

Program Notes and Biographies for the NMF Composers

Allen Anderson has composed works for the Empyrean Ensemble, Speculum Musicae, the UNC Chamber Singers, Aleck Karis, Thomas Warburton and Daniel Stepner among others. His work has been acknowledged with awards or commissions from the Guggenheim, Fromm and Koussevitsky foundations, Chamber Music America, Phi Mu Alpha Sinfonia-Alpha Ro, BMI, League of Composers/ISCM (both the National and Boston chapters) and, in 2005, with the Goddard Lieberson Fellowship from the American Academy of Arts and Letters. His music is published by C. F. Peters, APNM and Belmont Music Publishers. He has taught at Columbia University, Wellesley College and Brandeis University, and since 1996 at the University of North Carolina at Chapel Hill. He has a Bachelor of Music Degree from the University of California at Berkeley, where his teachers included Andrew Imbrie and Fred Lerdahl, and both a Masters of Arts and Doctor of Philosophy in Theory and Composition from Brandeis University where he studied with Martin Boykan and Seymour Shifrin. He recently completed *Iceblink*, a 35-minute multi-media work on Antarctica, with photographer Brooks de Wetter-Smith, a commission from the Raleigh Chamber Music Guild. He is working on a piece about the 19th century removal of Cherokees from the south.

These three songs are taken from a set of five, **Instrument of the Tongue**, all on texts by New England poets and all involving birds. As a stand-in for the poet, the bird creates place, expression and melody, and thereby becomes – through the singer – the composer’s surrogate as well. In Robert Frost’s deceptively troubled sonnet, the simple song of the Oven Bird is cause for philosophizing and “serious” chords. Lighter, playful, erotic, Denise Levertov’s words bring out the song and dance. The expanding circularity of Robert Pinsky’s poem – with all it has to say about voice, singing and presence – suggested a slowly turning progression of melody and harmony.

Texts for **Instrument of the Tongue**

I. The Oven Bird

*There is a singer everyone has heard,
Loud, a mid-summer and a mid-wood bird,
Who makes the solid tree trunks sound again.
He says that leaves are old and that for flowers
Mid-summer is to spring as one to ten.
He says the early petal-fall is past
When pear and cherry bloom went down in showers
On sunny days a moment overcast;
And comes that other fall we name the fall.
He says the highway dust is over all.
The bird would cease and be as other birds
But that he knows in singing not to sing.
The question that he frames in all but words
Is what to make of a diminished thing.*

– Robert Frost

II. A Turn of the Head

*Quick! There’s that
low brief **whirr** to tell*

*Rubythroat is at the
tigerlilies–*

*only a passionate baby
sucking breastmilk’s so*

*intent. Look
sharply after your thoughts said
Emerson, a good
dreamer.*

*World's may lie
between you
and the bird's return. Hummingbird
stays for a fractional sharp
sweetness, and's gone, can't take*

*more of that.
The remaining
tigerblossoms have rolled their petals
all the way back,*

*the stamens protrude entire,
there are no more buds.*

– Denise Levertov

III. Song

*Air an instrument of the tongue,
The tongue an instrument
Of the body. The body
An instrument of spirit,
The spirit a being of the air.*

*The bird a medium of song.
Song a microcosm, a containment
Like the fresh hotel room, ready
For each new visitor to inherit
For a little world of time there.*

*In the Cornell box, among
Ephemera as its element,
The preserved bird—a study
In spontaneous elegy, the parrot
Art, mortal in its cornered sphere.*

– Robert Pinsky

Todd Coleman is a composer and video artist who works within the contemporary "Classical" concert music tradition, but whose works increasingly defy simple categorizations. Recent compositions have incorporated visual elements of multiple projected layers of digital video interwoven with live performers and immersive surround digital audio, blending studio recording and film scoring techniques with prerecorded electronic music and live sound. Coleman has a strong background in technology and the arts, with many commissions and jobs which blur the boundaries between creative disciplines.

Coleman completed his Bachelor of Music degree in composition from Brigham Young University in 1996, winning a number of awards and commissions for his work. He went on to study composition and double bass performance at the Eastman School of Music on a prestigious Jackno Fellowship, earning his Doctorate in 2002. His composition teachers included Joseph Schwantner, Christopher Rouse, Augusta Read Thomas and David Liptak, and he studied double bass with James VanDemark. During that time he received awards for his orchestral and chamber music as well as several commissioned works.

Coleman is an assistant professor of music at Elon University in North Carolina where he coordinates and teaches courses in the new B.S. in Music Technology degree program. Prior to coming to Elon, Coleman taught at Grinnell College in the Music Department for four years after originally joining the Grinnell staff as a Curricular Technology Specialist in Fine Arts in 2002 at the completion of his doctorate in composition at Eastman.

Glen Nelson, director of Mormon Artists Group, introduced me to a work of art based on the surrealist game, **Exquisite Corpse**. This artwork was itself a collaboration by three artists: Thomas Epting, Matthew Day, and Natasha Brien. I found the work to be thought provoking and moving on many levels.

The concept of time and the nature of life (and death) became central elements in my thinking during the early conceptualization of the music, as did my desire to respond musically to the many layers of meaning I found in the work. These thoughts led to a number of crucial decisions regarding the structure and content of the score. First, the collaborative nature of *Exquisite Corpse* works prompted me to include musical materials from other composers (Purcell, Brahms, & Cage). The “borrowed” musical materials allude somewhat allegorically to infancy, death, and the interplay of destiny, free-will and chance. Another symbolic aspect of the work is its slow general downward progression. Death is often represented in music by a (chromatic) descending bass-line. This may be due in part to associations with burial, decay, etc. The interactions between sonic layers, live and prerecorded parts, and the unorthodox musical notation of the score are all outgrowths of my desire to echo and amplify possible meanings found in the original photographs (and more specifically the effect of the three images together).

*Abiding sentience
or a fleeting vital spark,
Elegy of transience
or essence of the Ageless?
Divinity's design
shrouded as fluke of fate,
Or dawn's impetus
doomed but to unending stillness?*

*Utterances of the Sages
surrender to an unbroken silence?
Aspirations of the Almighty
veiled in conundrums of coincidence.
The tomb as journey's end,
or portal to the infinite...
Eternal lives,
or life as momentary consciousness?*

– Todd Coleman

Thomas Dempster was born in Sandusky, Michigan in 1980, and eventually settled in North Carolina with his family. An alumnus of the Governor's School of North Carolina, Dempster pursued undergraduate studies at the University of North Carolina at Greensboro, where he studied bassoon with Michael Burns, composition with Eddie Bass, electroacoustic composition with Craig Walsh, and counterpoint and orchestration with Frank McCarty. He graduated *summa cum laude* with a BM in Composition in 2002 and was awarded scholarships and fellowships to attend the University of Texas at Austin. There he completed the MM in Composition where he studied with Kevin Beavers, Kevin Puts, Dan Welcher, Yevgeniy Sharlat and Russell Pinkston. He is currently completing the requirements for the Doctor of Musical Arts in Composition at UT Austin. His music spans a wide berth of styles and genre, from solo instrumental works to full orchestra. His chamber orchestra work *camera* was awarded a 2004 BMI Student Composer Award, and his work *Four Movements for Saxophone Quartet* was awarded an honor by Sigma Alpha Iota. His music has been performed extensively throughout the United States, and has had performances in Europe and South America. His electroacoustic music has been performed in a number of SEAMUS and LA-TEX

conferences and has been broadcast as far afield as Denmark and Australia. He has previously served as an instructor at the University of Texas and the composer-in-residence at the North Carolina Governor's School. He currently teaches first-year seminars in popular music, art music, and critical theory at the University of North Carolina at Greensboro, a position he has held since 2006. He is an active researcher, melding literary theory and popular music as well as analyzing the work of Takemitsu, Henze, Larsson, Smalley, and Parmegiani. His interests primarily include close readings of sub-popular rock music using gender and critical race theory, pedagogical philosophy in the electroacoustic studio, and harmonic analysis through a cultural theory lens.

Tom currently resides in Greensboro, North Carolina, with his cat Zarathustra and his numerous houseplants. Tom is an ardent film buff, a far-too-avid reader, and enjoys learning foreign languages as a hobby. He has also written a fair amount of poetry and short prose, none of which you (fortunately or not) will see here. If there is anything else you would like to know, please ask Tom. He may or may not answer.

Inflection Points: In differential Calculus, an inflection point is a point on a curve at which the curvature changes sign. The curve changes between positive curvature and negative curvature. I construe the entirety of the piece as a somewhat long arc; the inflection point of the entire piece happens somewhere during the second movement.

The first movement (not performed at this concert) takes the idea of a stationary point – in this case, hovering around Bb and E – as a tonal center and more literally sees a line, or a curve, or pitches and motives passed around between the ensemble. The first movement (“quirky rays...”) juggles a number of ideas and verily proffers some short-lived, rhythmically unstable and tonally ambiguous lines and arcs that return later on.

The second movement (“distant planes...”) contains a fair amount of parallel motion, open and sparse figures, and static textures. Motion in pitch space extends outward in both directions from A-flat and eventually returns, retracing the points.

The final movement (“jiggly dots...”) is a mildly psychotic gigue that melds together the ideas of the previous two movements.

Mark Engebretson is Associate Professor of Composition and Electronic Music at the University of North Carolina at Greensboro and a recipient of commissions from the Fromm Foundation, and Thomas S. Kenan Center for the Arts. His music is founded on contemporary notions of performer/composer virtuosity, interactivity, melody, harmony and expressivity.

“Engebretson creates innovative sounds and shapes incorporating high velocity perpetual motion and multi-phonics. The low pitches reminded me of Central Asian throat-singing, providing a fascinating juxtaposition of the old and the new.” (Classical Voice North Carolina)

Mark Engebretson's compositions have been presented at festivals such as ICMC (International Computer Music Conference), Bowling Green Festival of New Music and Art, Third Practice Festival (University of Richmond), Wien Modern (Vienna), Gaida Festival (Vilnius, Lithuania), Sonoimágenes (Buenos Aires) Hörgänge Festival (Vienna), Ny Musikk (Bergen, Norway), Indiana State University New Music Festival (Terre Haute, Indiana), the Florida Electroacoustic Music Festival, ISCM Festivals (Tirana, Albania and Baku, Azerbaijan), the UNCG New Music Festival and World Saxophone Congresses (Pesaro, Italy, Montreal, Canada, Minneapolis, Minnesota and Ljubljana, Slovenia).

The composition of the **Acorn in the Sun** (2009) is a story of multiple connections, and a search for the creation of meaningful sounds in a context where so much is possible. The poem *Conservation of Energy* was written by Dana Richardson--a friend, composer and poet. I decided to set the text for solo soprano voice for a mutual friend, Lorena Guillén, who was present at a reading Dana gave of his poems. Later, it occurred to me that the vocal composition would make a good instrumental piece with electronics, so when the idea came to make a piece for violist Javier Garavaglia, I decided to use it, changing it in some small ways to be better suited to the viola, and giving it the title *Where Does Love Go?*. Searching for ways to

integrate many threads, I took advantage of a visit Lorena made to UNCG (where I am on the faculty) to record her singing a portion of the song I wrote for her. I then recorded a reading of the entire poem by Susan Fancher, a saxophonist and my main partner in crime. I went on to process these vocal sounds in many ways, creating a sonic backdrop for the solo viola line. Finally, I have now created a version combining the original setting of *Conservation of Energy* with the electronic sounds and processes used for *Where Does Love Go?*

To Maria

Conservation of Energy

*Where does love go
when love is gone?
Does the exploded sun
forever glow*

*through further reaches
of galactic space,
its light crashing on beaches
of unknown planets
as it congeals to ice,*

*invisible
in endless night,
fragmented, desolate,
jagged, small?*

*Does a fallen tear
fall as snow
on some Himalayan slope,
drip from a pear,*

*or is it squeezed
as the bitter hope
of limes that lie
on tropical beaches
shriveling in despair?*

*Does the heartbeat stilled
pound out the years
with the music of the spheres,
thunder on the field*

*before the rain,
or crash on the sand,
curling without end,
again and again?*

*Where does love go
when love is gone?
It goes to the acorn in the sun.
It goes to the cardinal and the crow.*

Dana Richardson 2000
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Suzanne Farrin's works have been performed in the US, Europe and South America. Commissions have come from a variety of sources and for combinations as diverse as the Irish bagpipes and string quartet to solo piano pieces and works for vibraphone. Her music can be heard on Signum Classics, VAI and Albany Records.

She has been heard at concert halls such as Carnegie Weill Hall, Symphony Space, The Kennedy Center, the Tank, Monkeytown, The Performing Arts Center at Purchase College, Sprague Hall at Yale University, the Atlantic Center for the Arts and the Walker Art Center and festivals such as Avantgarde Schwaz, The Carolina Chamber Music Festival, Look and Listen, The Philadelphia Fringe, Music in Würzburg, Germany, the Norfolk Chamber Music Festival, the Ernest Bloch Music Festival, Music Mountain and Festival Nuevo Mundo (Maracaibo).

Musicians that have performed her work include Amanda Baker, Tanya Bannister, Ken Crilly, Dominic Donato, Julia Lichten, Jesse Levine, Dan Lippel, Steve Mackey, Sara Okamoto, Vanessa Perez, Jim Pugh, Joshua Rubin, Laurie Smuckler, David Schotzko, Mark Stewart, Antoine Tamestit, Sayaka Tanikawa, Jason Treuting, Ira Weller and Cal Wiersma.

Ensembles she has worked with include the Arditti Quartet, So Percussion, The Locrian Chamber Players, The Meehan/Perkins Duo, Neithermusic, ICE, the iO Quartet, the Harrington String Quartet, the Parker String Quartet, the Graham Ashton Brass Ensemble, non|zero, the Yale Philharmonia and the Purchase Symphony Orchestra. Suzanne was raised in the Casco Bay region of Maine and currently lives in New York City. She completed a doctorate in music from the Yale School of Music and teaches at SUNY Purchase, where she is chair of the theory and composition department.

Corpo di terra was written for Julia Lichten in 2009. It is a work that deals with memory (you may hear allemande figurations throughout) and simple topics such as trills and glissandi that tip into realms of silence and noise. Pitched worlds submerge and resurface transformed, extended or untouched.

Craig Hilton was born in New York and now resides in Raleigh, NC. His first experimentations in sound began as a teenager with a guitar and a 4 track tape recorder, unknowing of the catalogue of experimental music that came before him. After intensive study of classical and flamenco guitar for years, he finally started to return to the idea of abstract sound designs and noise with an industrial project called Sixtus V, where he became obsessed with the idea of using electronic means (i.e. samplers, treated tape loops) to achieve sounds he was not able to create with guitar alone. These experimentations led him down the path of more "stand-alone" pieces, utilizing clusters and creating large walls of sound completely in the electronic domain. As a result, there was a collaboration between his project at the time and the late MSBR.

Since 2001, Craig has been involved with many other projects. He toured Europe for the first time as guitarist/live electronics of the free improv. group The Feraliminal Lycanthropizers, playing in Sweden, Amsterdam, Berlin and in Hamburg as part of the Nozart Improvised Music Festival, sharing the stage with the likes of Franz Hautzinger, Tim Hodgkinson, Hans Koch and others.

Also at this time he was creator and sound designer for The Centre for Transgressive Behaviors, an experimental theatre group built around the ideals of the Theatre of the Absurd and the Happenings.

As a full time thought process, this particular group enabled Craig to really coordinate the interaction between concrete and composed sound with the live action of the performers. The group still has remnants in the US and Europe. After a few years touring with a band back in the US, Craig once again gave full effort into his electroacoustic pieces.

Since early 2008, Craig has begun performing live with his guzheng (Chinese zither). He felt the need to once again have the interaction between live acoustic and live electronics. He has done two tours in Europe since late 2007, performing in Berlin with Derek Houlzer, Marcelo Aguirre and Penelope X, in Brussels with Yannick Franck and most recently in London playing guzheng alongside Steve Beresford.

Tonight's performance marks the second live collaboration between Tomas Phillips and Craig Hilton. This untitled set continues their exploration of lowercase minimalism in the format of electro-acoustic improvisation.

Lance Hulme's music "reflects the ambience and musical approach of the North American musical tradition. Compositional eclecticism, a conscience, playful and uninhibited attitude with tradition and the crossover between 'serious' and vernacular music. All these elements are to be found as well as the most advanced structural and aural techniques." (Die Rheinpfalz Zeitung) His music has received awards from the International Witold Lutoslawski Competition, ASCAP/Rudolf Nissim Prize, Composición Musical Cuitat de Tarragona, Citta di Trieste Orchestra Competition, International Trumpet Guild Composition Competition and others, and has been performed by ensembles and orchestras throughout Europe, Japan and the U.S.

Hulme studied at Yale University, the Eastman School of Music and the Universität für Musik in Vienna, Austria. Among his teachers were Jacob Druckman, Martin Bresnick, Francis Burt, Dominick Argento and Samuel Adler. He has been a MacDowell Colony Fellow, a Fulbright Scholar and was a guest artist at the Center for Art and Media Technology (ZKM). A pianist, harpsichordist and conductor, he has premiered his own works as well as that of other composers, living and historical. His music is available through In Pegno Music, Seesaw Press and Augsburg/Fortress Press.

For many years, Lance Hulme lived in Germany, where he was founder and director for Ensemble Surprise, which presented "700 years of new music". His music has been presented at the Warsaw Autumn (Poland), New Organ Works (England) and ISCM (Japan) festivals, and his computer music has been presented at the FICEA and Sonic Circuits festivals. He has received commissions and performances from numerous ensembles and organizations including the Warsaw Philharmonic Orchestra, the Tokyo Philharmonic Orchestra, Southern German Radio, the State Theater of Baden, Pioneer Valley Symphony, the State Orchestra of Magdeburg, West German Radio, the Karlsruhe University Chorus, Coro Piccolo, the ProArte concert series, the Raschèr Saxophone Orchestra, Klammer4, Quattro Mani, the Henschel Quartet and the Tokyo Philharmonic Orchestra. He has received grants from Fulbright Commission, ASCAP, Culture Commission of the City of Karlsruhe, Ministry for Art and Education for the States of Baden-Württemberg (Germany), the Margaret Fairbanks Jory Fund, Leonard Bernstein Foundation, Southern German Radio and Center for Art and Media Technology. Hulme began his musical career as keyboardist for the jazz-fusion band "Dreamscape."

Hulme's musical oeuvre encompasses a wide range of musical genres and styles. Along with chamber, choral and concert works, he has written for such diverse mediums as jazz, opera, music theater, liturgical, commercial and computer music. His musical style "cannot be pigeon-holed into one compositional school" but rather draws upon the diverse elements of his musical experience to "weave a rich expressive texture." (Die Rheinpfalz Zeitung)

The Succubus is an electronic tone poem inspired by the Robert Graves poem of the same name. A succubus is a mythical female spirit that visits men in their dreams. As well as being "music for speakers," *The Succubus* has served as part of installations and dance evenings. The basic form is a dialogue between a male and female voice. *The Succubus* may be unique in the genre of computer music by virtue of its clear sonata structure, composed with theme, development and recapitulation.

Jakov Jakoulov is the versatile composer of three ballets, five concertos, numerous symphonic, chamber and choral works as well as music for over 20 theatrical, TV and cinema productions. In recent years Jakoulov's music has been commissioned and performed by leading orchestras and festivals including the Boston Symphony Tanglewood Contemporary Music Festival, Dallas Symphony Orchestra, Fort Worth Symphony Orchestra, Boston Symphony Chamber Concerts, Armenian National Symphony Orchestra, New European Strings Chamber Orchestra, Jerusalem Symphony Orchestra, Kammerspiele Theatre (Munich), Swedish Theater "Lilla", New England String Ensemble in Boston and the "Bachanalia" Festival Orchestra in New York City.

Mr. Jakoulov has an international reputation with commissions and performances of his works in Germany,

Sweden, Scotland, Finland, Italy, Mexico, Armenia, Russia, Israel as well as the United States. In 1996 Jakoulov was elected to Pi Kappa Lambda Chapter of the National Music Honor Society and was nominated for an Annual Award in music composition of the American Academy of Arts and Letters.

Jakoulov has recorded extensively both as a composer and a pianist. In 1998, Michael Zaretsky (viola) and Zak Bjerken (piano) recorded two compositions on a recording *Black Snow* interspersed with music of Shostakovich and Glinka. This recording was subsequently included in the 'Top Five Classical Recordings List' by Fanfare Magazine. Between 1999 - 2003 Jakoulov made three recordings of his own piano improvisations: *Emma's Songs*, *Children of the Wind* and *Within Four Walls*. This summer, Mr. Jakoulov made his debut at the Verbier Music Festival performing his own violin and piano arrangement of *Gypsy Concerto* with renowned violinist Dmitry Sitkovetsky.

Jakoulov's most recent commissions included the symphonic score *Gifts of the Magi* for the Greensboro Symphony Orchestra (Dmitry Sitkovetsky, conductor; Peter Coyote, narrator), and ballet *Street Talk, Suite Talk* which will be a part of the Edinburgh Fringe International Theatre Festival in August 2009.

Born in Moscow, Jakov Jakoulov began taking lessons at the Gnesin Music Academy from the age of four and studied piano, theory, counterpoint and composition. He later attended the Moscow Conservatory as pianist and composer. Subsequently, his experience included playing in gypsy ensembles and Jewish folk groups, conducting a small circus ensemble, and performing with an orchestra for news broadcasts. As a composer he began writing for film and for television primarily for the Moscow Artistic Theatre. By the time he was twenty-five, he had already written scores for twenty-five productions. In 1987, Jakoulov left Moscow to work in Munich and traveled extensively throughout Europe before eventually settling in the United States. He holds a Doctor of Musical Arts degree in Composition of Boston University having studied with Theodore Antoniou and Lukas Foss. He currently lives in Boston, Massachusetts.

Trio for Clarinet, Cello and Piano "De Profundis..." (2007-08) was initially written as a one-movement piece for The Collage Trio and performed in Boston in 2007. After the performance I decided to add two more movements and made some changes in an existing one. So now it is a "standard" three- movement piece. However, the *tempi* are quite "twisted": the very short fast movement is sort of "squeezed" between two Adagios. The final Adagio in certain moments has a slight reminiscence of a famous Adagio in G minor by Tomaso Albinoni but very distorted and vulgarized.

The title of the Trio "De Profundis..." - (" Out of the depths have I called Thee, O the Lord.") speaks for itself - it is the first phrase of Psalm 130, one of the seven so-called Penitential Psalms of David. The Penitential Psalms or Psalms of Confession are especially expressive of sorrow for sin.

Here is the first stanza of this Psalm which will guide you through the music and will help you to understand what I was trying to express in this work.

"Out of the depths have I called Thee, O Lord.

Lord, hearken unto my voice; let Thine ears be attentive to the voice of my supplications.

If Thou, the Lord, shouldest mark iniquities, O Lord, who could stand?"

Thomas Licata is a composer and theorist. He holds MM and MFA degrees in composition and music theory and a DMA in composition from the University of Maryland at College Park. He also studied electroacoustic music at the Institute of Sonology in The Netherlands. As a composer, Licata has written a wide variety of music that has been performed in the United States, Europe and Asia. His music is available on Neuma Records and Capstone Records. As a theorist, much of his recent research has concentrated on the analysis of electroacoustic music, which is included in the noteworthy book, *Electroacoustic Music: Analytical Perspectives* (Greenwood Press, 2002). This book comprises a broad collection of essays of electroacoustic works while also demonstrating recent approaches to the analysis of this music. Licata is also editor of the book, *Essays on the Music and Theoretical Writings of Thomas DeLio* (The Edwin Mellen Press, 2008). Comprised of a wide collection of essays, written by composers, music theorists, and performers, this book examines the work of one of the foremost composers and music theorists working today. Licata teaches music theory, composition and media arts at Hartwick College in Oneonta NY. He is

also founder and director of the Hartwick College Electroacoustic Music Studios.

another...turning is based on a series of recurring sound events that are repeatedly subjected to various modifications. Set against shifting sonic backdrops, these modifications obscure and distort the distinction between whether new and separate sound events are formed and whether they have been simply refashioned, thereby rendering their intrinsic qualities unclear and rather fluid as they progress throughout the piece. Apart from how the listener perceives these moments, *another...turning* projects a constant, multilayered series of sonic environments that, in and of themselves, each turn to and take on a life of their own.

Elainie Lillios's music focuses on the essence of sound and suspension of time, conveying different emotions and taking listeners on "sonic journeys." The sounds she uses for her music are varied--sometimes they are simple things like the human voice, cars, wind chimes, or water. Other times her sound material is less obvious, like crunching bits of branches, walking through snow, or pebbles shuffling in water. Elainie holds degrees from Northern Illinois University (BMus, MM, MM), the University of North Texas (DMA), and The University of Birmingham (MPhil) where she studied electroacoustic composition and sound diffusion with Jonty Harrison. Other influential mentors in composition include C.T. Blickhan, Robert Fleisher, Jan Bach, Jon Christopher Nelson, and Larry Austin.

Elainie has been commissioned by the International Computer Music Association, ASCAP/SEAMUS, La Muse en Circuit (Paris), New Adventures in Sound Art (Toronto), and Réseaux (Montreal), and has received awards/recognition from CIMESP (Brazil), Russolo (Italy), and IMEB (France) among others. Her music has been presented at conferences, concerts, and festivals internationally, including guest invitations to the GRM (Paris), Rien à Voir (Montreal), l'espace du son festival (Brussels), June in Buffalo (New York), and Sonorities (SARC Centre, Belfast). Elainie's music is available on the Empreintes DIGITALes, StudioPANaroma, La Muse en Circuit, and SEAMUS labels, and is included on the CD accompaniment to New Adventures in Sound Art's *The Radio Art Companion*.

Elainie teaches music technology and composition at Bowling Green State University in Ohio, where she serves as Associate Professor and Coordinator of Music Technology, and participates as a Faculty Research Scholar in BGSU's New Media and Emerging Technology Center.

Listening Beyond (2007)... explores the relationship between sound and silence, and their intersection in space while simultaneously merging my interests in Deep Listening and electroacoustics. This Ambisonic composition was commissioned by the Center for Computation and Technology at Louisiana State University.

Marcus Karl Maroney studied composition and horn at The University of Texas at Austin (B.M.) and Yale School of Music (M.M., D.M.A.). His principle composition teachers were Joseph Schwantner, Ned Rorem, Joan Tower and Dan Welcher. In 1999, he received a fellowship to the Tanglewood Music Center, the First Hearing award from the Chicago Symphony Orchestra (for *Those Teares are Pearle*) and an ASCAP/Morton Gould Young Composer's award. Other awards and fellowships followed, including: a Charles Ives Scholarship from The American Academy of Arts and Letters, the Music 2000 Prize from the University of Cincinnati College-Conservatory of Music, further awards from ASCAP, a residency at the Copland House and consecutive Woods Chandler Memorial awards from Yale University. Commissions have come from such organizations and individuals as eighth blackbird (*Rhythms*), the Orchestra of St. Luke's (*Hudson*), The Norfolk Chamber Music Festival (*Introduction and Barrage* for the Gryphon Trio), Timothy McAllister (*Denk Dir:*), the Moores School Percussion Ensemble (*Pantheon*), the Texas Music Festival (*Märchenbilder*), the Deer Valley Music Festival (*Three Pieces for String Quartet*) and the Juventas! New Music Ensemble (*Dust of the Road*). Mr. Maroney served on the faculty of the Yale School of Music from 2002-2004. He is currently Assistant Professor of Music at the University of Houston's Moores School of Music. His academic pursuits include research on the music and life of Swiss composer Frank Martin, for which he was awarded a grant from the University of Houston for residency at the Paul Sacher Stiftung in Basel.

Five Pieces for Wind Quintet is a divertissement with an aim to show off the coloristic possibilities of the ensemble, from the opening solo clarinet to the buzzing of stopped horn amplified by stratospheric piccolo. The only real departure from the lighthearted mood comes in the slow Interlude, but even then, the focus is on various blendings and separations of the five primary colors of the ensemble. The piece was composed in Spring 1999 and premiered at the Tangelwood Music Festival that summer, as *Six Pieces for Wind Quintet*. A sixth movement fugue was removed from the work and other small changes were made to the remaining five movements a few years later.

Paul Moravec, winner of the 2004 Pulitzer Prize in Music, has composed over one hundred orchestral, chamber, choral, lyric, film, and electro-acoustic compositions. His music has been described as “tuneful, ebullient and wonderfully energetic” (*San Francisco Chronicle*), “riveting and fascinating” (NPR), and “assured, virtuosic” (*Wall Street Journal*). *The New York Times* recently praised his quartet, *Vince & Jan: 1945*, with, “This masterly miniature conveyed warm nostalgia, buoyant swing and wartime unease.”

He is University Professor at Adelphi University and recently also served as the Artist-in-Residence with the Institute for Advanced Study. Both positions are unique to their respective institutions.

Mr. Moravec’s first opera, *The Letter*, commissioned by the Santa Fe Opera, with libretto by Terry Teachout, premieres July 25, and runs till August 18, 2009. Also in the 2008-9 season, his evening-length oratorio, *The Blizzard Voices*, about the Great Plains blizzard of 1888, with text by Ted Kooser, was premiered by Opera Omaha, and his *Brandenburg Gate* was premiered by the Orpheus Chamber Orchestra at Carnegie Hall.

Among Paul Moravec's numerous awards are the Rome Prize Fellowship from the American Academy in Rome, a Fellowship in Music Composition from the National Endowment for the Arts, a Rockefeller Foundation Fellowship, a Camargo Foundation Residency Fellowship, two fellowships from the American Academy of Arts & Letters, as well as many commissions. A graduate of Harvard University and Columbia University, he has taught at Harvard, Columbia, Dartmouth, and Hunter College, as well as Adelphi University.

Mr. Moravec is regularly sought out by leading performing artists and ensembles. Recent performance highlights include *Songs of Love and War* with the Oratorio Society of New York at Carnegie Hall, *The Time Gallery* at the Kennedy Center in Washington, DC, and *Tempest Fantasy* with the Chamber Music Society of Lincoln Center. Recent world premieres include *Anniversary Dances* with the Ying Quartet; *Atmosfera a Villa Aurelia* with the Lark Quartet; *Mark Twain Sez* with cellist Matt Haimovitz; *Cornopean Airs* with the American Brass Quintet; *The Time Gallery* with eighth blackbird at the Metropolitan Museum of Art; *Morph* with the String Orchestra of New York (SONYC); *Cool Fire* and *Chamber Symphony* for the Bridgehampton Chamber Music Festival; *Capital Unknowns* for the Albany Symphony; *Everyone Sang* for Troy Cook and the Marilyn Horne Foundation; *Parables* for the New York Festival of Song, *Vita Brevis*, a song cycle for tenor Paul Sperry; *Useful Knowledge*, a cantata commissioned by the American Philosophical Society for Ben Franklin's tercentenary; *No Words*, commissioned by Concert Artist Guild for pianist James Lent and the Gay Gotham Chorus; and two works for the Elements String Quartet.

Paul Moravec’s discography includes *Tempest Fantasy*, performed by Trio Solisti with clarinetist David Krakauer, on Naxos American Classics; *The Time Gallery*, performed by eighth blackbird also on Naxos; *Cool Fire*, with the Bridgehampton Chamber Festival on Naxos; *Songs of Love and War* for Chorus and Orchestra on a CD featuring The Dessoff Choirs & Orchestra; *Sonata for Violin and Piano* performed by the Bachmann/Klibonoff Duo for BMG/RCA Red Seal; *Double Action*, *Evermore*, and *Ariel Fantasy*, performed by the Bachmann/Klibonoff Duo on an Endeavour Classics CD entitled “The Red Violin;” *Atmosfera a Villa Aurelia* and *Vince & Jan*, performed by the Lark Quartet on an Endeavour Classics CD entitled “Klap Ur Handz;” *Morph*, performed by the String Orchestra of New York on an Albany disc, *Spiritdance*, an orchestral work on the Vienna Modern Masters label; an album of chamber compositions titled *Circular Dreams* on CRI; and *Vita Brevis*, with Paul Sperry, tenor, and the composer at the piano, on Albany Records.

Tempest Fantasy is a musical meditation on various characters, moods, situations, and lines of text from

my favorite Shakespeare play, *The Tempest*. Rather than trying to depict these elements in programmatic terms, the music simply uses them as points of departure for flights of purely musical fancy.

The first three movements spring from the nature and selected speeches of the three eponymous characters. The fourth movement begins from Caliban's uncharacteristically elegant speech from Act III, scene 2:

*Be not afeard: the isle is full of noises,
Sounds and sweet airs, that give delight, and hurt not.*

The fifth movement is the most “fantastic” flight of all, elaborating on the numerous musical strands of the previous movements and drawing them all together into a convivial finale.

Tempest Fantasy was begun at the MacDowell Colony in summer, 2001, and completed at Yaddo in the summer of 2002 and is dedicated with great admiration and affection to David Krakauer & the Trio Solisti — who gave its premiere at the Morgan Library on Friday, May 2, 2003.

Kirk O’Riordan is an active composer, conductor, saxophonist, and teacher. His music has been performed in Canada, China, Costa Rica, Cyprus, Finland, Italy, and Russia; and in 23 of the fifty United States. Performances of his works have been featured at the Ravenna Festival (Italy), the Western Illinois New Music Festival, the 2008 Eugene Rousseau Birthday Celebration, national and regional conferences of the Society of Composers, Inc. and the College Music Society; and in concert by such performers as the Eaken Piano Trio, Orchestra Bruno Maderna (Italy), the Arizona State University Chamber Winds and Symphony Orchestra, the Susquehanna University Orchestra and Chamber Singers, Kenneth Tse, Jeffrey Lyman, Marco Albonetti, Russell Peterson, Emily Bullock, Andrew Rammon, Reuben Councill, John Perrine, and Holly Roadfeldt-O’Riordan.

Kirk is the recipient of numerous awards as both a composer and a performer, including annual ASCAPPlus awards, a Composer’s Assistance Program grant from the American Music Center, the 2001 Arizona State University Composition Competition, the 2000 Contemporary Music Society competition, and an ERM-Media Masterworks Prize. In addition, his *Cadenza for Piano Trio* was one of two works selected by audience members at the CMS Mid-Atlantic/Northeast Super-regional Conference for performance at the 2008 CMS National Conference.

Kirk's music has been broadcast on KBAQ, WQSU, and WVIA radio. His *Cathedral* for Alto Saxophone and Organ appears on a recording by Frederick Hemke and Douglass Cleveland (EnF Records), and *River Lights* will appear on Masterworks of the New Era vol. 15 (to be released in 2009 on ERM-Media). He has recently received commissions from the EastWind Ensemble, saxophonist Farrell Vernon, flutist Reuben Councill, the University of Delaware University Singers, and the Grammy-nominated Eaken Piano Trio. In the 2009-10 season, Kirk’s music will be heard in Pennsylvania, Delaware, North Carolina, and North Dakota.

In August, 2009 Dr. O’Riordan joined the faculty of Lafayette College where he serves as Assistant Professor of Music and Director of Bands. In addition, he has served on the faculties of Bucknell University and Susquehanna University. He holds the Doctor of Musical Arts degree from Arizona State University (the first recipient of that degree from ASU); the Certificate of Performance in Saxophone from Northwestern University; and three Master of Music degrees (composition, saxophone performance, and conducting).

His academic pursuits have ranged from writings on musical aesthetics to works in musical analysis and aural skills pedagogy. Several of his writings were developed from essays presented on his radio program, *Face the Music*, which aired from 2007-2008 on WQSU-FM. His current scholarly work focuses on interdisciplinarity: he presented *On Teaching Composition: Similarities, Differences, and Aesthetics of Teaching Music and Prose* at regional and national conferences of the College Music Society, and continues an active interest in contemporaneous art works which span multiple disciplines, and developed a seminar course on art and music of the year 1912-13 for Lafayette College.

Kirk has studied composition with Rodney Rogers, Randall Shinn, James De Mars, Glenn Hackbarth, Jay Alan Yim, Burton Beerman, Marilyn Shrude, and Donald M. Wilson. He has studied saxophone with Frederick L. Hemke, John Sampen, Eugene Rousseau, and Iwan Roth.

Ductus figuratus (trans. “figurative style”) was composed in honor of saxophone virtuoso and esteemed teacher Eugene Rousseau. The work is approximately 20 minutes in duration; essentially a concerto for saxophone and chamber ensemble.

The title of the work came to me during work on the second movement, developed a certain Gregorian quality as it grew. At the time I had been listening to Orff’s *Carmina Burana*, and I found that there were aspects of my piece that were similar, notably the simple verse form and the medieval-profoundly-reverent mood. My piece reminded me of entering the Cathedral at Rouen, France (painted many times by Monet) for the first time: one is overpowered by the history and ritual. Latin seemed to be the appropriate language for the title and movements.

“Figurative style” here, borrowed from rhetoric, is a bit of a play on words: musical figurations are elaborate ornaments, which, at least here, add to the austerity of the work. The movement titles translate as follows: I. Cadens, “cadenza” (from rhetoric, cadence); II. Abeo, “chant”; III. Tripudio, “dance”; IV. Demum “at last,” or “finally.”

I am pleased to dedicate this work to Eugene Rousseau, with whom I had the privilege of studying saxophone from 1989-91. It is my hope that this piece might speak as a small gesture of thanks for many years of commitment to his students, to the saxophone, and to music.

Tomas Phillips is a composer, novelist, and teacher whose sound work focuses on improvisational performance and minimalist through-composition. He began composing electronic music in the early 1990s and has since created music for installations, dance and theater. He has collaborated with Francisco López, i8u (France Jobin), Chantale Laplante, Dean King, and Tobias c. Van Veen, among others. Labels to release his music include Trente Oiseaux (Germany), Line (USA), Non Visual Objects (Austria) and Atak (Japan).

Born in Argentina, composer **Alejandro Rutty’s** output includes orchestral, chamber and mixed-media music, arrangements of Argentine traditional music, and innovative outreach musical projects. In his music, Rutty attempts an engaging blend of traditional subtlety, experimental sophistication, and explosive energy. The Boston Globe wrote about *The Conscious Sleepwalker Loops* “...the result is a blaring, multi-channel, gleefully vernacular carnival. It made a terrific curtain-raiser.” *The New York Times* said: “Alejandro Rutty’s amusing ‘Conscious Sleepwalker Loops’ offered an immediate test of the ensemble’s mettle...” Other pieces generated similarly positive reactions: “... in every respect, an impressive listening experience” (Osnabrücker Zeitung on *L'accordeoniste*); and “...in Alejandro Rutty’s wonderful ‘Tango Loops 2B’... a sexy, somewhat inebriated tango pokes through the orchestral fabric every now and then, as if perceived in memory” (The Minnesota Star Tribune).

A unique feature of Rutty’s music is its affection for textures suggested by modern recording processing techniques, and the use of Tango – a genre he performs as a pianist – and other South American genres as part of the music’s surface.

Rutty’s compositions and arrangements have been played by the Minnesota Symphony Orchestra, National Symphony Orchestra of Argentina, National Symphony Orchestra of Brazil, Boston Modern Orchestra Project, New Mexico Symphony Orchestra, Linköping Symphony Orchestra, Kiev Philharmonic, the New York New Music Ensemble, the Amherst Saxophone Quartet, and the Cassatt String Quartet among other groups. Recordings of his music have been released by Capstone Records, Arizona University Recordings, and ERM Media.

Recipient of a 2008 MATA Festival commission and First Prize Winner of the 2008 Indianapolis Chamber Orchestra Competition, Rutty’s recent and upcoming events include chamber and symphonic performances in North America, South America and Asia. Rutty’s appearances as conductor include the National

Symphony Orchestra of Brazil (UFF), the UNCUYO Symphony Orchestra (Argentina), *Hey, Mozart!* Orchestra, June in Buffalo Festival Chamber Orchestra, Catskill Choral Society, Albuquerque Philharmonic Orchestra, American Opera and Musical Theatre Company, Orpheus Theatre Company and Grand Opera Theatre.

Founder and Artistic Director of the *Hey, Mozart!* Project, Rutty's activities have included his work as conductor for numerous organizations, and arranger and pianist for Argentine-Tango performances. He has been Artistic Director of the Hartwick College Summer Music Festival for the 2006 and 2007 seasons.

Alejandro Rutty (Ph.D. at SUNY Buffalo) is currently Assistant Professor of Music at the University of North Carolina at Greensboro.

City of Webs is created from Michael Basinski's reading of his own text, *City of Webs*. The text consists of two pages with words, symbols, and graphics from which the poet creates a performance partially improvised, weaving themes and extrapolating commentaries about the text. Alejandro Rutty uses the voice of the poet to orchestrate around the voice's different semantic and not semantic utterances. Part of the music is pre-recorded, while some of the music comes from live instruments, mirroring Basinski's procedure of having some degree of improvisation and some scripted material.

Performer Bios

Grace Anderson is a concert cellist and pianist whose performances have been described as "transforming" (Classical Voice of North Carolina), and characterized by "boundless energy and rapier definition" (New York Concert Review). She has performed as soloist and chamber musician in major venues nationally and internationally, including the Weill Recital Hall at Carnegie Hall, Lincoln Center, and throughout Europe. Her performance with the Tedesca Chamber Players, an all-strings ensemble that she established in New York City, was broadcast worldwide on BBC Television.

The **Blue Mountain Ensemble** is based in central North Carolina and brings together very familiar faces to classical music audiences of this region and beyond. The ensemble performs engaging repertoire from many style periods written for this combination of flute, bassoon, and piano, but also seeks existing repertoire that adapts well to the ensemble along with newly commissioned works. The name of the ensemble is taken from exceptionally beautiful and diverse natural areas in Florida, Australia, and North Carolina that hold special significance for the members, with each of these places carrying the name Blue Mountain. Programming by the group mirrors the diverse environments of these areas ranging from serene, young, old, laid-back and joyful, to rugged and intense.

Tadeu Coelho currently teaches at the University of North Carolina School of the Arts. He has served as associate professor of flute at the University of Iowa from 1997-2002, as assistant professor of flute at the University of New Mexico from 1992-1997, and as visiting professor at the Ino Mirkovich Music Academy in Croatia. Mr. Coelho frequently appears as soloist, chamber musician, and master clinician throughout Europe, Asia, and the Americas. He has performed as first solo flutist of the Santa Fe Symphony, Hofer Symphoniker in Germany, and the Spoleto Festival Orchestra in Italy, among others, including guest appearances with the Boston Symphony in the summer of 1996.

A recipient of many awards and scholarships, Rockefeller Foundation, Fideicomiso para la cultura México/EUA, USIA/Fulbright, LASPAU, and CAPES, Tadeu Coelho received his Doctor of Musical Arts degree from the Manhattan School of Music as a student of Julius Baker and Ransom Wilson. Started on the flute by his father, Dr. Coelho also studied with Keith Underwood, Thomas Nyfenger, Andrew Lolya, and Arthur Ephross. Mr. Coelho gave his New York recital debut at Weill Recital Hall at Carnegie Hall in April of 1992. In his native Brazil, Coelho studied also with Spartacco Rossi, João Dias Carrasqueira, and Jean Noel Sagaard. Tadeu Coelho is an avid proponent of new music and the music of the Americas. He has commissioned, performed, and recorded works by notable composers.

Carla Copeland-Burns currently enjoys an active freelancing career with several ensembles including the North Carolina Symphony, the Opera Company of North Carolina, and the Carolina Ballet among others. Burns serves as Piccoloist for the Greensboro Symphony Orchestra, Principal Flute in the Salisbury

Symphony, and in the ongoing chamber groups Blue Mountain Ensemble, Radford University Faculty Chamber Players, and the Cascade Wind Quintet, a North Carolina Arts Council Touring Roster Ensemble. A dedicated teacher, Burns has served on an adjunct basis at Indiana State University, the University of North Carolina at Greensboro, Mars Hill College, and served with the New England Music Camp faculty for six years. She currently teaches flute at Radford University in Virginia and coaches chamber music at the Chapel Hill Chamber Music Workshop. Prior to moving to North Carolina, Burns maintained an active recital schedule, as a teacher and guest artist on flute and baroque flute, while based in the Boston and Cincinnati areas. Following her time in Cincinnati she became the Principal Flute for the Midland-Odessa Symphony in Texas and then relocated to the Greensboro, NC, area in fall 1994. Burns holds a Bachelor of Music with Honors degree from the Florida State University and the Master of Music in Flute Performance from the New England Conservatory. Her teachers include Charles Delaney, Lois Schaefer, Carol Wincenc, Nadine Asin, Jack Wellbaum and Stephen Preston. www.carlacopelandburns.com

Shawn Copeland is originally from Titusville, Florida. An avid chamber musician, Shawn is a founding member of The Bellwood Trio (clarinet, cello and piano) and *Una Voce*, a professional clarinet quartet, both based in North Carolina. He has presented recitals and premiered works throughout Europe, the United States, Ireland and Japan. He is currently principal clarinetist of the Fibonacci Chamber Orchestra and performs with the North Carolina Symphony, the Carolina Pops, the Greensboro Symphony Orchestra and the Winston-Salem Symphony as well as many other local orchestras throughout the region. He has served as co-principal for Southern Winds, a professional wind ensemble in Orlando, Florida and as second clarinetist/bass clarinetist for the Bach Festival Orchestra in Winter Park, FL. Shawn completed the Doctorate of Musical Arts degree from the University of North Carolina at Greensboro. He holds additional degrees from the University of Central Florida and Stetson University. As an accredited teacher of Alexander Technique and a specialist in the application of anatomy and physiology called body mapping, Shawn maintains an active teaching schedule, presenting masterclasses and lessons throughout the southern United States. His book, *What Every Clarinetist Needs to Know about the Body* will be published in early 2009. Dr. Copeland is on the faculty of the Eastern Music Festival, teaching Alexander Technique to the faculty and young musicians participating in the festival. Shawn resides in Greensboro, NC with his Jack Russell Terrier, Scribble.

Stephanie Ezerman has appeared in concert across the United States and Canada as a soloist and chamber musician. She has performed with the Memphis Symphony, New World Symphony, Pine Mountain Music Festival, and Spoleto Festival USA. Active as a chamber musician, she performs regularly with her husband, Alex Ezerman, as part of the Ezerman Duo. She has participated in numerous premiers, most recently a recording of Theresa LeVelle's *The Shadowlands*, released on the Innova label in 2005. She studied with Sally O'Reilly, Mark Bjork and, most recently, John Gilbert.

Elizabeth Tomlin, piano, is an active piano soloist, chamber musician and new music advocate. Notable solo performances include the Irving S. Gilmore International Keyboard Festival, the Dudley Profiles Series at Harvard University, and solos with orchestras in Illinois, Indiana and North Carolina. In demand as a collaborative pianist, she performs regularly throughout the Triangle area with local and visiting artists, including appearances with North Carolina Symphony artists, visiting New York Philharmonic artists, Mallarme Chamber Players, Durham Choral Society, and the Carolina Wind Quintet. She has been a chamber coach at the UNC Chamber Workshop, American String Workshop, and Depauw University, and was the coordinator of the piano accompanying programs at Indiana University and the Harid Conservatory of Music. Elizabeth often premieres works by established and emerging composers such as T.J. Anderson, Derek Bermel, Benjamin Crawford, Jennifer Fitzgerald, and John Bower. She holds a Doctor of Music from Indiana University, a Masters of Music from the University of Michigan and a Bachelors of Music from the University of North Carolina at Chapel Hill. Principal teachers include Edward Auer, Louis Nagel and Duke Miles, and she has worked in master classes with Murray Perahia, Michael Tilson Thomas, Robert Levin and John Perry. Previously on the music faculties of the Harid Conservatory of Music and the University of North Carolina at Chapel Hill, she joined the Duke University music department in 2005 and the Blue Mountain Ensemble in 2008.

Relevants Wind Quintet was founded in 2008 by a group of professional musicians in Greensboro, NC who were looking for the exceptional collaborative experience that only chamber music can provide. The

group has performed throughout North Carolina and South Carolina and made their international debut on a tour of southern Germany in March, 2009. Dedicated performers and teachers, the individual members maintain active teaching appointments with local universities throughout North Carolina and South Carolina as well as extensive performance schedules with symphonies throughout North Carolina and the southeast. *Relevants* is committed to removing the traditional boundaries that exist between the performer and the audience. By performing in both traditional and non-traditional venues, *Relevants* works to welcome new fans to the world of wind quintet repertoire. We strive to present exciting and diverse programs, performing standards as well as new works for the wind quintet developed through close collaboration with up and coming composers. *Relevants* Wind Quintet is committed to performing music that is relevant to each of us and to our time.

Lorena Guillén, soprano, was born in Buenos Aires (Argentina). Her performance experience ranges from the madrigal operas of Banchieri to the avant-garde musical theater of Berio and Stockhausen or the traditional American-Broadway of Yeston.

As an active performer of contemporary repertoire, she has been a guest artist in: “New Music New Haven” of Yale University, Chautauqua Institution, College Music Society Convention 1999, Music Gallery at Toronto (Canada), June in Buffalo Festival, Boston Conservatory, Buffalo’s Symphony Circle. One of Guillén’s highlights in her career as a contemporary music performer has been her participation and performance at Karlheinz Stockhausen Curses 1999 and 2000 in Kuerten (Germany) where she performed “*Indianerlieder: In the Sky I Am Walking*” under the direction, lighting and sound design of Stockhausen himself. This event was followed by the Argentine tour of *Indianerlieder* at Fernández Blanco Museum (Buenos Aires) and University of San Juan (concert-lecture), concerts at different venues in Buffalo (US) and Toronto (Canada).

Guillén has sung as leading singer and guest soloist with Orpheus Music Theater Company (NY, US), the Chamber Opera of Morón (Arg.), Chamber Vocal Group of Quilmes (Arg.), La Zarzuela de Albuquerque (NM, US), Catskill Choral Society (NY, US) and Santa Fe Opera Educational Concerts Touring Quartet (NM, US).

Mary Pritchett-Boudreault, originally from Boone, North Carolina, is a founding member da Capo Brass, a professional brass quintet. As a chamber musician, Mary has been a featured performer on multiple concert series including the Raleigh Chamber Music Guild and the Triad Chamber Music Society. Mary has performed as the principal horn for the Fibonacci Chamber Orchestra, Chamber Orchestra of the Triangle, Carolina Chamber Symphony, Charlotte Philharmonic, and Raleigh Symphony Orchestra. She also regularly performs with the North Carolina, Roanoke (VA), Greensboro, Winston-Salem, Salisbury, and Western Piedmont Symphonies. She has performed in conjunction with professional conferences including the International Horn Symposium, the Southeast Horn Workshop, the North American Saxophone Alliance and the Society of Composers, Inc.

Mary is currently on the faculty at Winston-Salem State University where she teaches horn, music theory, and aural skills. She holds the Master of Music degree from the University of North Carolina at Greensboro. Mary resides in Greensboro with her husband, Luke, a professional trumpet player, and their retriever, Mandolin.

Thomas Pappas is active as an oboe soloist, chamber, and orchestra musician. He has performed throughout the United States, Germany, France, Spain, Hungary, the Czech Republic, and Wales. Recent solo appearances include performances of oboe concertos in Greensboro, NC and with the Aalen Symphony Orchestra in Germany, where he grew up and first learned how to play the oboe. He has performed principal and section oboe with the Fibonacci Chamber Orchestra as well as the Greensboro, Winston-Salem, Western Piedmont and the Salisbury symphony orchestras. Recently Pappas was a featured soloist on the annual computer music concert xMUSE at the University of South Carolina. Other professional conferences he has performed at include the North American Saxophone Alliance, the Society of Composers Inc., UNCG Cello Celebrations (Silva and Varga) and the UNCG New Music Festival. He enjoys performing new music and has premiered several works, including ones written for him by his

brother, the composer Daniel Pappas. He is a member of the Pappas Family Recorder Quartet, who released their first commercially available CD in 2005.

Pappas holds the Bachelor of Arts degree from Grace College, IN, the Master of Music degree from the University of North Carolina at Greensboro, and is currently completing work on the Doctorate of Musical Arts at the University of North Carolina at Greensboro with Dr. Mary Ashley Barret. Thomas resides in Greensboro with three dogs: Bella, Delphi, and Winnie.

Jonathan Salter grew up in Oberlin, Ohio, and received his Bachelor of Arts degree at Williams College where he majored in mathematics and music, graduating with highest honors. He received his Master of Music degree from Indiana University. Salter was the associate principal clarinetist for the Berkshire Symphony from 1998 to 2002, and was selected to perform Debussy's *Premiere Rhapsodie* with the orchestra for the concerto competition in 2001. He was the recipient of the Hubbard Hutchinson Memorial Fellowship from Williams College, the Excellence Fellowship from UNCG and also received the Leopold Schepp Foundation Fellowship. Salter's teachers include Michele Gingras, Susan Martula, Alan Kay, Eli Eban, Howard Klug, and he is currently working on his Doctor of Musical Arts degree at the University of North Carolina at Greensboro with Dr. Kelly Burke. Salter is also active as a composer of acoustic and electro-acoustic music, and his research concerns intersections between contemporary mathematics and music theory.

Ann Shoemaker is active throughout the Carolinas as both a teacher and performer. She is the second bassoonist with the Greensboro Symphony, and plays regularly as both principal and section bassoon with the Charlotte, Greenville (SC), Winston-Salem, Asheville, and Charleston Symphony Orchestras, the South Carolina Philharmonic, Fibonacci Chamber Orchestra, and Chamber Orchestra of the Triangle. An avid chamber musician, she has also performed in Washington D.C. and New York City with the Jupiter Symphony Chamber Players.

Ann has been on faculty at Furman University since 2004 as Adjunct Professor of Bassoon, and has previously served as instructor of bassoon at North Carolina School of the Arts, Davidson College, and Yale University. She has played on the Greensboro Symphony Orchestra's Chamber Music Series and regularly collaborates with other faculty at Furman University. Ann is currently working towards her doctoral degree at the University of North Carolina at Greensboro, where she lives with her Brittany Spaniel, Rio.

Laura Dangerfield Stevens is the principal flutist of the Western Piedmont Symphony and holds the piccolo position with the Salisbury Symphony. She has performed with many orchestras, including the New World Symphony, North Carolina Symphony, Long Bay Symphony, Winston-Salem Symphony, Greensboro Symphony Orchestra, Long Leaf Opera Orchestra, and the Piedmont Opera Orchestra. Laura is the Applied Flute Instructor at Lenoir-Rhyne University and maintains a private flute studio in Winston-Salem.

Laura is currently pursuing her Doctorate of Musical Arts degree at the University of North Carolina at Greensboro. She received her Bachelor of Music degree from the Salem College School of Music and her Master of Music degree from the University of North Carolina School of the Arts. Laura performs recitals throughout the east coast, performs at weddings and special events, and performs in studio recordings. Laura lives in Winston-Salem with her husband, composer William R. Stevens, and their three dogs Naima, Phaedra, and Kendra.

Young Artists Bios

Pianist/composer **Kyle Adam Blair** searches for ways to fuse minimalist and post-minimalist compositional techniques with classical and romantic gestures and forms. Blair is also interested in mathematical ideas and functions, and seeks to incorporate points of symmetry, palindromes, and angularity into his compositions. He has studied piano with Dr. Andrew Willis and Dr. Joe DiPiazza at UNCG, and has participated in master classes with Jerome Lowenthal, Jon Nakamatsu, and Stephen Drury.

Blair has received guidance in composition from Dr. Mark Engebretson and Dr. Alejandro Ruty. He is currently completing the fourth and final year of a B.M. in Piano Performance at UNCG.

Yin-Yang Geometry evolved as an exploration of touches at the keyboard, namely a variety of articulations while the hands are rapidly alternating single notes or chords. This music also explores the harmonic implications and possibilities of symmetry around a pitch. In this piece, that pitch is presented at the outset, and the piece expands out of that sonic space. The final seed of this piece is a simple melodic motive: a stepwise-descending tetrachord (performed simultaneously with its inversion). This piece and performance is dedicated to Lindell Carter, David Clark, and John Brown, without whom my voice as a performer, composer, and individual might not be heard.

Meredith Butterworth (b. 1987) grew up in Charlotte, North Carolina and has been studying music since the age of ten. She began studying percussion in her middle school and shortly after began competing at the All-District level. It wasn't until she reached her junior year of High School that she began taking private lessons. Earning spots in All-District Band, Western Regional Orchestra, All-State Orchestra and All-State Band, she concluded her High School career and chose to pursue Music Performance at UNC Charlotte. Here, Meredith has studied percussion with Mr. Rick Dior and composition with Dr. John Allemeier. Upon her graduation in December of 2009, she plans to continue exploring and creating music.

Jazzist Removed is a juxtaposition of "swing feel" over "straight feel" rhythm. Using this combination propels the piece through faster sections that contrast with opposing sections that are long and flowing. The idea of these two different styles and sections make this piece a conflict in disguise.

Cellist **Daniel Jumper** has been performing since the age of seven. His appreciation for music performance began in early childhood, thumping away at his mother's piano where endless sessions of pure aesthetic entertainment gave way to self-taught musical literacy and vocalization. By age 11, Daniel was performing in a plethora of church and community choirs until presented the cello by his junior high orchestra director. The rest, as they say, is history. In a few years' time, Daniel had begun studying privately, in turn, under the directions of cellists Robert O'Brien of the Greenville Symphony Orchestra, Alan Black of the Charlotte Symphony Orchestra, and Dr. Miranora Frisch, Director of String Chamber Ensembles and Associate Professor of Cello at the University of North Carolina at Charlotte. His musical experiences range from dance to theater. He currently performs as Principal Cellist of the UNC-Charlotte Symphony and Chamber Orchestras and UNC-Charlotte's Honors Bonnie Cone String Quartet.

Daniel is pursuing his Bachelors Degrees in both Cello Performance and Mathematics with a concentration in Actuarial Science.

Grace Kennerly, 20, started playing the viola at the age of 11 under the direction of Mr. Jesse Suggs. Currently, she is a junior at the University of North Carolina at Chapel Hill where she is a candidate for a bachelor of music in viola performance and studies with Hugh Partridge. Grace is a recipient of the Fred Morrison Academic Scholarship and the Vollmer Music Scholarship. She has been principal violist of the UNC Symphony Orchestra since her freshman year and enjoys performing with her string quartet. Grace is also a member of the UNC Baroque and New Music Ensembles. In 2007, Grace won the Greensboro Symphony Youth Orchestra Concerto Competition. Previous teachers include Dr. Scott Rawls of UNC-Greensboro and Sheila Browne of the University of North Carolina School of the Arts where Grace attended her senior year of high school. She has performed in the masterclasses of Carol Rodland, Karen Ritscher, Ara Gregorian, Kenneth Goldsmith, Sheila Browne, the Boromeo String Quartet, and the Arditti String Quartet.

James Kylstra (b. 1989) is a junior Music Composition and Philosophy double major at UNC-Chapel Hill. He has studied composition under Julie Harris, Stephen Anderson, and Allen Anderson and trombone under Michael Kris. In 2007, he won the NCMTA state composition competition. In 2009 he participated in the summer music festival at the American Conservatory in Fontainebleau, France, where he studied with Allain Gaussin and Francois Paris and took masterclasses with Fabien Levy and Betsy Jolas.

Viola Solo in Three Continuous Movements was written in the fall of 2008 for performance by Grace Kennerly. Evolutionary transformations through three distinct sets of material drive the piece. The piece starts with a long line of motoric staccato eighth notes, wherein the pitch and rhythmic material are severely restricted. New pitches and rhythms are introduced gradually, first as ornaments and then as elements of the piece's fundamental structure, and the viola moves higher in its register. The piece ends with slower, more reflective material punctuated with high harmonics.

Elliot Schreur (piano) studies music theory, composition, and English literature at the University of Richmond.

Heather Stebbins (b. 1987) is a graduate of the University of Richmond where she studied music theory and composition under Benjamin Broening. She is also interested in philosophy, mathematics, and cello performance and has studied cello with Pei Lu of the Baltimore Symphony Orchestra and Nick Photinos of *eighth blackbird*. She was a recipient of the IAWM Search for New Music 2007 Ellen Taaffe Zwilich Prize for her piece, *Confessions, Reactions*. She was also the winner of the 2008 University of Louisville Search for New Electroacoustic Music Competition. Her music has been performed at the Third Practice Electroacoustic Music Festival, the Florida Electroacoustic Music Festival, and the University of North Carolina at Greensboro New Music Festival. She is currently the Music Technology Lab Specialist at the University of Richmond.

Interpretations is a two-movement set of solo piano pieces based on a series silk-screen prints created by my talented roommate and friend, Soizic Ziegler. The two movements are inspired by her prints titled 'Reservoir' and 'Shift.' 'Reservoir' explores the notion of a reservoir being a generator for some other structure. A reservoir is a distinct object, but it also depends on this other structure in order to maintain its function. 'Shift' examines the idea of a shift in perspective and once again, the dependence of two structures. In the print, an ornate figure is seen both independently and again when coupled with another structure. When seen alone, ones perspective of the object is very narrow, while when coupled with the other object, ones perspective broadens.

Rafael Valle was born Rio de Janeiro, Brazil in 1985. His music has been performed in Brazil, Chile, Germany, and the United States in festivals dedicated to contemporary music such as the Tsonami festival and the UNCG New Music Festival. Valle has been recently accepted for the masters program at East Carolina University, where he studies with Prof. Edward Jacobs, and at the Musikhochschule Stuttgart in Germany, where he will study with Prof. Marco Stroppa. Valle has had masterclasses with Krzysztof Penderecki and Kurt Masur and additional studies in composition with Jocy de Oliveira and Rodrigo Chicchelli. For more information please visit www.youtube.com/jrafaelvalle.

Saxophonist **Jason Wallace**, a native of Georgia, has appeared as a soloist and chamber musician throughout the United States, France, and Switzerland. Mr. Wallace has earned both a Master of Music degree in saxophone performance and the Bachelor of Music Education degree from the University of Georgia. While a student, Mr. Wallace was a winner of the University of Georgia Concerto Competition, the Director's Excellence Award and named Outstanding Graduate Teaching Assistant for the year 2001. Mr. Wallace has served as soloist and principal saxophonist of the U.S. Military Intelligence Corps Band, presenting concerts and master classes throughout the southwestern United States. As an educator, Mr. Wallace has taught instrumental music at the elementary, middle and high school level, most recently as Director of Bands at Booth-Fickett Magnet School in Tucson, Arizona. Additionally, he has served on the faculty of Georgia College and State University as an adjunct instructor of saxophone. Mr. Wallace is currently pursuing the Doctor of Music Arts degree in saxophone performance from the University of North Carolina at Greensboro.

Sabu Yamamoto grew up in Raleigh, North Carolina, and began studying violin at age ten. As a budding musician, Sabu participated in school orchestras as well as the Triangle Youth Philharmonic, Raleigh Symphony Orchestra, Durham Symphony Orchestra and the All State and Honors orchestras; sitting first in school and at Honors in Winston Salem. After graduating from Enloe High School, Sabu chose to further his education at UNC Charlotte where he now studies with world-renowned violinist David Russell. At

UNCC, Sabu and three others make up the Bonnie Cone String Quartet in a collective effort to make beautiful music and build up a relatively new string program.