

The Roger and Phyllis Dancz Center for New Music presents
Southeastern Electroacoustic Composers Collective

February 18th, 2018, 5PM

Dancz Hall
University of Georgia Hugh Hodgson School of Music
250 River Road Athens, GA 30602

CONCERT PROGRAM

I/O (...a manifesto, a lecture, an interview...) William Price
Stereophonic fixed media

Studies in Momentum Peter Van Zandt Lane
Peng-Chian Chen, piano

Álfareiðin (The Elfin Ride) Hanna Lisa Stefansson
Quadraphonic Fixed Media

Infamy Joe L. Alexander
Joe L. Alexander, tuba

Nunca tan lejos Jorge Variego
Kamran Mian, vibraphone

— BRIEF INTERMISSION —

Monster that Destroy Worlds David Peoples
Benjamin Schoening, voice; Kelly Via, flute;
Bart Walters, saxophone, Philip Snyder, cello

art.i.fax Kathryn Koopman
Stereophonic fixed media

Tabula Rasa David Litke
David Litke, live electronics

Reflejos II (World Premiere) Martín Gendelman
Jorge Variego, bass clarinet; Peter VZ Lane, bassoon;
Adrian Childs, piano; Martín Gendelman, electronics

PROGRAM NOTES / COMPOSER BIOGRAPHIES

Commissioned by the Alys Stephens Performing Arts Center in Birmingham, Alabama, *I/O* was originally designed as a 13-channel surround sound installation. Tonight's two-channel arrangement is divided into three parts and uses spoken text – a passage taken from Luigi Russolo's 1913 manifesto "The Art of Noise," a lecture presented by Karlheinz Stockhausen in 1972, and an interview given by John Cage in 1991 – to construct a large-scale musical and textual narrative. The work was composed and edited in the recording studios at the University of Alabama at Birmingham (UAB).

William Price's music has been featured at numerous international and national events, including the World Saxophone Congress, the International Trumpet Guild Conference, the International Computer Music Conference, the International Saxophone Symposium, the *Musica Viva* Festival in Portugal, the *Musinfo Journées Art & Science* in France, the Engine Room International Sound Art Exhibition in London, the *Festival Internacional de la Imagen* in Colombia, and the Nanyang Academy of Fine Arts Chamber Music Festival in Singapore. An award-winning composer, Price's music has received commissions and accolades from numerous organizations, such as the American Society of Composers, Authors, and Publishers (ASCAP), the Percussive Arts Society, the *El Centro de Experimentación e Investigación en Artes Electrónicas* (CEIArtE) Second International Art!/Climate Competition, the National Association of Composers-USA, the United States Army Band, the Black Bayou Composition Competition, and the Southeastern Composers League. In 2009, Price was named the Music Teachers National Association Shepherd Distinguished Composer of the Year.

Price received his M.M. and D.M.A. degrees from Louisiana State University, where he studied composition with Dinos Constantinides and electro-acoustic composition with Stephen David Beck. Dr. Price serves as Associate Professor of Music and Coordinator of Theory and Composition at UAB. His music is available on the Summit, Innova, New Tertian, Mark, New Focus, and Ravello recording labels, and his latest recording project, *Rush Hour* (*Electronic Works 1997-2017*), is available on Ablaze Records.

Studies in Momentum:

- I. Ground state (étude on harmonization)
- II. Projectile motion (étude on downsampling)
- III. Escape velocity (étude on ring modulation)
- IV. Planck's waltz (étude on delay)
- V. Approaching entropy (fantasy/+concrète)

Studies in Momentum is a cycle of five miniatures for piano and live electronics, composed for pianist Keith Kirchoff. The piece is modeled as four études and a fantasy, with the focus of each étude being a single kind of signal process. The closing fantasy, approaching entropy, combines the four while also including a kind of hyper-rhythmic EDM-esque element that I often employ in my electroacoustic works. The titles give each étude's narrative a particular challenge, or sense of tension between where the music is going and how it gets there. These concepts – borrowed concepts of quantum mechanics and kinematics– are areas in which I have absolutely no authority (which is probably what makes them inspiring to me). But like many of my fellow composers, I find layperson-gear explanations of physics highly evocative, sparking exciting ideas about relationships between musical narrative and motion in the physical world.

Peter Van Zandt Lane (b. 1985, New York) is an American composer of acoustic and electroacoustic concert music, with a widely performed catalog of works that revel in a wide array of vernacular, avant-garde, and traditional musical influences. His electroacoustic ballet, *HackPolitik* (now available on Innova Records), was a New York Times *Critic's Pick*, hailed as "*angular, jarring, and sophisticated . . . Ballet needs live music, and this one offered it at the highest level.*" (*Boston Musical Intelligencer*) He has been composer-in-residence at Copland House, Yaddo, MacDowell Colony, the Atlantic Center for the Arts, and VCCA. Recent commissions include works for Atlanta Chamber Players, American Chamber Winds for a concerto for acclaimed trombonist Joseph Alessi, two Barlow Endowment commissions (most recently *Chamber Symphony* for Equilibrium Ensemble), and the Sydney Conservatorium Wind Symphony. Peter's music has been recognized by the Composers Now, the American Prize, Lili Boulanger Memorial Prize (finalist), the SEAMUS/ASCAP commission (2x finalist). He is currently Assistant Professor of Composition and Director of the Roger and Phyllis Center for New Music at the University of Georgia.

When I began gathering ideas for *Álfareiðin*, I originally wanted to center it on an Icelandic poem about elves or other supernatural entities. My research led me to poetry by Jónas Hallgrímsson (1807 – 1845), a naturalist and a poet considered to be the founder of romanticism in Iceland. I happened upon a poem called “Álfareiðin,” or “The Elfin Ride:” I had found the Icelandic poem I would work with, and the English translation:

*Through the forest, in the
moonlight,
Late I saw the elfin train
Pass with hunting-horns
resounding,
Heard their horse-bells ring again.*

*Golden antlers, nobly branching,
Crowned each little snow-white
steed;
Like a flight of wild swans homing
Through the glades they passed at
speed.*

*Smiled the Fairy Queen upon me
—
Smiled, and looked, and passed
me by.
Does her smile mean love's
renewal?*

-translated by M. M. B/ Kate Freiligrath Krockner/ Margaret Armour

I found out that this poem is originally a German poem by Heinrich Heine (1797 – 1856). He is well known for his lyric poetry that was set to music by the composers Robert Schumann and Franz Schubert. I decided to stick with the poem and deal with the challenges presented to me, but I knew in this instant that my project would be different from what I had initially planned.

The languages appear in order of my discovery of the translations. The first verse is spoken in the English and Icelandic languages, while German is introduced in the second verse in a singing voice. While most of the translations across the three languages are similar in meaning, the main difference lies in the third verse. The original German poem and the English translation describe the elfin queen as greeting and smiling at the narrator, while the Icelandic version describes the queen as greeting and laughing at him/her. I contrast this difference by creating a sinister tone with the Icelandic translation. The elfin queen’s intentions are unknown, and the narrator becomes obsessed over the meaning of her greeting. I have close ties to each of these languages: I was raised speaking Icelandic and studied German in college. This piece highlights the rhythm inherent in each of the three languages.

Hanna Lisa Stefansson is a pianist and composer of electronic and acoustic music. She was born in Macon, GA as a first-generation Icelandic-American, and has been highly influenced by her two homes. She draws inspiration for her music from nature, literature, ancient cultures, human behavior, and fantastical themes, and often arranges her music in multi-channel formats in order to immerse the listener in her sound world. Hanna Lisa received her Doctor of Musical Arts degree from the University of Georgia in 2017. Her dissertation, *Ritual Habit: An Electroacoustic Music Composition and Dance Collaboration*, is a performance piece arranged for four dancers, percussion, flute, lever harp, voice, and electronics, and is a study on the true nature of collaboration. She is currently participating as an “Associate Artist” in the Atlantic Center of the Arts Artist Residency #168 with Montréal-based electroacoustic composer Robert Normandeau. In addition, she is beginning music collaborations for the XPT (Experimental Puppetry Theater) at the Center for Puppetry Arts in Atlanta, GA.

Infamy . . . was realized at the Scream Studio at the University of Alabama during the fall of 1996. It uses the first line of Franklin D. Roosevelt immortal speech which ushered the United States into World War II. All of the sounds are derived from manipulations of certain words from the speech and sampled tuba sounds. The Sound Designer II program was primarily used to construct the piece. The composer premiered the work in Tuscaloosa, Alabama on December 3, 1996.

Composer, tubist, and theory pedagogist **Joe L. Alexander**, joined the Mississippi University for Women's music faculty in the Fall of 2016. His music has been performed throughout the United States, Germany, Greece, Scotland, and South Korea. Many of these compositions have been performed on recitals/conferences of the Birmingham Art Music Alliance; the College Music Society; the Louisiana Composers' Consortium; National Association of Composers, USA (NACUSA); the Society of Composers, Inc.; the Southeastern Composers' League; the Southeastern Electro-Acoustic Composers Collective; and the International Tuba Euphonium Association. His music has been featured at Bowling Green State University's annual *New Music & Art Festival*, the *Electroacoustic Barn Dance*, the *Birmingham New Music Festival*, *New Music on the Bayou Festival* and *New Music for Young Ensembles Composers' Competition*. His *Two Bryant Songs* are recorded on the CD, *Winds and Voices*, by *Living Artist Recordings*. In 2012, he was the commissioned composer for the Louisiana Music Teachers Association. In 2017, Alexander was the Mississippi Music Teachers Association commissioned composer.

Dr. Alexander is an Assistant Professor of Music at the "W" where he teaches Theory, Composition, Music History and Low Brass. He also serves as the National Treasurer for NACUSA. While at Louisiana Tech University, he hosted the 2005 & 2010 Southeastern Composers' League's Forum and the 2013 NACUSA *National Festival*. Alexander holds a Doctor of Musical Arts degree from the University of North Texas and has studied composition with Newel Kay Brown, Douglas Knehans, Martin Mailman, Cindy McTee, and James Riley. Tuba teachers include Bruce Mosier, Ken Meisinger and James Michael Dunn. Additional information about the composer can be found by visiting his website, jlacomposer.com.

Jorge Variego was born in Rosario, Argentina. He is a former Fulbright Scholar and is currently on the Music Theory/Composition faculty at the University of Tennessee, Knoxville. Actively involved with technology in sound and music, Jorge has been a pioneer in the field of interactive computer music, having created and performed a great deal of works for clarinet and electronics in the US, Europe and South America. He participated in many international music festivals such as MATA, SEAMUS, EMS, Sonoimagenes, Holland Festival, Festival de Jazz de Vigo, Via Stellae, ICMC, Big Ears and can be heard on many CDs, including his most recent solo releases *Necessity* (Albany Records) and *Regress* (CMMAS).

He was resident artist at the CMMAS, in Mexico, where he recorded the material for his CD *Regress*, fully dedicated to new music for clarinet and electronic media by Argentine composers. In June 2013, he was resident artist at the Visby Centre for Composers, in Sweden, where he composed a new work commissioned by the Berner Musikkollegium. In July 2014 he premiered a new work for bass clarinet and orchestra commissioned by the Symphonic Orchestra of Rosario, in Argentina. Most recently, he presented new works in Switzerland, Spain, the Netherlands and Australia. He received honorable mention in the American Prize in composition and was finalist in the SIME Electroacoustic Music Composition Competition. In 2017, the University of Quilmes, in Argentina, will publish his book on algorithmic composition as part of his collection of publications of Art and Sciences. This new publication will be presented at the Universidad Autónoma de Madrid in May 2018. He has been reviewer for the *Fanfare* magazine and juried the 2017 edition of the Undergraduate Awards international research competition. Mr. Variego has also served as a adjudicator for Seamus, SCI and Leonardo.

He is the founder director of the UT Electroacoustic Ensemble, a student group dedicated to free improvisation with electronic media, co-director of the UT Contemporary Music Festival, and co-directed the 2016 Nacusa-SCI Snapshot conferences at UT. His commission agenda includes upcoming works for the Indiana University guitar ensemble, the Orchester Liestal and Mr. Dieter Hennings.

Reflejos II is part of a series of compositions in which the electronic medium is designed to generate artificial responses to the sound elements played by the acoustic instruments (in this case, clarinet, bassoon, and piano) and, hence, creating artificial acoustic spaces.

The creative work of Argentine-born composer **Martín Gendelman** touches on both the acoustic and electronic domains and includes compositions for solo performer, chamber groups, and large ensembles, as well as many cross-disciplinary pieces and installations (primarily with dance, video, and theatre), and has been performed at festivals and concerts in the Middle East, Europe, and across the Americas throughout the past fifteen years. Gendelman is Associate Professor of Music at Georgia Southern University, where he heads the Music Theory and Composition area and directs the On The Verge new music series.

art.i.fax is the first in a series of fixed media pieces exploring the rhythms and gestures created by every day objects. This installment features samples of spinning glasses and ceramic plates, pencils, and bottle caps.

Kathryn Koopman is a performer, music educator, and electro-acoustic composer originally from Dallas, Georgia. She is an alumni from the University of Georgia, where she earned her undergraduate degrees in music composition and music education. Her music is often inspired by the natural world and by cross-collaborations in the disciplines of art and dance. Her works have been performed by the UGA Repertory Singers, flute and percussion duo Safety Second, the Boston-based marimba and bass clarinet duo, Transient Canvas, as well as by Pie for Two, a new Atlanta-based duo. She has also participated in masterclasses by Chamber Cartel and Melinda Wagner, and is a founding member and clarinet/bass-clarinet performer in a new music ensemble, Incongruency. She has recorded free improv albums with groups skinned or sunburnt and the Brad DeMatteo ensemble, and has studied composition under Natalie Williams, Jesse B. Jones, Adam Roberts, and Peter Van Zandt Lane. She currently teaches elementary music in Atlanta.

“Tabula Rasa” (2013) is about fading and fragmented memories, and finding new beginnings. The form of the piece is generated in real-time using a wacom tablet-controlled gestural instrument.

David Litke holds degrees in composition from the University of Toronto and the University of British Columbia, having completed doctoral studies at the latter under the supervision of Dr. Keith Hamel in 2008. He has taught courses in electroacoustic music and music theory at UBC and the University of Windsor, and currently teaches at the University of Georgia. His music has been performed by many fine musicians, including the National Broadcast Orchestra, l’Ensemble Contemporain de Montréal, l’Orchestre de la Francophonie Canadienne, and Ensemble l’Arsenale. His work has been recognized nationally and internationally, in competitions, emerging composers programs, and electronic music conferences.

David R. Peoples, originally from Southern California, is a composer of traditional, experimental, jazz and rock styles. His music has been featured on numerous albums and performed throughout the world. Recently, David was a GMTA/MTNA commissioned composer, American Prize semi-finalist, Luxembourg Prize 3rd place winner, and the International Jazz Arranging Competition winner. Recent premieres and commissions include the Westpoint Band, Argento Chamber Ensemble, and Luna Nova Chamber Ensemble. Additionally, he has enjoyed jazz premieres by the Jazz Surge with Randy Brecker, David Sanchez, Rufus Reid, and Gary Foster. Dr. Peoples teaches at the University of North Georgia, where he has taught courses in composition, theory, class piano, and appreciation. He studied composition at The University of Memphis and the University of Texas at Austin under the direction of Kamran Ince, Jack Cooper, Jim Richens, Donald Grantham, and John Mills (and additional studies with John Adams, John Corigliano, and Joseph Schwantner). His music is published by Bluesilhouettes Music and UNC Jazz Press and distributed by J. W. Pepper. More information, including upcoming releases, events, and catalog can be discovered at the composers website www.davidpeoples.com.

Monsters that Destroy Worlds

- I. Geiger
- II. Designated Survivor
- III. Remembering the Past
- IV. Hope is the Thing with Feathers

Monsters the Destroy Worlds is a reflection on the use of nuclear weapons, whether yesterday, today, or tomorrow.