

## PROGRAM

*Monolog einer Geige (1973)*

Alice Samter  
(1908-2004)

*Solo Violin Piece I (1981)*

Nicolas Vérin  
(b. 1958)

*Gargoyles for Violin and Synthesized Sound on Tape (1961)*

Otto Luening  
(1903-1996)

*Kali Karsilama (2008)*

Joseph Waters  
(b. 1952)

*Moonlight Beach Chaconne (2009)\**

Tim Poulin, laptop

Joseph Waters

*Phoenix for Violin solo with Electronics (2009)\**

\*World Premiere

Ben Sabey  
(b. 1975)

## Composer Biographies:

**Alice Samter** was born in 1908 in Berlin, Germany. Samter studied piano with Elsa Blatt, Amalie Iwan and Professor Start at the Klindworth-Scharwenka-Conservatory in Berlin. Her first composition was performed in 1945. Many works followed and were performed in Germany, Austria, France, Australia, and the U.S.A. Until 1970 Samter worked as a piano and theory teacher at music high schools in Berlin. Since the late 1970s Samter entirely focused on her career as a composer. Among 300 published works she composed 51 pieces for various chamber music ensembles, 11 solo pieces, 28 works for solo piano, 24 songs for voice and 5 chamber operas, most famous her aphorisms for solo piano. In 1988 she received the *Bundesverdienstkreuz* (Federal Cross of Merit) for her accomplishments as a woman composer. The same year, she donated money to what became the Alice-Samter-Foundation, an organization to support music students. Alice Samter died in Berlin in 2004.

In today's music **Nicolas Vérin** (b.1958) has an original and unusual voice. Pop guitarist at thirteen, jazz pianist but also a student in physics and musicology at Paris Universities, and in music at the Conservatories of St Maur, Brest and at the Paris Conservatory (with Pierre Schaeffer and Guy Reibel), he stays five years in the USA, coming back with a PhD in composition from the University of California, San Diego (Roger Reynolds, Jean-Charles François, F.R. Moore, Joji Yuasa, Bernard Rands, Julio Estrada, and Gordon Mumma). Impassioned with musical gesture and the life of sounds, he explores in a singular manner his fascination for time and its complexity. He draws in this large and open field a plurality of languages, a synthesis beyond dogmas and fashions that feed his inspiration. His compositions keep forcefully this very actual challenge. Nicolas Vérin was composer-in-residence in the Midi-Pyrénées region (1993-95) and recently obtained the *prix Villa Médicis hors les murs*. He collaborated with many composers and institutions among which Pierre Henry, Vinko Globokar, Michaël Levinas, IRCAM, Groupe de Recherche Musicale (INA-GRM). He is professor of composition and electroacoustic music at the Ecole Nationale de Musique et de Danse in Evry, near Paris. He is also an improviser, giving concerts in particular with the trio Daroux-Sclavis-Vérin. His music, performed in many concerts and festivals in Europe and the Americas, is published by Jobert.

**Otto Luening's** father moved their family from Milwaukee to Munich in 1912 and to Zürich in 1917. Luening studied at conservatories in Munich and Zürich and with the composer Ferruccio Busoni. He moved back to the United States in 1920 and held teaching positions at the Eastman School of Music, the University of Arizona, and Bennington College. From 1944 to 1970 Luening taught at Columbia University, where he headed an innovative opera-production group that presented a total of about 40 new operas. In 1952 he began to experiment with the possibilities of magnetic tape recordings, and that year he collaborated with the composer Vladimir Ussachevsky in presenting the first concert of music for tape recorder in the United States (at the Museum of Modern Art in New York City). In the 1950s and '60s Luening, either alone or in collaboration with Ussachevsky, composed a variety of works in which electronic sounds are integrated with the traditional orchestra. Among their pieces is the *Rhapsodic Variations for Tape Recorder and Orchestra* (1953), in which the tape recorder is given a solo role. In 1959 the two men founded what became the Columbia-Princeton Electronic Music Center in New York City, which Luening codirected until 1980. Though he was a tireless advocate of contemporary music, Luening also composed a considerable body of elegant, conservative music for traditional instruments. Among such works are the *Symphonic Fantasia No. 1* (1922–24) and the *Louisville Concerto* (1951). Luening's autobiography, *The Odyssey of an American Composer*, was published in 1980.

**Joseph Waters** (b. 1952) is a member of the first generation of American classical composers who grew up playing in rock bands. Throughout his career he has been intrigued by the confluence and tensions that entangle and bind the music of Europe and Africa. His interests include physiological, sub-cultural pattern seeking mechanisms and development of fractal cognitive models for understanding pattern recognition. Much of his work involves interactions between electronic and acoustic instruments. He is the founder of NWEAMO (New West Electro-Acoustic Music Organization). Each October the NWEAMO Festival travels between Mexico City, Venice, Berlin, San Diego, Portland and New York City, presenting composers from around the world in concerts that unite the worlds of avant-garde classical and experimental electronica. He also performs and composes for the *Waters\_Bluestone\_Duel*, a collaboration with percussionist Joel Bluestone that explores the combination of live electronics and percussion, as well as *SWARMIOUS* the virtuoso interdisciplinary trio in residence at San Diego State University. He studied composition at Yale University, the Universities of Oregon and Minnesota, and Stockholms Musikpedagogiska Institut. Primary teachers were Jacob Druckman, Bernard Rands, Roger Reynolds, Dominick Argento, and Martin Bresnick.

**Benjamin Sabey's** music is shaped by his preoccupation with sensing the environment. His phenomenological attitude toward nature leads to an interest in the psychology of perception. In his music he explores sensations of ambiguity, blur, distance and attendant emotional response, which gives rise to sensuous and intuitive listening experience. Sabey's music has been performed by many of the leading ensembles in new music, including the Arditti String Quartet, Neue Vocalsolisten Stuttgart, Le Nouvel Ensemble Moderne, the New York New Music Ensemble, the Antares Ensemble and members of the Orpheus Chamber Orchestra, the New Millennium Ensemble, Red Fish Blue Fish and the Talujon Percussion Quartet. Distinguished soloists who have performed his music include American clarinetist Jean Kopperud, Australian clarinetist Anthony Burr and Mexican guitarist Pablo Gomez. Current projects include a commission from the La Jolla Symphony directed by Bang on a Can All-Star Steven Schick. Recent awards include the Royaumont Prize of Domaine Forget, which featured an expenses paid residency at the Royaumont Abbey north of Paris. Sabey is a PhD candidate at the University of California, San Diego where he has been a student of Roger Reynolds. He has also studied composition with Chaya Czernowin, Philippe Manoury and Michael Hicks as well as computer music with Miller Puckette and psycho-acoustics with Richard Moore.

### **Artist Biographies:**

German-born Violinist **Felix Olschofka**, currently Associate Professor of Violin and Chair of the Performance Area at San Diego State University, has toured as soloist, chamber musician, concert master, and adjudicator throughout Europe, Asia, North and South America. He holds first prize in the German Youth Competition in 1992 and second prize in the International Chamber Music Competition "Charles Hennen" in 1993. As a proponent of contemporary music, Mr. Olschofka frequently presents the premieres of new works for violin and is founding member of *SWARMIOUS*.

**Tim Poulin** completed his BA (composition) at UCSB's College of Creative Studies with Jeremy Haladyna and Curtis Roads. He is Currently completing a MM with Joseph Waters at SDSU (Fall 2009). Tim's works include music for short films, sound collages, live interactive pieces (acoustic and electronic), algorithmic and generative pieces, and cognitive musical studies. His multimedia works have received numerous performances throughout the US. Tim is a Sally Casanova pre-doctoral scholar and has been funded to study at the CMMAS institute in Morelia Mexico this summer under Dr. Rodrigo Sigal. Tim teaches several technology classes at SDSU and plans to pursue a career in technology-based music education after completing his doctorate in music composition.