

2013 JCOI Partners

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In its 37th season in 2013-2014, American Composers Orchestra is the only orchestra in the world dedicated to the creation, performance, preservation, and promulgation of music by American composers. ACO makes the creation of new opportunities for American composers and new American orchestral music its central purpose. Through concerts at Carnegie Hall and other venues, recordings, internet and radio broadcasts, educational programs, New Music Readings, and commissions, ACO identifies today's brightest emerging composers, champions prominent established composers as well as those lesser-known, and increases regional, national, and international awareness of the infinite variety of American orchestral music, reflecting geographic, stylistic, and temporal diversity. ACO also serves as an incubator of ideas, research, and talent, as a catalyst for growth and change among orchestras, and as an advocate for American composers and their music. www.americancomposers.org

COLUMBIA UNIVERSITY'S CENTER FOR JAZZ STUDIES

The Center for Jazz Studies at Columbia University sees jazz as a music without borders and ultimately without limits, a model for the integration of forward-thinking models of scholarly inquiry with innovative teaching and community dialogue. Its direction, which emphasizes the themes of internationalization, technology, and community, is realized by promoting research by innovative scholars in the arts, humanities, and sciences; encouraging excellence in the teaching of music and culture; and presenting public events that complement and extend the Center's research and teaching. The Center for Jazz Studies views the interdisciplinary expansion of the intellectual conversation surrounding jazz, and especially its lifeblood practice, improvisation, as tracing a path toward the development of new knowledge that illuminates the human condition. www.jazz.columbia.edu

EARSHOT

EarShot is the newly formed National Orchestral Composition Discovery Network that initiates partnerships with orchestras around the country; provides consulting, production, and administrative support for orchestras to undertake readings, residencies, performances, and composer-development programs; identifies promising orchestral composers, increasing awareness and access to their music; supports orchestras' commitment to today's composers and enhances national visibility for their new music programs. EarShot is coordinated by American Composers Orchestra in collaboration with American Composers Forum, the League of American Orchestras, and New Music USA. It brings together the artistic, administrative, marketing, and production resources and experience of the nation's leading organizations devoted to the support of new American orchestral music. www.earshotnetwork.org



present

**JAZZ COMPOSERS
TAKE CLASSICAL
ON THE
ORCHESTRA**

**EarShot La Jolla Symphony
Jazz Composers
Orchestra Institute
New Music Readings**

September 19-21, 2013

2013 Jazz Composers Orchestra Institute

Welcome to the second round of Jazz Composers Orchestra Institute Readings, the culmination of our third and final new music reading with La Jolla Symphony Orchestra—and the first public hearing of five new musical works by five exceptionally creative and inquisitive jazz composers.

These composers were selected from a field of 37 that participated in the JCOI's first phase last summer at UCLA Herb Alpert School of Music: a week-long intensive where they studied new scores and compositional techniques, as well as best practices in orchestration, notation, score preparation, and contemporary performance. Over the course of the last year, seventeen of these composers have been writing new works, taking what they learned in the first phase and putting it into practice. Their pieces will be played and rehearsed, and refined through a series of workshops and critical feedback sessions with the orchestra players, conductors, and mentor composers.

The EarShot La Jolla Symphony Orchestra New Music Readings are the final of three such Readings programs that happened around the country this past year through the EarShot network. In addition to the five composers in these Readings, five jazz composers had their music workshopped and performed by the Buffalo Philharmonic Orchestra in April 2013, and seven more unveiled their works with American Composers Orchestra in June 2013 .

At this moment of burgeoning hybridity in American music, the JCOI creates important opportunities and addresses critical needs. For jazz composers, the Institute opens new creative resources by expanding access to the realm of the symphony orchestra not readily available in the jazz world. The program broadens the scope of jazz education and presents opportunities for career development—and what's more, audiences for both jazz and classical music are presented with exciting new models for inter-musical exchange.

The Readings represent not only the culmination of the Jazz Composers Orchestra Institute, but also a glimpse into a future of new possibilities—a future where “jazz” composers embrace the “symphony” orchestra, and the orchestra embraces them.

Thank you for joining us!

Contemporary Music Players, Southbank Sinfonia, St. Paul Chamber Orchestra, Talea Ensemble, and the Los Angeles Philharmonic, where he served as Composer Fellow. Soloists he has composed for include Matthew Barley, Maya Beiser, Claire Chase, Daniel Druckman, Alan Feinberg, George Lewis, Susan Narucki, and Steven Schick.

Throughout his career, Steiger has been deeply involved in computer music research. He has held three residencies at IRCAM, and has enjoyed a long fruitful collaboration with Miller Puckette, the leading computer music researcher of his generation. Steiger is currently Composer-in-Residence at the California Institute for Telecommunications and Information Technology.

Many of Steiger's works combine orchestral instruments with real-time digital audio signal processing and spatialization. They also propose a hybrid approach to just and equal-tempered tuning, exploring the delicate perceptual cusp between a harmony and a timbre that occurs when tones are precisely tuned. Some examples of works deploying these techniques include: *Ecosphere*, developed during residencies at Ircam and premiered by the Ensemble Intercontemporain at the Centre Pompidou in Paris; *Résonateur*, composed for the Ensemble Sospeso to commemorate the 80th birthday of Pierre Boulez; *Traversing*, written for cellist Mathew Barley and the Southbank Sinfonia; and *Cryosphere*, premiered by the American Composers Orchestra at Carnegie Hall in New York. He is currently working on the *Coalescence Cycle*, a set of new works for instruments and electronics to be premiered in New York by the International Contemporary Ensemble in 2013, followed by the *Earth Cycle* for orchestra and electronics to be premiered by the Boston Modern Orchestra Project in 2014.

Steiger is also active as a conductor specializing of contemporary works. He has conducted the Arditti Quartet, Aspen Chamber Ensemble, Ensemble Sospeso, La Jolla Symphony, Los Angeles Philharmonic New Music Group, New York New Music Ensemble, Nouvel Ensemble Contemporain (Switzerland), and the California EAR Unit, of which he was the founding artistic director. Among his recordings as conductor are operas by Hilda Paredes and Anthony Davis, and works by Abrams, Carter, LeBaron, Lewis, Osborn, Reynolds, Stockhausen, Subotnick, Xenakis and Wadada Leo Smith. He has also conducted many premieres, including works of Andriessen, Babbitt, Boulez, Brant, Carter, Ferneyhough, Harvey, Kernis, LeBaron, Newton, Nono, Read-Thomas, Reynolds, Riley, Rudders, Rzewski, Saariaho, Scelsi, Subotnick, Wolfe, Takemitsu, Tavener, and Tuur.

His compositions and performances are recorded on the Centaur, CRI, Crystal, Einstein, EMF, Koch, Mode, New Albion, New Dynamic, New World and Nonesuch labels. A new portrait CD will be released by the Talea Ensemble on New World in 2013. After serving on the Faculty of California Institute of the Arts from 1982 through 1987, Steiger joined the Music Department at U.C. San Diego. In 2009 he was a Visiting Professor at Harvard University.

ANNE LEBARON

Anne LeBaron's compositions embrace an exotic array of subjects encompassing vast reaches of space and time, ranging from the mysterious Singing Dune of Kazakhstan, to probes into physical and cultural forms of extinction, to legendary figures such as Pope Joan, Eurydice, Marie Laveau, and the American Housewife. Widely recognized for her work in instrumental, electronic, and performance realms, she has earned a Guggenheim Foundation Fellowship, the Alpert Award in the Arts, a Fulbright Full Fellowship, an award from the Rockefeller MAP Fund for her opera, *Sucktion*, and a 2009-2010 Cultural Exchange International Grant from the City of Los Angeles Department of Cultural Affairs.

As a Fulbright Scholar to Germany in 1980-81, LeBaron studied with György Ligeti and Mauricio Kagel, later completing her doctorate in composition at Columbia University, where she studied with Chou Wen-chung and Mario Davidovsky. Her compositions have been performed and broadcast throughout the U.S., and in Sweden, Stuttgart, London, Prague, Paris, Talloires, Hong Kong, Sydney, Berlin, Havana, Kyoto, Singapore, Dresden, and Austria.

Her one-woman cyborgopera, *Sucktion*, most recently performed with Ars Nova in Malmö, Sweden, has also been seen in performances at REDCAT in Los Angeles, in York, England, and at the Galapagos Art Space in Brooklyn. Selections from her large-scale opera, *Crescent City*, have been twice performed by the New York City Opera on the VOX festival.

A recent recording on New World Records features a dance opera, *Pope Joan*, and a chamber work, *Transfiguration. The Silent Steppe Cantata*, an upcoming project envisioned as a large-scale sonic portrait of the Republic of Kazakhstan, is an international collaborative with LeBaron as composer, Kazakh writers spanning 10 centuries, the children's choir "Koktem," the National Folk Ensemble "Orchestra Sazgen Sazy," and Kazakh tenor Timur Bekbosunov, with premieres planned in Kazakhstan and Los Angeles in 2011.

LeBaron currently teaches at the California Institute of the Arts. Her most recent publication, an essay entitled "Down the Rabbit-Hole of Innovation," is published in the UCLA Center for the Study of Women Special Issue, "Writing About Music."

An accomplished harpist, LeBaron is renowned for her pioneering methods of developing and implementing extended harp techniques, electronic enhancements, and notation in compositional and improvisational contexts. A double CD of her collaborations with thirteen different musicians: "1, 2, 4, 3" (released on Innova), will be available in the fall of 2010. She was elected a Member of the Corporation of Yaddo in 2009, and has been elected Chair of the Academic Council at CalArts for 2010-2011.

RAND STEIGER

Rand Steiger's music has been commissioned and performed by many ensembles, including the American Composers Orchestra, Boston Musica Viva, Ensemble Intercontemporain, International Contemporary Ensemble, Los Angeles Chamber Orchestra, NYNME, Prism Quartet, San Diego Symphony, San Francisco

EarShot La Jolla Symphony Jazz Composers Orchestra Institute New Music Readings September 19-21

Mandeville Auditorium, UCSD

Friday, September 20, 2013 (run-through)

7:30pm–10:00 pm

LA JOLLA SYMPHONY ORCHESTRA

Steven Schick, conductor

TOBIN CHODOS

Control Flow

DANIEL MARSCHAK

Two Rivers

ALAN CHAN

Etaoin Shrdlu

-INTERMISSION-

MICHAEL DESSEN

Slippages

MIYA MASAOKA

Other Mountain

The Jazz Composers Orchestra Institute is made possible by the Doris Duke Charitable Foundation's Continuing Innovation Program, with additional funding provided by The Andrew W. Mellon Foundation, the Fromm Music Foundation and The Aaron Copland Fund for Music, and with public funds from the National Endowment for the Arts.

La Jolla Symphony and Chorus gratefully acknowledges the UCSD Department of Music and the Division of Arts & Humanities for their support of this event.

The Program

TOBIN CHODOS: *Control Flow*

Tobin Chodos is a composer and jazz pianist. He was awarded a Dave Brubeck Fellowship in 2003, graduated *magna cum laude* with a degree in Ancient Greek and Latin from Columbia University, and is currently studying music composition as a Regents' Fellow at the University of California, Santa Cruz. He has performed around the world as a jazz pianist and his compositions have been performed by numerous ensembles in California and New York City. His debut album, *Salmon Up*, was released in 2012.

About the Work

Nowhere are the hierarchical features of Western music more plainly visible than in the symphony orchestra. The power dynamics of this institution can be seen as vestigial reflections of the attitudes of the aristocratic class which, traditionally, it was designed to entertain. Writing for the orchestra, then, more than any other configuration, forces the composer to consider his or her relationship to control. *Control Flow* is a meditation on the notion of control in music. Though its notation and orchestration are largely traditional, it is closely linked to less stratified ways of making music. It aims to encourage non-hierarchical ways of hearing and to develop non-motivic strategies for coherence. It does not always offer the listener a single, unambiguous focal point. It features nonlinear relationships wherein events can have consequences out of proportion to their original scope. Above all, it aims to employ principles of formal organization that do not derive from narrative metaphor. It is not an attempt to break the orchestral model altogether, but rather to encourage speculation on the hierarchical assumptions implicit in it.

DANIEL MARSCHAK: *Two Rivers*

Daniel Marschak (b. 1986) is a Los Angeles-based composer, jazz pianist, and educator. His music reflects his love of both improvised music and contemporary classical music, with extended harmonies and an improvisatory approach. Marschak earned both his BA in music (piano) and his Masters degree in music composition from UCLA. His composition teachers include Paul Chihara, Ian Krouse, David Lefkowitz, and James Newton; and piano studies with Tom Rainier and Tamir Hendelman. Dan's works have been performed by the UCLA Philharmonia, the UCLA Chorale, and the UCLA Wind Ensemble. Marschak's debut album *Likewise* (2010) was heralded as "adventurous and well developed" by Lalo Schifrin. Steering clear of conventional formats, the album explores an array of genres, instrumentations, and textures, while maintaining a unique compositional sensibility. In addition to his career as a composer/performer, Marschak is currently on faculty at UCLA where he teaches a music theory class concentrating on classical music as well as jazz, pop, and non-western styles. Marschak also maintains an interest in music for visual media, and has scored several short films and one feature. In 2011, he co-founded Well Versed Productions, a music composition/production company.

Percussionist's Art: Same Bed, Different Dreams," and numerous recordings of contemporary percussion music including a 3 CD set of the complete percussion music of Iannis Xenakis (Mode). Steven Schick is Distinguished Professor of Music at the University of California, San Diego.

2013 JCOI Mentor-Composers

ANTHONY DAVIS

Anthony Davis is an internationally known composer of operatic, symphonic, choral, and chamber works. He is also known for his virtuoso performances both as a solo pianist and as the leader of Episteme, a unique ensemble of musicians who are disciplined interpreters as well as provocative improvisers. In April 1993, Davis made his Broadway debut, composing the music for Tony Kushner's Pulitzer Prize-winning play *Angels in America: Millennium Approaches*, directed by George C. Wolfe. His music is also heard in Kushner's companion piece, *Perestroika*, which opened on Broadway in November 1993.

Davis is best known for his operas. *X, The Life and Times of Malcolm X*, at the New York City Opera. The recording of *X* received a Grammy Nomination for "Best Contemporary Classical Composition". Davis's second opera, *Under the Double Moon*, with an original libretto by Deborah Atherton, premiered at the Opera Theatre of St. Louis. His third opera, *Tania*, with a libretto by Michael-John LaChiusa premiered at the American Music Theater Festival, was recorded on Koch, and had its European premiere at Musikwerkstaat Wien. A fourth opera, *Amistad*, was set to a libretto by poet Thulani Davis, staged by George C. Wolfe and premiered at the Lyric Opera of Chicago.

Davis's works also include commissions from Carnegie Hall for its Centennial, Kansas City Symphony, Atlanta Symphony, String Trio of New York with Davis on piano, Ralph Lemon for the Limon Dance Company. His orchestral works have been performed by the Chicago Symphony, New York Philharmonic, San Francisco Symphony, Pittsburgh Symphony, Atlanta Symphony, Orchestra of St. Luke's, Brooklyn Philharmonic, Kansas City Symphony, Beethoven Halle Orchestra of Bonn, Oakland Opera Theatre, Spoleto Festival USA, The La Jolla Symphony and the American Composers Orchestra. In the 2003-2004 season Davis served as Artistic Advisor of the ACO's Improvise! Festival where he was featured in a performance of his *Wayang V*. Davis was also a mentor composer for the first JCOI held in New York in 2010-11.

Born in Paterson, New Jersey, Davis studied at Wesleyan and Yale universities. He was Yale's first Lustman Fellow, teaching composition and Afro-American studies. In 1987 Davis was appointed Senior Fellow with the Society for the Humanities at Cornell University, and in 1990 he returned to Yale University as Visiting Professor of Music. He became Professor of Music in Afro-American Studies at Harvard University in the fall of 1992, and assumed a full-time professorship at the University of California at San Diego in January 1998. Recordings of Davis's music may be heard on the Rykodisc (Gramavision), Koch and Music and Arts labels. His music is published by G. Schirmer, Inc.

Japan.

Entertaining the prospect of going kayaking close to the Fukushima's damaged nuclear reactors seemed preposterous, and my imagination went in many directions, or as we say, "wild." A combination of thoughts both horrific and mundane ensued. "It's not dangerous, with the nuclear leaks so close?" I asked. She replied, "What could possibly happen kayaking? Fukushima is on the side of the *other* mountain." This was her reasoning, after all, her town was not far from Fukushima Prefecture, separated only by a mountain, and kayaking there seemed perfectly normal to her. The proximity from where she lived to the leaking reactors was her "new normal" as it was for all the people living there. After the writing of this composition began, the piece began to take on a broader and larger feeling of chaos, loss and tragedy of the Great Earthquake in Japan. At times, there are waves of water repeatedly coming towards the boat, and at times there are moments of discomfort, absolute anxiety, incoherence and absurdity. The piece begins quietly, with an ascending line going to nowhere, and the strings evolve into a carefree and roaming choppy phrasings, evoking a carefree and lucid energy, representing utopia. The winds ascend with an ominous and creeping line, and chaos abounds. This piece is a movement of a larger piece I hope to write sometime in the future.

The Artists

LA JOLLA SYMPHONY & CHORUS

The La Jolla Symphony & Chorus is San Diego's oldest and largest community orchestra and chorus. In six concert pairs each season performed on the UC San Diego campus, the ensemble combines classics from the traditional repertoire with a unique blend of premieres, commissions and performances of rarely-heard, often monumental works. Under the leadership of Music Director Steven Schick, LJS&C has been critically acclaimed as offering the most daring orchestral programs in the country. He is joined during the concert season by colleague David Chase who is beginning his 40th year as LJS&C Choral Director.

STEVEN SCHICK

Percussionist, conductor, and author Steven Schick was born in Iowa and raised in a farming family. For thirty-five years he has championed contemporary music by commissioning and premiering more than one hundred-fifty new works. He was the founding percussionist of the Bang on a Can All-Stars (1992-2002) and served as Artistic Director of the Centre International de Percussion de Genève (2000-2005). Schick is founder and Artistic Director of the percussion group, "red fish blue fish." Currently he is Music Director of the La Jolla Symphony and Chorus and Artistic Director of the San Francisco Contemporary Music Players. In 2012 he became the first Artist-in-Residence with the International Contemporary Ensemble (ICE). He also maintains a lively schedule of guest conducting including appearances with the BBC Scottish Symphony Orchestra and the Saint Paul Chamber Orchestra. Schick founded and is currently Artistic Director of "Roots and Rhizomes," a summer course on contemporary percussion music held at the Banff Centre for the Arts. Among his acclaimed publications are a book, "The

About the Work

Two Rivers is a single-movement work, which is inspired by the life my grandfather, Jacob Marschak who passed away long before I was born. Jacob (known affectionately as Jascha) was born in Kiev, Ukraine to a Jewish family in 1898. According to his memoirs, Kiev was a city with two rivers: "The river Dnieper overflows the lowlands every spring, and the Slobodka, on the opposite side, is completely flooded". Something about the image of these two rivers coexisting in the same city, each with its own path and character, reminds me of the trajectory of his life, and also seemed like an elegant structure for a piece.

As a young man, Jascha became active in the Menshevik Party (the social democratic party). In his memoirs, he recounts struggles with Anti-Semitism and political persecution. He even served two months in a Czarist prison for political agitation. When the communists started to consolidate their power, he left Kiev for the Caucasus. There, though barely twenty, he served briefly as Minister of Labor in a short-lived autonomous republic. After some narrow escapes, he emigrated to Germany and began building his life as a scholar. He fled the Nazis for England in 1933 and his career flourished at Oxford. Various professorships kept leading the family west: to New York, Chicago, New Haven, and finally Los Angeles.

Jascha managed to find his way to a stable and fulfilling life, while few of his friends and family back home could say the same. There is a clear dichotomy then, between his early life in Russia and Germany, and his life in England and America, and I am attempting to represent the two very different 'rivers' in my music.

The first half ('river') of the piece is in a constant state of flux. Beginning with the opening jagged gesture, each passage seems to lead somewhere significant, but never settles on anything for very long. We hear moments of sorrowful blues, pessimistic harmonies, and even a hint of mournful klezmer from a solo clarinet.

In contrast, after a blues-infused introduction, the second 'river' is much more playful and rollicking. The jagged opening gesture is reharmonized and given a jazz-tinged treatment while the harmony seems hopeful and optimistic.

In composing the piece, I was hoping to ignite some kind of connection to this great man I never had the fortune to meet. And while we are separated by time and space, we share a bloodline, and I do feel a curious new way of identifying with him through my compositional process.

ALAN CHAN: *Etaoin Shrdlu*

With works for jazz big band, Western and Chinese instruments, and various percussion and chamber ensemble settings, Alan Chan's genre-shaking works can be heard in an array of venues serving Classical (Taiwan National Concert Hall), experimental (the Stone, NYC) and jazz (Typhoon Restaurant at Santa Monica

Airport), as well as conferences and festivals such as the International Jazz Festival Enschede and PASIC. The composer and bandleader of the 17-piece Alan Chan Jazz Orchestra, Alan has received awards and fellowships from ASCAP, ArtEZ (Netherlands), New Music USA, RTHK4 (Hong Kong), the Ucross Foundation and Percussive Arts Society (PAS), among others. His works are currently published by Keyboard Percussion Publications, HoneyRock, Meridian and Navona Records.

About the Work

Etaoin Shrdlu is a variation for symphony orchestra that was inspired by a non-sense phrase *etaoin shrdlu*, which appears on newspapers using “hot metal” typesetting – a “run down” of the keys on the Linotype keyboard when errors were made by the operator. Originally in small case, the now capitalized title signifies exclamation.

This piece was written without a traditional form or structure in mind. Generally speaking, it starts with a machine-like passage referring to the intricacy of the linotype machine. Various musical rhythmic patterns gradually slip in and replace the other, notably the Brazilian *Samba*.

Besides normal kinetics one observes among orchestral members while performing (e.g. bowing on the strings, beating of timpani, etc.), one additional performative element is added: the shouting of “Ja(ke), Ja(ke), Fo(ok), Ja(ke),” which echos by an instrumental response. This phrase came from the beginning text of *Ballad of Mulan*, which translates as “sighing and sighing.” (Disclaimer: the composer was not in any particular bad mood when this uplifting passage was written.)

A somber adagio section that follows is a tribute to the beautiful string section. It is effectively aborted by the return of the mechanic section from the beginning, where the piece concludes ecstatically.

In all, *Etaoin Shrdlu* explores the possibilities of sound of the orchestra, spontaneity, freedom in form and errors.

MICHAEL DESSEN: *Slippages*

Michael Dessen is a composer-improviser who performs on the slide trombone and computer. Active in a variety of ensembles as leader or collaborator, he creates music for improvisers and explores technologies such as telematic performance, live electronics, and networked scores. His music has been praised by critics in numerous jazz and contemporary music publications, released on labels such as Clean Feed, Cuneiform, and Circumvention, and supported by commissions from organizations including Chamber Music America and the Fromm Foundation. Dessen is also a faculty member at the University of California, Irvine, where he co-founded a new and innovative MFA Music emphasis in Integrated Composition, Improvisation and Technology (ICIT).

About the Work

Slippages is a meditation on the fluidity of self, and was inspired in part by watching people slowly fade out (as in dementia) or even fade back in (as in coma recovery). But I did not want the music to be mired in sadness and loss, or for that matter, in a story of triumphant resolution. At times I turn to music to articulate the grayer areas of our experience, the dialectic between integration and disintegration. In this piece, both the compositional form and the orchestration are shaped by this quality of unsettled, constant becoming, allowing for a wide range of emotions to arise together.

The music unfolds tentatively at first, becoming almost playful as gestures come in and out of focus, always on the verge of unraveling but flowing forward with an elusive continuity. As the pizzicato strings seek a melodic momentum, small gestures in the winds and percussion induce moments of delicate, suspended clarity, which soon become submerged themselves in a full-orchestra texture, for the first time blanketing an extreme range from low to high frequencies. This fullness of sound in the middle of the piece gradually dissolves into a tangle of layers, with lines tumbling out of one another until details in single threads again lead us to a fragile closure.

MIYA MASAOKA: *Other Mountain*

Miya Masaoka resides in New York City and is a classically trained musician, composer and sound/installation artist. She has created works for traditional Japanese instruments, chamber ensembles, mixed choirs, telematic performances and designed interactive wearable textiles, as well as pieces using spatialization, sonification of data, mapped behavior of plants, brain activity and insect movement. Masaoka holds degrees from San Francisco State University, and Mills College. Teachers include Alvin Curran, Cecil Taylor, Steve Coleman, and Ornette Coleman and Pauline Oliveros and Suenobu Togi, a Gagaku Imperial Court master musician. Miya was the director of the San Francisco Gagaku Society for seven years and has also studied koto both the Chikushi and Sawai Schools. She been commissioned by Bang on a Can All-Stars, Kathleen Supove, Volti, ROVA, Piedmont Choirs and the San Francisco Chorale Society, SO Percussion, Joan Jeanrenaud (formerly of Kronos), and Either/Or. She has been the recipient of the Alpert Award, an Asian Cultural Council Japan Fellowship, a Wattis Fellowship, an Other Minds Residency, a Gerbode Fellowship, an NEA and the MAP Fund. She currently teaches Music/Sound Department of the Milton Avery School of the Arts at Bard College, and was an adjunct lecturer in Music Composition at NYU in 2012.

About the Work

This piece began as a reflection on my experience in Japan a year after the Fukushima accident. While in Japan the question arose, in the way of an invitation from a friend, whether of not to take a kayak trip on a lake very close to the Fukushima area. I was both horror struck and dumbfounded, as it seemed not my first idea on how to spend a pleasant afternoon while vacationing in