPE Festival for Contemporary Music (as guest artist faculty in 2013/14/15), Audeamus International Music Festival in Zagreb, MusicArte Panama, and was one of the headlining artists at Dark Music Days in Reykjavik, Iceland in January 2018. He has appeared as a visiting artist at various educational institutions, like University of Oxford, Frost School at University of Miami, Rice University, Brandeis University, University of Northern Arizona, University of Alaska Anchorage, Tulane University, and more.

Kanasevich is currently in pursuit of a PhD degree in Composition and Theory at Brandeis University in Boston, MA under Erin Gee, David Rakowski, Yu-Hui Chang, and Eric Chasalow. He has also closely worked with Rebecca Saunders and Beat Furrer, and has participated in lessons and masterclasses with Steven Takasugi, Chaya Czernowin, Jason Eckardt, and Rand Steiger. He holds a Masters Degree (2013) in clarinet from the Yale School of Music (studied with David Shifrin), and a Bachelor of

Music Degree (2011) in clarinet from the Peabody Conservatory of Music, where he studied under New York Philharmonic's principal clarinetist Anthony McGill. Since 2013, Kanasevich has been a core member of Ensemble Cantata Profana – a group based in New York City and the recipient of the 2016 ASCAP Award for Adventurous Programming of Contemporary Music – and has recently been promoted to position of Associate Artistic Director. The ensemble has since garnered significant critical acclaim from publications like the New York Times, New Yorker, Boston Globe, and has established a strong foundation with its sister project – Heartbeat Opera. His DIY projects can be found at unknwn3.bandcamp.com and via Flag Day Recordings.

Born in Boston and raised behind the redwood curtain of northern California, pianist **Ryan MacEvoy McCullough** has developed a uniquely variegated career as soloist, vocal and instrumental collaborator, composer, recording artist, and pedagogue. Ryan's music-making encompasses work with historical keyboards, electro-acoustic tools and instruments, and close collaborations with many of today's foremost composers. In a performance of Chopin "his virtuosity was evident and understated, his playing projected a warmth... that conjured the humanity of Arthur Rubinstein," (Eli Newberger, *The Boston Musical Intelligencer*) and in a performance of contemporary music, his playing "found a perfect balance between the gently shimmering and the more brittle, extroverted strands... and left you eager to hear the rest." (Allan Kozinn, *NY Times*). Ryan's growing discography features many world-premiere recordings, including solo piano works of Milosz Magin (*Acte Prealable*), Andrew McPherson (*Secrets of Antikythera*, Innova), John Liberatore (*Line Drawings*, Albany), Nicholas Vines (*Hipster Zombies from Mars*, Navona), art song and solo piano music of John Harbison and James Primosch with soprano Lucy Fitz Gibbon (*Descent/Return*, Albany), and art song by Sheila Silver (*Beauty Intolerable*, Albany, also with Ms. Fitz Gibbon). Ryan has also appeared on PBS's *Great Performances* (*Now Hear This*, "The Schubert Generation") and is an alumnus of NPR's *From the Top*.

As concerto soloist Ryan has appeared frequently with orchestra, including the Los Angeles Philharmonic, Toronto Symphony Orchestra, Sarasota Festival Orchestra, Colburn Conservatory Orchestra, Orange County Wind Symphony, and World Festival Orchestra, with such conductors as George Benjamin, Gisele Ben-Dur, Fabien Gabel, Leonid Grin, Anthony Parnter, Larry Rachleff, Mischa Santora, and Joshua Weilerstein. Mr. McCullough has collaborated frequently with the Mark Morris Dance Group, contemporary ensembles *eighth blackbird* and *yarn/wire*, and has performed at such venues as Jordan Hall, Koerner Hall, Ozawa Hall, the Park Avenue Armory, Walt Disney Concert Hall, Wigmore Hall. Highlights of the '21-'22 season included an original cabaret developed with mezzo-soprano Stephanie Blythe, four tours with the Mark Morris Dance Group, a residency with the UC Davis Symphony Orchestra, Brahms' *Die Schöne Magelone* at the Harvard Musical Association with soprano Lucy Fitz Gibbon, and performances of Stockhausen's *MANTRA* at Notre Dame and Syracuse Universities as part of ensemble *HereNowHear*. He will begin releasing albums on his own label, *False Azure Records*, including world-premiere recordings of music by Katherine Balch and Dante De Silva (*the labor of forgetting*), as well as music by John Liberatore, Christopher Stark, and Karlheinz Stockhausen.

Ryan lives in Kingston, NY, with his wife, soprano Lucy Fitz Gibbon, and the two work at Bard College Conservatory.

John Mallia lives and works in Boston, where he is a member of the Composition Faculty, and directs the Electronic Music Studio, at the New England Conservatory of Music. His compositional process is informed by spatial constructs and concepts, and a fascination with presence, ritual, and the thresholds standing between states of existence or awareness. In addition to composing chamber music and works combining acoustic instruments with electronics, he creates fixed media compositions, and collaborates with visual artists on multimedia works, including installation.

His music has been performed throughout the U.S. and internationally by organizations such as Musicacoustica (Beijing, China), MediaMix (Monterrey, Mexico), the National Gallery of Art (Washington, D.C.), L.A. Freewaves (CA), ZeroOne New Media festival (CA), Gaudeamus (The Netherlands), International Computer Music Association (Huddersfield, UK), Society for Electro-Acoustic Music in the United States, Hua xia Ensemble (Alice Tully Hall at Lincoln Center), Zeppelin Festival of Sound Art (Barcelona, Spain), Festival Synthèse (Bourges, France), Interensemble's Computer Arts Festival (Padova, Italy), Yo-Yo Ma (Barbican Centre, London), Society for New Music (New York), CyberArts, and Medi@terra's Travelling Mikromuseum (Greece, Bulgaria, Germany, Slovenia).

He was a Visiting Assistant Professor at the Center for Experimental Music and Intermedia (CEMI) at the University of North Texas (2004-5) and was composer-in-residence at the Institut de Musique Electroacoustique (Bourges, France; 1993, 2002). Additionally, he has taught composition, electroacoustic music, and sound art at the Vermont College of Fine Arts, Franklin Pierce College, Northeastern University, the School of the Museum of Fine Arts Boston, College of the Holy Cross, Clark University, and Brandeis University.

A native of Norwalk, Connecticut, **Dr. Stephen Marotto** has received a Bachelors degree with honors from the University of Connecticut, and Masters and Doctor of Musical Arts degrees from Boston University. Stephen's formative teachers include Michael Reynolds, Kangho Lee, Marc Johnson, and Rhonda Rider. A passionate advocate for contemporary music, Stephen plays regularly with groups such as Sound Icon, Callithumpian Consort, the Boston Modern Orchestra Project, and also performs on various new music concert series in the Boston area and beyond. Stephen has attended music festivals at the Banff Centre, Cortona Sessions for New Music and SoundSCAPE festival in Italy, and the and the Summer Course for New Music in Darmstadt, Germany. Stephen has a wide range of musical interest that include contemporary chamber music, improvisatory music, and electroacoustic music. As a soloist, Stephen has commissioned several new works for the instrument, and is concerned with expanding and augmenting the tonal pallet of his instrument both with and without technology. Stephen can be heard as a featured artist on Mode Records. In his spare time, Stephen is an avid hiker and outdoorsman.

Colin McAllister is an Assistant Professor in the Department of Visual and Performing Arts at the University of Colorado, Colorado Springs. He was a 2021-2022 Daniels Fund

Ethics Initiative Fellow and the 2020 recipient of the Letters, Arts, and Sciences Outstanding Teaching Award. His performances as a guitarist and conductor have been hailed as ‘sparkling....delivered superbly’ (San Francisco Chronicle), ‘ravishing’ (San Diego Union Tribune) and ‘an amazing tour de force’ (San Diego Story), and he has recorded on the Summit, Innova, Centaur, Naxos, Albany, Old King Cole, Vienna Modern Masters, Carrier and Tzadik labels. His research interests include contemporary music performance and pedagogy, musical modernism, and the apocalyptic paradigm as manifested in varying phenomena—literature, music, and art.

Colin is the guitarist and conductor for the ensemble NOISE, and a co-founder of the SoundON Festival of Modern Music, held every January in La Jolla, California. He is a member of the Hennessy 6 jazz sextet and the Trilix Jazz Trio. He is the founder and director of Through a Glass Darkly: Annual Symposium on Apocalypica, a collaboration between UCCS, Concordia University Montréal, McGill University, and Colorado College.

A dedicated performer of contemporary repertoire, Colin has given over 100 first performances, including the U.S. premiere of works by leading European composers Chaya Czernowin, Franco Donatoni, Brian Ferneyhough, Beat Furrer, Vinko Globokar, Helmut Lachenmann and Rolf Riehm. He has performed throughout North America and Europe including the Monday Evening Concerts, New Music Miami, San Francisco sfSound, Darmstadt International Music Festival, Festival Hispanoamericano de Guitarra, Dallas Festival of Modern Music, Foro Internacional de Música Nueva Manuel Enríquez in Mexico City, PRISMS New Music, Seattle Transport Jazz, Breda Jazz Festival, Colorado College Summer Music Festival, and the Centro Mexicano para la Música y las Artes Sonoras (CMMAS). As a guest artist, he has appeared with the Colorado Springs Philharmonic, Chamber Orchestra of the Springs, San Diego Opera, San Diego Symphony, Colorado Symphony, and the La Jolla Symphony.

His publications include the Cambridge Companion to Apocalyptic Literature (2020), and the Cambridge Gloss on the Apocalypse, a translation of an eighth-century Latin commentary on the Revelation of John (Brepols, Corpus Christianorum in Translation, 2020) *The Road Less Traveled* (Summit Records), and *Dies irae, dies illa: Music in the Apocalyptic Mode* (Brill Word and Music series, forthcoming 2022).

He has two works with Productions d’OZ: *The Vanguard*

Guitar and Fourteenth Century Counterpoint: Music of the Chantilly Codex. The *Vanguard Guitar* was praised by Soundboard magazine as ‘a great success...not only a primer of modern techniques, but also a library of current performance practices’. His two guitar instructional courses: *Learning to Play Guitar: Chords, Scales and Solos* and *Playing Guitar Like a Pro: Lead, Solo and Group Performance* are produced by The Great Courses. Colin is endorsed by PRS Guitars and is an Artist Partner with Taylor Guitars.

His newest book, *Music in the Apocalyptic Mode* (with Lorenzo DiTommaso), will be published in early 2023 (Brill).

Colin earned both the M.A. and D.M.A. at the University of California, San Diego, where he studied guitar with Los Romeros and Stuart Fox, interpretation with Bertram Turetzky, and conducting with Harvey Sollberger and Rand Steiger. He also holds an M.A. in History from UCCS.

Flutist, composer, improviser **Jane Rigler** has always been moving and reshaping her worldviews through discoveries in music performance. As a performer, composer, and educator who centers her work on sonically uniting the world around her, she earned a Certification in Deep Listening® which opens new layers of listening pathways to reach out to a variety of people. Since joining this program (2015), she has been commissioned to compose three new works: a flute and percussion duo, a flute quartet and a flute and guitar duo. Her development as a composer and specialist in contemporary flute performance began with her fascination with the voice. As a young person inspired by the theatrical elements of singing, she believes her voice lessons actually helped her win many flute competitions (including MTNA National Woodwind Winner 1984).

After her flute orchestral training at Northwestern University (B.M. 1998), Jane soon found her calling as a specialist of contemporary music at UCSD (M.M. 1991, Ph.D. 1996) performing works by Ferneyhough, Czernowin, Saariaho, Takemitsu, Globokar, among others. Through her study of phonological musical sounds that emerge from the combination of singing through the tube, she developed a variety of ways the voice can be sung through the flute by studying techniques used in many different cultures. Her first compositions were inspired from the yodeling-hocket techniques found in the music of the Aka Pygmies of the Central Africa Republic. Her pieces play with hidden languages, recall ancestral songs, incorporate playful game techniques and ask the performers to imagine and improvise (*Two Seaming, Red, InterPresence* and *To Painting/A la pintura* are examples of this).

Her international career performing edgy, complicated compositions that incorporate demanding extended techniques as well as becoming a professional improviser distinguishes Jane as a leading specialist of contemporary music. She refined her improvisational skills while living in Spain for nine years (1994-2013) as an active member of several Free Improvisation collectives and performed with renowned musicians including Peter Kowald, Lê Quan Ninh, Agustí Fernández, Ricardo Arias, Miya Masaoka. While living in New York (2013-2009) she performed as a guest artist with established contemporary ensembles (Either/Or, Wet Ink, etc.) and continues to be a featured soloist in many international music festivals (SEAMUS, NYCEMF, SIGGRAPH, NIME, In-Audito, etc.). Today, her acoustic and interactive electronic works push the flute to new limits. *The calling* (2013-present) with interactive electronics demonstrates her commitment to connect her curiosity for people, language, environmental awareness, animals and nature. Her recent album, *Rarefactions* (2015) contrasts both dense, breathtaking works with subtle, intimate perspectives of sounds as they travel through the flute tube.

Interdisciplinary alliance is in her nature. She performed over seventeen collaborative concerts during her NEA-JUSFC (2009-10) residency in Japan. Recognized for her ambassador-like approach to performance, she was invited back to Japan twice (by the U.S. Embassy for the 2011 Holiday Tour) and the Chihan Art Project for the creation of her sound installation/concert *While You Sleep* (2013). She received artist residencies from iEar@RPI (2006), UCROSS (2012) and Hambidge (2010) and three from Harvestworks (2004, 2008, 2015). During her 2016 Civitella Ranieri residency she composed a flute quartet "Beyond the Fata Morgana." She then stayed on for another few months to tour throughout Europe, offering Deep Listening® workshops,

collaborative concerts and solo performances in France, Spain, Germany and Finland. Jane received a 2019 NewMusicUSA grant to record her newest work *Arboreous Incantations* with the flute trio Areon Flutes for her new album *Whorl* which will be released in 2020. During her sabbatical year 2019-20, Dr. Rigler will be based at the University College Cork, Ireland for her Teaching/Research fellowship. Feel free to follow her activities on her website above.

Jane received a 2019 NewMusicUSA grant to record her work *Arboreous Incantations* for her album *Whorl*. During her sabbatical year 2019-20, Dr. Rigler was based at the University College Cork, Ireland for her Fulbright Teaching/Research fellowship. Feel free to follow her activities on her website above.

As an Associate Professor at the University of Colorado, Colorado Springs, she teaches flute, composition, computer music, Sound Art, Deep Listening, Performance Art and telematic performance, contemporary music history, the Creative Music Ensemble, improvisation, and co-teaches Digital Humanity courses. Jane is also a Faculty Affiliate with the Lyda Hill Institute for Human Resilience and is researching the positive effects Deep Listening practices have on trauma.

Yukiko Takagi received Bachelor's and Master's degrees from the New England Conservatory where she studied with Veronica Jochum and Stephen Drury. While a student at the Conservatory she was selected to perform in several Honors programs and appeared regularly with the NEC Contemporary Ensemble. Ms. Takagi has performed with the orchestra of the Bologna Teatro Musicale, the John Zorn Ensemble, the Auros Group for New Music, Santa Cruz New Music Works, the Harvard Group for New Music and the Chameleon Arts Ensemble.

She performs regularly with the Eliza Miller Dance Company and the Ruth Birnberg Dance Company and gives frequent duo-piano concerts with Stephen Drury. Ms. Takagi is a featured performer with the Callithumpian Consort. Her recording of Colin McPhee's *Balinese Cerimonial Dances* was released by MusicMasters. At New England Conservatory Yukiko Takagi has appeared on the First Monday series at Jordan Hall, and is a teacher and guest artist for NEC's Summer Institute for Contemporary Piano Performance.

Described as "riveting" (The New York Times), "compellingly original" (Boston Phoenix), "full, extravagant and wild" (Sydney Morning Herald), and "kitchen-sink expressionism; edgy, bright and entertaining as hell" (NewMusicBox), the works of **Nicholas Vines** (b.1976, Sydney) have been performed by such interpreters as Alarm Will Sound, BMOP, Ensemble Offspring, the Schola Cantorum Gedanensis Chamber Choir, the BT Scottish Ensemble and the Australian Voices.

He has received commissions from established organisations around the world, such as Callithumpian Consort, Firebird Ensemble, mmm..., Guerilla Opera, ChamberMade Opera, the Sydney Philharmonia Choirs and the Sydney Symphony Orchestra.

Recognition for Vines' work includes APRA/AMC Art Music, Helpmann and Green Room Awards (2011/2012, 2007, 2006), runner-up in the 2010 Minnesota Orchestra Composer Institute, an honourable mention in the 2006 Salvatore Martirano Competition (USA), and 2nd Prize in the 'Musica Sacra 2005' Competition (Poland). Published by Wirripang, Faber Music, the Australian Composers Online Project and

Alexander Street Press' Classical Scores Library, the bulk of his work is available through the Australian Music Centre.

A CD of Vines' compositions featuring the Callithumpian Consort, *Torrid Nature Scenes*, was released on Navona Records in May 2013. Graduating in 2007 with a PhD from Harvard University, Vines taught theory and composition there and at the Massachusetts Institute of Technology, before taking up a position at Sydney Grammar School. He has run the New Works Program for New England Conservatory's Summer Institute for Contemporary Performance Practice since 2007.

Glen Whitehead is an internationally recognized award-winning trumpet artist and composer. Among a variety of artistic endeavors his main body of work explores improvisational phenomena, interactive communication and environmental collaboration between living cultures, technologies and the natural world, often contextualizing instrumental and vocal music as immersive soundscapes, sonic theatre, installation, environmental exploration and cultural discourse in order to build new interdisciplinary investigations across the arts and sciences. His upcoming double CD on Neuma Records will feature ecacoustic compositions from around the world from projects the last several years lifting off from his article in the Journal of Critical Studies in Improvisation, "Take it Outside People: Bridging Ecoacoustics and Improvised Music."

Whitehead's background includes international appearances as a soloist, clinician and touring artist in improvisation & electro acoustic groups, commissions with the world's finest composers, principal trumpet in professional orchestras, brass quintets, jazz ensembles, installations, film scores, working extensively with professional theatre and dance and developing interdisciplinary projects across the arts and sciences. Tours and residencies internationally including as a soloist with the EcoSono Ensemble (where he is Director of Performance for the EcoSono Institute), New Zealand Maori group WAI and the Bottesini Project. These include performances and residencies across the U.S., Australia, Tasmania, New Zealand, Canada, Mexico, Korea, and a European solo tour in 2019 that included England, France, Ireland and Switzerland. He was a visiting artist at institutions such as University of California, San Diego, Virginia Tech, University of Virginia, University of Limerick, University of Washington, University of Cork, Huddersfield University, University of Brisbane, Sydney Conservatory, Columbia University, and more. In 2019 he an artist in residence at the UCROSS Foundation in Wyoming.

Film scores include *Stitching Rites* (Now and Then Productions, 2021). He has commissioned major new solo works for trumpet, ensemble and orchestra including *the Ecoacoustic Concerto for two trumpets, sonic environment and ensemble* by Matthew Burtner (2015) with Grammy Award winner, trumpeter Cuong Vu, *Hennessy Concerto* for trumpet and orchestra by Film composer Sean Hennessy (2013) and *Lonnie and Lonie double concerto with trumpet, piano and orchestra* by Dr. George Lewis (2019).

Other collaborations include UCCS Theatre Works (Heisenberg), the Ormao Dance Company in an installation *Sanctuary of Moments* at the Colorado Springs Fine Arts Center (2014), *Resistance and Rebellion* (2014) with folk artist Tim Eriksen (winner of a Peak Arts award), *Boundless Breath* (2013). He was Artist in Residence at the

2014 *Sonic Landscapes* Festival at CSU Fullerton with Matthew Burtner working with composer Eve Baglarian, the Guidian Hand Trombone Quartet, and collaborated with Pandit Sanjoy Bandopadhyay of Kolkata, India (2013).

His work is critically acclaimed; His recording, "the Living Daylights"(2018) on pfMENTUM received rave reviews and remained on the top 10 of radio playlists across the U.S. for over a year. Psychoangelo's release *panaumni* was listed on the top ten cd's of the year by Chicago Time Out. He recorded two cd's with O'Keefe / Stanyek / Walton / Whitehead –"Tunnel" and "Unbalancing Acts" on Circumvention and 9Winds Records, performed solo trumpet on "Tania"- an opera by Anthony Davis on Kotch Int. (2000), and was principal trumpet on the soundtrack to the ground-breaking video game Everquest (1999).

Past appearances include REDCAT in Los Angeles, the CSUF New Music Festival, BONK Festival, European performances at Bimhuis and Zaal 100 in Amsterdam, Holland, was a headliner with Psychoangelo at the Innova Festival in NYC at the Stone, the EcoSono Institute in Alaska, the SOUNDscape Ensemble, the IMPS Festival in Seattle, the ISIM Cross Cultural Improvisation Festival at Roulette and a featured artist at Columbia University with Yarn / Wire. He has performed with such artists as Grammy Award winner Cuong Vu, Pauline Oliveros, Scott Amendola, Kent Maclagan, George Lewis, Keith Rowe, Nels Cline, Vinny Golia, Wadada Leo Smith, Mary Oliver, Nicolas Collins, Ofer Ben-Amots and Anthony Davis.

Previously, Whitehead held the Principal Trumpet position in the Chamber Orchestra of the Springs, the Orquesta Sinfónica UANL de Monterrey, Mexico and the La Jolla Symphony Orchestra. As an educator, he won the *Innovations in Teaching with Technology* award at UCCS and the *Big Idea Award* (with the Ormao Dance Co) from the Pikes Peak Arts Council. He is the Artistic Director of the Peak Frequency Creative Arts, Director of Performance of the EcoSono institute (with Dr. Matthew Burtner) and was Principal Trumpet in the Chamber Orchestra of the Springs (2010 – 2020).

In 2006, He founded the interdisciplinary Music Program at the University of Colorado, Colorado Springs where he is currently a Professor of Music, Chair of the Department of Visual and Performing Arts, and a Co-Director of the Bachelor of Innovation™ degree. He created the new BA in Music (2022), as well as Creative Music Performance & Technology, Composition & Sound Design Bachelor's degree tracks in the VAPA BA (2006). He is a Bach trumpet artist for Selmer / Conn and received his Bmus in Performance at the New England Conservatory of Music, and M.A. and D.M.A from the University of California, San Diego. His teachers include Timothy Morrison, George Lewis, Edwin Harkins and Anthony Davis.

Dr. Christina Wright-Ivanova, hailed by critics as "a brilliant pianist" (Wiener Zeitung, Vienna) with a "warm and reassuring sound" (Boston Intelligencer) is currently Associate Professor of Music and Coordinator of Keyboard Studies at Keene State College. She currently serves as the Interim Artistic Director for the Redfern Arts Center in the 2022-23 season. For the past nine years, she has been serving as the Artistic Director for the North End Music & Performing Arts 'Winter Concert Series' in Boston, and she recently joined the faculty at New England Conservatory.

Dr. Wright-Ivanova frequently performs solo recitals with a special focus on new music. She is on faculty at the Summer Institute for Contemporary Performance Practice and

has premiered over 125 works by living composers. She has performed both solo and collaborative new works in such venues as Boston's Museum of Fine Arts, Isabella Stewart Gardner Museum, Berklee School of Music, MIT, The Harvard Club, Opera America (NY), Jordan Hall, Tanglewood's Ozawa Hall, Old North Meeting House, and in the Clutch New Music Series in Austin TX and the NEXTET series in Las Vegas. She has enjoyed working with composers such as Jo Kondo, Augusta Read Thomas, Steve Reich, Julian Anderson, Joan Tower, Daniel Brewbaker, Tristan Murail, Robert Beaser, Jennifer Bellor, Heather Gilligan, Daron Hagen, Paul Chihara, Virko Baley and more. She has worked with several ensembles in new music, including the Callithumpian Consort, MIVOS Quartet (NEON Festival), HUB New Music, Juventas New Music Ensemble, and at the Akademie für Neue Musik with the Arditti Quartet. She also recorded a series of demos for Jonny Greenwood's (Radiohead) soundtrack for the 2012 movie 'The Master' (Western LLC).

Yiheng Yvonne Wu is a composer, educator, and interdisciplinary artist whose work ranges from conventionally notated chamber pieces to staged experimental works. Her compositions investigate poetic and physical qualities of instrumental sounds, juxtaposing sonic characters through unconventional musical forms. Performer personas take prominence on stage through pieces that feature guided improvisations, creating room for musicians to interact and respond to each other. Recent interdisciplinary projects have incorporated American Sign Language, poetry, dance/movement, art installation, and video.

Wu has received commissions from the La Jolla Symphony, Arraymusic, Michael Mizrahi and the Wisconsin Music Teachers Association, Figmentum, and the Bardin-Niskala Duo, among others. Her music has been performed by Bent Frequency, the MIVOS string quartet, a.pe.ri.od.ic, Black Sheep Contemporary Ensemble, the University of Washington Percussion Ensemble, and Ensemble SurPlus and featured in the WasteLAnd concert series, the University of Tennessee Contemporary Music Festival, New Music on the Bayou, SoundSCAPE Festival, and Aspen Music Festival. Collaborators have included Christopher Clarino, Bonnie Whiting, Jessica Aszodi, Rachel Beetz, Dustin Donahue, and Todd Moellenberg. "Dreams of a Young Piano," for solo piano with chamber ensemble, was awarded the 2018 Judith Lang Zaimont Prize by the International Alliance for Women in Music. Her string quartet "Utterance," released on Carrier Records, won the 5th Mivos/Kanter String Quartet Composition Prize.

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