

UC San Diego Department of Music

Sonic *Diasporas*

Alumni Festival
January 20-22, 2011

OFFICIAL PROGRAM

ucsd
alumni
DIVISION OF ARTS & HUMANITIES

UC SAN DIEGO DEPARTMENT OF MUSIC



Thanks to the UC San Diego Alumni Association for their support. This festival is also supported by the Department of Music, and UCSD music faculty.

Thanks also to The Loft for hosting some events--we highly recommend this excellent restaurant/night club as a place to experience performances and to refuel and caffeinate between Sonic Diasporas events.

Special thanks to the Department of Music staff:

Barbara Jackson: Chief Administrative Officer
Brady Baker: Facilities Assistant
Neal Bociek: Facilities Manager
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Others working on the Festival:

Steven Berkley: Event Manager
Scott Levine, Devin Ronneberg, Jeremiah Peevyhouse : Recording Engineer
Jason Ponce, Paul Feyertag, Steve Solook: Graduate Assistants

FOREWORD

THE VIBRANT TRADITION of experimental music at U.C. San Diego is now almost half a century old. As UCSD celebrates its 50th anniversary during the 2010-11 academic year, the Department of Music is proud to present **Sonic Diasporas**, the first ever alumni festival and symposium. Our call for entries prompted a tremendous response and we are pleased to present this diverse array of events. We thank everyone who submitted a proposal as well as all of our participants, many of whom traveled great distances to be here. Sonic Diaporas provides a chance for us all to pause amid our hectic lives and consider the vast variety of gifted alumni who have helped the Department of Music achieve its reputation as one of the most innovative graduate music schools in the world. Our gratitude goes to all alumni who, through their work at UCSD and after graduation, have helped make this the wildly creative place that it is today---and that it always has been.

Steering committee:

Mark Applebaum (MA '92, PhD '96), applemk@stanford.edu

Michael Dessen (PhD '03), mdessen@uci.edu

Aiyun Huang (MA '98, DMA '04), aiyun.huang@mcgill.ca

Shahrokh Yadegari (PhD '04), sdy@ucsd.edu

THURSDAY, JANUARY 20

THURSDAY, JANUARY 20, 9-10:30 AM

Breakfast Hospitality

Conrad Prebys Music Center Courtyard

THURSDAY, JANUARY 20, 10:30 AM : CONCERT

Conrad Prebys Concert Hall

Hockey Story (2009)

Composer: Aaron Gervais (MA '07)

Piano, voice, electronics: Luciane Cardassi (DMA '04)

I wrote *Hockey Story* for Brazilian-Canadian pianist, Luciane Cardassi. Luciane had immigrated to Canada a couple of years beforehand and was interested in exploring the hockey culture of Canada. She was also looking for a piece that involved electronics and speaking or singing, which was a good fit for my compositional interests. A hockey theme is somewhat outside of my usual work, but I decided it would be a good challenge and provide me with some fresh perspectives.

The piece is in three movements, with texts made up of hockey terminology. The piece looks at a range of hockey experiences, from kids to pros, fans, excitement, disappointment, and so forth. Luciane plays a MIDI keyboard mounted on top of the piano, creating a counterpoint between the acoustic piano, computer-generated sounds (SuperCollider), and her voice.

The text is taken entirely from hockey terminology. I weave together short word-units in order to create a narrative that references what I see as aspects of the spirit of hockey, playing with both the meaning and sound of the words.

The Audible Phylogeny of Lemurs, Part I (2008-2009)

For 8-Channel Sound

Composer: Chris Mercer (MA '97, PhD '03)

The *Audible Phylogeny of Lemurs* is the product of four years of prosimian primate research at the Duke University Lemur Center, where I have observed and recorded semi-free range lemurs and conducted playback studies. The DLC is the world's largest lemur reserve, with generous, forested natural habitat enclosures and over 200 charismatic animals. This work would not be possible without the DLC's knowledgeable staff.

The piece is based on a 1994 study by Joseph Macedonia and Katherin Stanger. The authors evaluated communication evidence to produce a phylogeny (analysis of species relationships). Comparing that study to a recent molecular phylogeny, I was struck by how well the earlier communication-based analysis held up, suggesting that, with proper context, the evolutionary story encoded in the vocalizations of modern animals is audible.

Part I deals with affiliative calls and a few mild agonistic calls and group alerts—calls associated with social interaction. My goal is to preserve and augment the calls' natural characteristics, grouping and combining them to explicate relationships between calls of different species, making the phylogeny audible and the beauty and complexity of the calls accessible. The piece is assembled from many hours of recordings—a grunt here, a mew or wail there, occasionally a “scene.” Vocalizations are documented for context of emission, cross-referenced with the scientific literature, and cleaned, enhanced, edited, and spatialized to reveal their acoustic structures and phylogenetic relationships.

I am deeply indebted to biologist Joseph Macedonia, whose authoritative work on lemur vocalization is the basis for this piece. Explanatory notes: <http://musictechnology.northwestern.edu/Mercer-Lemur-Phyl/START%20HERE.html>

Ancient Songs for solo soprano

First song: Ancient Voices

Composer: Koji Nakano (PhD '06)

Performer: Stacey Fraser

Ancient Songs for solo soprano, commissioned by the Northeast Council of Teachers of Japanese and its 14th Annual Harumatsuri, was premiered at the opening ceremony by Stacey Fraser at the UNIS theater in New York City on March 25, 2008. The first song *Ancient Voices* (performed tonight) explores primitive singing. It demonstrates various vocal gestures, such as the hand trill, as well as cupping or covering the mouth. For the second song, *Ritual Song*, a soprano sings a repetitive melody inspired by Minyoo (a melismatic style of Japanese folk singing), while playing finger cymbals. The rhythmic patterns of finger cymbals celebrate the continuing friendship between Japan and the United States. The third song, *Lullaby for All*, is a tribute to the Japanese lullabies of my childhood. Throughout the piece, a soprano sings simple melodies while playing two chords continuously on a miniature electric keyboard. In the third song a mother croons a tender lullaby to her child. I am still at work on the second and third songs.

Improvisaria

(from *Creative Improvisation: A Musical Dialogue*)

Composer: Nancy Briggs (PhD '86)

Performers: Nancy Briggs, piano; Bertram Turetzky, contrabass; Mark Dresser ('82, MA '86), contrabass

. . vibrations of surprise. .
. . collisions of sound and silence. .
. . metamorphosing sound structures. .
. . ears hear all around. .
. . navigating in timeless time. .

---PAUSE---

Improvisation

Eric Dries (MA '90, PhD '00)

Performer: Eric Dries

Myth of Absence

Composer: Dana Reason (PhD '02)

Performers: Dana Reason (piano), Mark Dresser ('82, MA '86) (contrabass), Peter Valsamis (drums)

I. *Unmarked* by Allison Johnson (2008) and Dana Reason (2009): Biddy Mason was a slave who won her freedom when her master brought her to California, a free state, and then tried to leave for Texas. Biddy Mason became a midwife among other things, and was able to carefully amass a small fortune, buy property and became a founder of the AME church, but was buried in an unmarked grave. Reason expands upon an original work by Allison Johnson both compositionally and in real-time with bassist, Mark Dresser and drummer, Peter Valsamis.

II. *Moments with Clara* by Clara Schumann (1853) and Dana Reason (2009): Is based on Opus 21(1853-1855) by Clara Schumann and is part of a larger series titled "Myth of Absence" that re-introduces the creative and experimental voices of both historical and contemporary women composers in a solo and trio setting through recontextualization and real-time sampling and dialogue.

III. *Transition* by Dana Reason (2005/2009): Is a romp and tribute to the dense and vibrant musical terrain of post 1960s creative jazz. Originally commissioned by the Rova Saxophone Quartet, Reason created a second version for trio.

THURSDAY, JANUARY 20, 1:45 PM : LECTURES

CPMC Experimental Theatre

Lecture/presentation on two scenes from “Carlota,” an opera in three acts

Composer/librettist: Paul Davies (MA '84, PhD '88)

The opera is based on the true story of the unfortunate Charlotte of Belgium, who was Empress Carlota of Mexico during the period in Mexican history known as the French Intervention (1864-1867). The first scene to be discussed is from Act I, Scene 1. The second scene discussed is the ending of the opera.

Anatomy of a Film Score

Film Composer Larry Groupé (MA '81)

I will show several film clips from Hollywood movies I have scored. I will explain my process and then engage in a few moments of Q&A if applicable.

Sightlines: Collaborative Works by Stephen Blumberg and Rachel Clarke

Stephen Blumberg ('84 BA, '87 MA) and Rachel Clarke

Composer Stephen Blumberg and artist Rachel Clarke have been collaborating since they met in 2003. Their work involves a dynamic interplay of composed music and computer animation. Rachel and Stephen will talk about their shared projects and the evolving perspectives that inform this process.

THURSDAY, JANUARY 20, 1:45 PM : PAPERS

CPMC Room 264

The International Women’s Electro acoustic Listening Room Project: 2002-2009

From Voices on the Edge to Diverse Voices

Pamela Madsen (BM '84, MA '89, PhD '00)

NOTE: Presented by Jane Rigler

The International Women’s Electro acoustic Listening Room Project (WEALR) 2002-2009 featured day-long non-stop playback of works by women composers throughout the globe in electro acoustic music, as part of the Annual Festival of New Music at Cal State Fullerton, curated by composer-performer Pamela Madsen, now in its tenth season. The New Music Festival, originally conceived as a Women in New Music Festival, ran from 2002 to 2009 in this format featuring such composers as Pauline Oliveros, Meredith Monk, Pamela Z, Anne LaBerge, Jane Rigler, Nicole Mitchell, Tania Leon, Joan Tower and more. In 2010 the New Music Festival’s focus changed to an inclusive format focusing on Composer-Performers with a focus on different instrument/voice each year. This move to inclusive festival format incorporated works by women composers in equal measure along-side works by men and featured the listening room project as one of the events of a daylong Composer-Performer Symposium. Currently, now entitled the “World Electro acoustic Listening Room” this new project strives to present an inclusive, diverse sampling of different approaches to electronic music and serves as a space for collective reflection and communal listening, amidst an active, intense festival, full of concerts, workshops, lectures and panel discussions. I will discuss the original concept, history of WEALR, significant composers in this project, archived

resources and research on issues of “voice” within women in music technology and the WEALR’s evolution from exclusivity to inclusiveness.

Accelerated Aesthetics: a Lexicon For New Forms of Time and Space in Media

Carol Vernallis (MA ‘86, PhD ‘94)

Performers: Mary Oliver and Paul Morris

We’re on the crest of an international, densely branching, multi-parametric style in which sonic and visual features become heightened, reconfigured and accelerated. Causes for the new trends have been suggested by Bordwell and Elsaesser; while sociocultural contexts (“just in time” labor, global capital) seem influential, so too do technologies like free-downloadable and AVID editing software; mp3 to 5.1 surround-sound; digital intermediary and computer-generated imagery. The new stylistic changes have infiltrated and enabled transmedia exchange among film, music video, YouTube, and video games. (Films in this vein include THE BOURNE ULTIMATUM and MOULIN ROUGE; YouTube instances include “Hahaha” and “Chocolate Rain;” and in music video, Beyoncé and Lady Gaga’s “Telephone” and Gaga’s “Paparazzi” are strong examples.)

While many approaches can be deployed to understand these trends, I’ll provide a partial taxonomy of new transformations of time and space: 1) Hyper-Articulation; 2) Stutter and Reiteration; 3) Sharp Sectional Demarcations; 4) Time Distortion; 5) Multiple Temporalities; 6) All-at-once; 7) Bullet Time; 8) Convoluted and Extended Space; 9) Peripheral Vision; and 10) Deadness. With hyper-articulation, technologies make possible a fine level of nuance such that every frame or field of sound and image can be modulated; these can then be shaped into something that resembles a line, which extends on its own trajectory, at its own pace, within the work. I’ll demonstrate this in music videos like Justin Bieber’s “Somebody To Love,” films like TRANSFORMERS and DAY WATCH, and the soundtrack for the viral web clip “Old Spice Remix.” Peripheral vision, on the other hand, occurs in films like CHILDREN OF MEN and TRANSFORMERS, and Rihanna’s music video “Rude Boy.” Sharp sectional divisions are apparent in THE A-TEAM and Ke\$ha’s music video “Dirty Picture.” One may feel tempted to say that these new depictions are not just technologically driven. They are practice texts for us to try out new forms of thought and experience. For example, sharp sectional demarcations may teach media consumers to bracket time intervals, an important technique when the borders between work and leisure have become blurred, while peripheral vision trains one to capture the array of inputs aligned with multitasking. If we might only emulate the spatial and temporal forms of contemporary media, we might succeed in an increasingly competitive, globally networked world.

THURSDAY, JANUARY 20, 3:00 PM : CONCERT

Conrad Prebys Concert Hall

Cathedral 1947 for two pianos (1998/99)

(Impressions of Jackson Pollock)

Composer: Paul Davies (MA ‘94)

Performer: duo runedako (Ruth Neville and Daniel Koppelman, piano)

Cathedral 1947 is the name of a famous painting by the American Abstract Expressionist Jackson Pollock. It became the center of a certain amount of controversy when it was the subject of a symposium on modern art sponsored by Life magazine in 1948. The painting was criticized as “being suitable for wallpaper or a necktie”, and other condescending remarks. Some twelve years later, however, this painting and the never ending quality of many of Pollock’s works from the late 40’s and early 50’s began to be seen as providing fresh insight into the beauty of nature. With this viewpoint, Pollock’s “Cathedral,” with its cool, distant coloration exhibits a startling radiance and projects the “expression of a pure state.”

In my piece I have tried to capture certain impressions that Pollock's work trigger in me and to put these in a musical context. The famous luminous skeins is one element that figures in my new work, but I am also fascinated by the painter's handling of depth, his use of color, and his way of giving out the sense that the viewer is being drawn in to the painting as if in a vortex (cf. "Number 1A 1948" for example). Besides this, I returned to a technique I have used since my third piece for two pianos, "Titanic: from the ocean floor" (1989), in which numbers pertinent to the extra-musical subject matter become matrixes for rhythmic and formal unitary designs.--*Paul Davies*

rorondondo (1994)

Composer: Daniel Koppelman (PhD '92)

Performer: duo runedako (Ruth Neville, PhD '92, Daniel Koppelman, piano)

As suggested by its title, *rorondondo* is a rondo within a rondo. After an introductory improvisation, a seven-note theme is subjected to various transformations, including extension, transposition, canon, and simultaneous presentation at different tempi."

Improvisation (2010)

Extended Vocal Techniques Ensemble: Ann Chase, Edwin Harkins, Deborah Kavasch (PhD '78), Philip Larson, Linda Vickerman

In absentia: Warren Burt, event organizer

The Extended Vocal Techniques Ensemble was an ORU (Organized Research Unit) in UCSD's Center for Music Experiment from 1973-1979 and continued to present concerts nationwide until its swansong UCSD performance in 1983. Between 1974 and 1975, as a sextet, we made the Lexicon of Extended Vocal Techniques, a catalog of vocal resources, and performed both compositions and improvisations. From 1975 on, the group as a Quartet (Harkins, Kavasch, Larson, Vickerman) gave a number of concerts in a variety of locations, including tours to Europe, Canada, and throughout the United States. Improvisation was always part of the EVTE's activities, and a number of these were recorded; even after a gap of 35 years, they still exhibit an amazing freshness, energy uninhibited joy of exploration. So now it's 35 years later, and we're gathering here, without rehearsal, to improvise once again. What you see on stage will be the first time we've been together as a group after all those years. It will be an exciting exploration, I'm sure!

Tower Sounds: Ancient Voices and Electronics

Composer: Shahrokh Yadegari (PhD '04)

A multichannel live mix of an excerpt video from "Tower Sounds: Ancient voices and Electronics" performance on July 11 and 12, 2009, in Tower by Ann Hamilton on Nancy and Steven Oliver's ranch in Sonoma County, California. This piece was originally commissioned by the Judah L. Magnes Museum as an installation piece called "Through Music" in honor of Cantor Reuben R. Rinder. "Through Music" and "Tower Sounds" were curated by Lawrence Rinder. This video has been dedicated to the brave people of Iran in their uprising following the June 2009 election.

Performed by:

Siamak Shajarian: Vocals

Kate St. Pierre: Vocals

Keyavash Nourai: Violin

Dmitris Mahlis: Oud

Satnam Ramgotra: Tabla

Shahrokh Yadegari: Lila (Live electronics)

Video by: Tara Knight (MFA '06) and Norbert Shieh ('04)

Make Way for Ducklings (2010)

Composer: Ian Power (MA '09)

Performers: Ariana Lamon-Anderson, Ross Karre (MA '07, PhD '09), Frankie Martin, saxophones

Make Way for Ducklings is a piece about teaching, learning, and parenting. It is written for three performers of widely varying degrees of skill and musicianship. It is dedicated to my amazing parents, Allen Power and Eileen Hayes-Power, who first read me the Robert McCloskey book of the same name, and to whom my gratitude knows no bounds.

PAUSE

Stone Guitars for two electric guitars and four pre-recorded electric guitars (2010-2011)

Composer: Richard Carrick

Performers: Either/Or Duo (Richard Carrick and David Shively, electric guitars)

Stone Guitars is about immovability, strength in numbers, and how the individual can negotiate their way through such empowering restraints. Being primarily a pianist and composer, my work with recorded electric guitars began last summer with many hours improvising in my studio. I created long scale compositional structures (similar to my notated compositional work on "flow") that I could literally improvise through one guitar track at a time. The two live guitar parts are organized in a similar manner, offering each player freedom in playing through a 'blueprint' of the composition.

Accord, for piano and percussion (2010)

Composer: Adam Greene (PhD '03)

Performers: Shannon Wettstein (DMA '00), piano; Patti Cudd, (DMA '98), percussion

Accord, for percussion and piano, was written for Patti Cudd and Shannon Wettstein, longtime friends and colleagues, and current members of the Twin Cities ensemble Zeitgeist. The work takes its point of departure from the *Oresteia* of Aeschylus, particularly in the final scene of *The Eumenides*: the confrontation between Athena and the Furies. While this is an archetypal encounter of opposites, one inevitably seeks ways of identifying common ground. After all, that is the intent of Athena's entreaties to the Furies, who threaten to lay waste to the land, precipitating a calamitous war (thank goodness this is only music). Still, the confrontation is elemental, visceral, and the Furies are irrational, so the notion of agreement is remote, even though moments of openness within the piece allow for periods of less fractious interaction. The Greek chorus, the Furies, returns again and again with a rant, frustrating Athena's attempts at persuasion. How does one persuade another who refuses to listen?

Accord was given a jump-start during a residency at the UCROSS Foundation in Wyoming, and my attendance at the premiere (in Minnesota) was supported by a Subito grant from the American Composers Forum. Thanks go to Zeitgeist for including the work on their program, and most of all, to Patti and Shannon for their generosity and enthusiasm.

Pre-Composition for 8-channel tape (2002)

Composer: Mark Applebaum, (MA '92, PhD '96)

Pre-Composition is a piece for 8-channel tape. The sound source is merely my voice...or voices. *Pre-Composition* was commissioned by Electronic Music Midwest 2002.

THURSDAY, JANUARY 20, 5:30-7:30 PM

Alumni Welcoming Reception

Conrad Prebys Concert Hall Forecourt

THURSDAY, JANUARY 20, 8:00 PM : OPENING NIGHT CONCERT + KEYNOTE SPEAKERS

Conrad Prebys Concert Hall

Piano in E (in concert hall lobby)

Performer: Erik Griswold, (MA '92, PhD '97)

The piano is transformed into a diatonic folk-like instrument, with all the notes resonating in some kind of "E major." Finally, all the pitches sound good together!

Bass Encounters

Composer: Turetzky/Dresser

Performer/Improvisers: Bert Turetzky (Emeritus Faculty), Mark Dresser ('82, MA '86)

The two contrabass protagonists Mark Dresser and Bert Turetzky have played many concerts together over many years. Tonight's improvisation is dedicated to all of you who have come together with us to commemorate Sonic Diasporas, the Department of Music, and reaffirm friendships.

WELCOMING REMARKS

PROFESSOR MILLER PUCKETTE, CHAIR, UCSD DEPARTMENT OF MUSIC

SETH LERER, DEAN OF ARTS & HUMANITIES

KEYNOTE SPEAKERS: PAUL DRESHER (MA '79) / DIAMANDA GALAS (PhD '73)

Glimpsed From Afar - Paul Dresher (2006)

for Quadrachord & Marimba Lumina

Performers: Paul Dresher/Joel Davel Duo

Glimpsed from Afar is the second concert work created for this duo of invented instruments (the first was *In The Name(less)* from 2002). It was commissioned by the San Francisco Jewish Music Festival and premiered on the Festival in March 2006. In a different form, much of the music in the work was integrated into the live score for the collaboration with the Margaret Jenkins Dance Company on the dance work *A Slipping Glimpse*, which premiered in May 2006 in San Francisco. The creation and development of the work is indebted to percussionist Joel Davel, whose ideas and performance have been integral to both the composition and performance of the work.

As in *In The Name(less)* my compositional approach that combines, in much the same way as jazz or many non-classical traditions organize their forms, germinal composed materials (including live looping/layering and the technical manipulation of the sounds) and a predetermined sequence of distinct sections with substantial improvisational development within each of these sections. Perhaps this is reflective of my musical roots, which are in many improvised musical forms, from blues, through free(ish) jazz and into North Indian Classical music. While not sounding like any of these, these works share both a philosophical desire and emotional imperative that all these musics embody: the need to combine both freedom and structure, the rational (and expected) with the intuitive (and unexpected). The instruments are described in more detail below.

We also want to thank composer Roger Reynolds and percussionist Steven Schick for the concept of “oddities” that plays an important part in the work, as well as composer Mark Applebaum for the processing patch he created for his work for the Ensemble’s Electro-Acoustic Band *Martian Anthropology 8*. We use an evolution of this patch for the opening of *Glimpsed From Afar*.

A Note About the Instruments:

The Quadrachord

The Quadrachord is an instrument invented in collaboration with instrument designer Daniel Schmidt as part of my music theater work *Sound Stage*. This work has a theatrical set that comprised entirely of invented large-scale musical instruments/sound sculptures. It was commissioned and premiered by the Minneapolis based new music ensemble *Zeitgeist* in June of 2001. Of all the instruments created for this production, the Quadrachord is to me the most compelling invention and the only one whose sonic attributes have continued to inspire me to explore and develop its compositional potential as both a live performance instrument and as a source for recorded and sampled sounds.

The instrument has a total string length of 160 inches (though smaller versions have been built), four strings of differing gauges but of equal length and an electric bass pick-up next to each of the two bridges. The instrument can be plucked like a guitar, bowed like cello, played like a slide guitar, prepared like a piano and hammered on like a percussion instrument. Because of the extremely long string length (relative to our conventional bowed and plucked instruments), and very low open string/fundamental pitch(es), the instrument is capable of easily and accurately playing the harmonic series up to the 24th partial and higher. Thus it is a remarkable tool for exploring alternative tuning systems based on the harmonic series.

In live performance, I typically use the instrument in conjunction with live digital looping and various signal processing devices (most importantly a programmable graphic equalizer) that together allow me to build up complex multi-track layers, each of which is defined by a distinct timbre and spectral characteristics

The Marimba Lumina

A recent instrument design by synthesizer pioneer Don Buchla in collaboration with Joel Davel and Mark Goldstein, *Marimba Lumina* is a sophisticated electronic instrument that has more expressive control than a typical electronic keyboard. Modeled somewhat after its acoustic namesake, it is a dynamically sensitive electronic mallet controller that brings an extended vocabulary and range of expression to the mallet instrument family. *Marimba Lumina*’s playing surface includes a traditionally arrayed set of electronic bars. Each bar is made up of two overlapping antennas that receive proximity information from each of the four mallets. This allows the *Marimba Lumina* to respond to new performance variables such as position along the length of each bars. In addition, each mallet is tuned to a unique frequency which allows one to program different instrumental responses for each mallet. This all augments the potential for expressive control with easily implemented pitch, volume and timbre modulation.

PAUL DRESHER

Paul Dresher is an internationally active composer noted for his ability to integrate diverse musical influences into his own coherent and unique personal style. He is pursuing many forms of musical expression including experimental opera and music theater, chamber and orchestral composition, live instrumental electro-acoustic chamber music performances, musical instrument invention and scores for theater, dance, and film. He has received commissions from the Library of Congress, Saint Paul Chamber Orchestra, Spoleto Festival USA, the Kronos Quartet, the San Francisco Symphony, California EAR Unit, *Zeitgeist*, Walker Arts Center, University of Iowa, *Meet the Composer*, and the American Music Theater Festival. He has performed or had his works performed throughout North America, Asia and Europe. Venues have included the Munich State Opera, the New York Philharmonic, the Festival d’Automne in Paris, the Brooklyn Academy of Music’s Next Wave Festival, the Minnesota Opera, Arts Summit Indonesia ‘95, Festival Interlink in Japan, and five New Music America

Festivals. His evening-length collaboration with choreographer Margaret Jenkins, *THE GATES*, premiered at Jacob's Pillow and opened the 1994 Serious Fun Festival at Lincoln Center. In addition to his many collaborations with Margaret Jenkins, Dresher has also worked extensively with many choreographers including Brenda Way/ODC San Francisco, Nancy Karp & Dancers, Wendy Rogers Dance Company, and Allyson Green Dance.

Upcoming projects include a song cycle for tenor John Duykers, commissioned by the Seattle Chamber players to premiere in May of 2005 and a Gerbode Commission from the San Francisco Chamber Orchestra, which will premiere in March of 2005.

His most recently-completed projects include *Snow in June*, a collaboration with playwright Charles Mee and director Chen Shi-Zheng, commissioned by the American Repertory Theatre, a collaboration with former Kronos Quartet cellist Joan Jeanrenaud on his cello concerto *Unequal Distemperament* and the music theater work *Sound Stage*, for which Dresher designed and constructed a stage full of large-scale invented musical instruments.

In 1993, Dresher premiered his Electro-Acoustic Band on a five-city tour of Japan as part of Festival Interlink. This ensemble performs the works of a broad range of contemporary composers utilizing a hybrid orchestration that combines both acoustic and electronic instrumentation. The Ensemble regularly tours the U.S. and has traveled to Europe and Indonesia. The Ensemble has also premiered the music for dance and theater collaborations with the Margaret Jenkins Dance Company, ODC San Francisco, and the John Adams/June Jordan/Peter Sellars production "I Was Looking at the Ceiling and Then I Saw the Sky."

As Artistic Director of the Paul Dresher Ensemble, he has guided the creation of the "American Trilogy", a set of experimental Operatic works that address different facets of American culture, in collaboration with writer/performer Rinde Eckert. The trilogy began with *SLOW FIRE* (1985-88), developed with *POWER FAILURE* (1988-89) and was completed in 1990 with *PIONEER*, a collaboration that includes visual artist Terry Allen, actress Jo Harvey Allen, tenor John Duykers and director Robert Woodruff.

Born in Los Angeles in 1951, Dresher received his BA in Music from U.C. Berkeley and his M.A. in Composition from U.C. San Diego where he studied with Robert Erickson, Roger Reynolds, Pauline Oliveros and Bernard Rands. He has had a long time interest in the music of Asia and Africa, studying Ghanaian drumming with C.K. and Kobla Ladzekpo, Hindustani classical music with Nikhil Banerjee as well as Balinese and Javanese music. Recordings of his works are available on the Lovely Music, New World (with Ned Rothenberg), CRI, Music and Arts, O.O. Discs, BMG/Catalyst, MinMax, Starkland and New Albion labels.

Mr. Dresher has served as a panelist for many state and national arts agencies including co-chairing the Composers Fellowship Panel for the Music Program at the NEA. He has also served on the Policy Overview panels for the Presenting and Commissioning and Advancement Programs at the NEA. He has served on panels for the Rockefeller Foundation, Pew Charitable Trust, California Arts Council, Association of Performing Arts Presenters, Arts International, Massachusetts Arts Council, and Meet The Composer. He was on the Board of Directors for the American Music Center from 1994 through 2000 and has been on the Board of Directors and the Music Curator for New Langton Arts, a multidisciplinary presenter in San Francisco since 1982.

<http://www.dresherensemble.org/>.

DIAMANDA GALAS

Hailed as one of the most important singers of our time, Diamanda Galás has earned international acclaim for her highly original and politically charged performance works, as well as her memorable rendition of jazz and blues. A resident of New York City since 1989, she was born to Anatolian and Greek parents, who always encouraged her gift for piano. From early on she studied both classical and jazz, accompanying her father's gospel choir before joining his New Orleans-style band,

and performing as a piano soloist with the San Diego Symphony at 14.

In the 70s, Galás played piano in the improvisational scene around San Diego and Los Angeles with musicians such as Bobby Bradford, Mark Dresser, Roberto Miranda, Butch Morris, and David Murray. She made her performance debut at the Festival d'Avignon in 1979, where she sang the lead role in Vinko Globokar's opera, *Un jour comme un autre*, based upon the Amnesty International documentation of the arrest and torture of a Turkish woman for alleged treason. While in France, she also performed Iannis Xenakis's work with l'Ensemble Intercontemporain and Musique Vivante.

Galás first rose to international prominence with her quadrophonic performances of *Wild Women with Steak Knives* (1980) and the album *The Litanies of Satan* (1982). Later she created the controversial *Plague Mass*, a requiem for those dead and dying of AIDS, which she performed at Saint John the Divine cathedral in New York City and released as a double CD in 1991. In 1994, Led Zeppelin bassist John Paul Jones and Diamanda Galás sought each other out for a collaboration that resulted in the visionary rock album, *The Sporting Life*.

Over the past two decades, Galás's wide range of musical and theatrical works have included *The Singer* (1992), a compilation of blues and gospel standards; *Vena Cana* (1993), exploring AIDS dementia and clinical depression; *Schrei 27* (1996), a radical solo piece for voice and ring modulators about torture in isolation; *Malediction and Prayer* (1998), a setting of jazz and blues as well as love and death poems by Charles Baudelaire, Pier Paolo Pasolini and Salvadoran guerrilla fighter and poet Miguel Huezco Mixco, occasionally fused with the virtuosic singing of the Amanes (improvised lamentation from Asia Minor); *La Serpanta Canta* (2004), a greatest-hits collection from Hank Williams to Ornette Coleman; and *Defixiones, Will and Testament* (2004), a 80-minute memorial tribute to the Armenian, Greek and Assyrian victims of the Turkish genocides from 1914-1923.

Galás has contributed her voice and music to Francis Ford Coppola's film, *Dracula*, Oliver Stones' *Natural Born Killers*, Spanish/Nicaraguan filmmaker Mercedes Moncada Rodriguez's *El Immortal* (The Immortal), as well as films by Wes Craven, Clive Barker, Derek Jarman, Hideo Nakata, and many others. In 2005, Galas was awarded Italy's first Demetrio Stratos International Career Award. Her much-anticipated CD, *Guilty Guilty Guilty*, a compilation of tragic and homicidal love songs, was released by Caroline in the U.S. and MUTE UK worldwide on April 1, 2008; *You're My Thrill* was released in 2009.

www.diamandagalas.com

THURSDAY, JANUARY 20, 11 PM : CONCERT

Conrad Prebys Concert Hall

One More Hit

Composer: Guy Obrecht (PhD '08)

For five years, the GO Duo met in Erickson Hall on Sunday nights for a "hit". They brought music they were working on and put it together across generic lines. Now located in different hemispheres, they are about to rekindle one more hit.

Generations: An Improvisation Event

In celebration of the strong tradition of improvised music at UCSD, this gathering brings together alumni of many different eras, from the early years right up to today, in a collective expression of spontaneous music-making.

Composer: Pat O'Keefe

Performers:

Cooper Baker, laptop

Anthony Burr, clarinet/bass clarinet

Ian Carroll, trombone
Joel Davel, electronic percussion
Paul Drescher, quadrachord
Eric Dries, piano
Erik Griswold, piano
Jeff Kaiser, trumpet
Terry Longshore, percussion
Tom Nunn, sound sculpture
Pat O'Keefe, clarinet/bass clarinet
Mary Oliver, viola
Michael Pelz-Sherman, piano
Brett Reed, percussion
Jane Rigler, flute
Luke Schulze, piano
Adam Tinkle, saxophone
Vanessa Tomlinson, percussion
Scott Walton, bass
Ellen Weller, flute/saxophone
Glen Whitehead, trumpet

FRIDAY, JANUARY 21

FRIDAY, JANUARY 21, 9-10:30 AM

Breakfast Hospitality
Conrad Prebys Music Center Courtyard

FRIDAY, JANUARY 21, 10:30 AM : CONCERT

Conrad Prebys Concert Hall

Two Pieces for Unaccompanied Violin (2001)

Konrad Festival Piece

D-G: Für Denise

Composer: James Phelan (b. 1931)

Performer: Victoria Martino, (MA '83), violin

In the Austrian region of Salzburg is a village church (the Konradkirche) that hosts an annual contemporary music festival of international renown, directed by the noted composer, Martin Haselböck. Victoria Martino was invited to perform at the 2001 Konradfest, and she commissioned me to write a piece for the occasion.

The little-known Blessed Konrad was a powerful medieval (12th c.) abbot who ran afoul of the nobility and suffered a martyr's death. The introduction and conclusion of my "Konrad Festival Piece" attempt to evoke a medieval feeling through the use of parallel fifths. The middle section, while based upon twelve-tone technique, nevertheless has a tonal effect. It conveys the flames that enveloped Konrad on the pyre but miraculously failed to consume him.

Denise Green is a well-known contemporary Australian artist living and working in New York. In 2001 she had a major exhibition at the Art Gallery of New South Wales in Sydney, Australia, and she invited Victoria Martino to perform at the opening. Victoria asked me to compose a short piece for the event, resulting in *D-G: Für Denise*. I allowed myself only the notes called “D” and “G,” as well their corresponding flats, sharps, double sharps and double flats, which turns out to encompass the chromatic scale, with the exception of “B” and “B-flat.” I was glad to give those overworked notes some time off, and Denise liked the piece as well. -- *James Phelan*

A is for Azimuth and Arnica

Composer: Ben Carson, (PhD '01)

Performer: S. Leah Bowden (percussion)

Die Klavierübung (gekürzte, revidierte Fassung) (2010)

for samples of pianos and other instruments

Composer: Steven Kazuo Takasugi, (PhD)

Die Klavierübung (gekürzte, revidierte Fassung) might be subtitled *A Journey Through Falsehoods*. There is no piano after all, there is no pianist playing, there is no practicing. Perhaps it is about the recorded piano samples, digitalized manifestations, that still believe they are a “real piano,” disembodied as they are, attempting to create for themselves some fiction in which they can believe they are still live, even beautiful. They gather themselves as if the pianist were still present and imagine he is sitting at the keyboard—“on the bench”—or leaning precariously forward, head under the top-lid, plucking and striking the strings in a variety of manners, bringing them to life. Ultimately, they flee from this fiction, from coerced roles of alienation, but from one falsehood to another, to find their own sonic bodies distorted beyond recognition. They seem strange: “What’s wrong with me?” This line of questioning has its consequences. This shortened, revised version for the UCSD Music Alumni Festival is essentially the third and fourth (last) movements of the original 2007-09 version.

Element Metal for piano solo (2009)

Composer: Yumiko Morita, (PhD '06)

Performer: Chen-Hui Jen, piano

Element Metal was composed for one of the five-piece cycle of my recent composition for chamber music. The theme of the cycle is taken from the Chinese philosophy, “Yin Yang and the five elements”— wood, fire, earth, metal, and water. In Yin Yang, these elements are considered to be the essence of everything that is part of the dynamic process and cyclic movements of nature. For the solo piano piece, I chose the element “metal”. According to Yin Yang and the five elements, the element metal is assigned characteristics such as solidity, vitality, purification, dryness, grief, whiteness, among others. These characteristics are reflected in this piece as texture, rhythm, tempo, and structure. I composed this piece imagining that a lump of massive metal gradually weathers and breaks down into pieces by the force of nature, changing its texture from a solid mass to fine, dry sand. It represents the process of purification of nature, and at the same time, the grief of the decaying metal. Lastly, many thanks to Chen-Hui Jen for performing this challenging piece. - *Yumiko Morita*

Exit I.D. (2010)

Composer: Lukas Schulze, (MA '95, PhD '06)

Performer: Marion Garver, subcontrabass flute (MA '99)

Exit I.D. for subcontrabass flute was written in 2010 for the excellent flutist (and good friend) Marion Garver. I was prompted to write the piece after learning of her fine work with low flutes, and the work is an initial exploration of the sonic resources of this beautiful instrument.

---PAUSE---

Clusters

Composer: Eric Lyon (PhD '91)

Clusters is electroacoustic piano music, constructed from piano samples publicly available from the University of Iowa Electronic Music Studios. The clusters in this work are tone groups in close proximity in either pitch space or pitch class space, presented simultaneously or linearly, generally in rapid succession. Special clusters include a single piano note treated as a cluster of adjustable partials, clusters within a critical band of human hearing, and clustered events in sparse, algorithmically designed impulse responses.

The distribution of the clusters to multiple origin points in space fosters changing perceptions of events that might otherwise present identical content. Certain passages are extended in order to allow room resonance to emerge as a further source of patterns imposed on a single cluster. The spatial aspect of *Clusters* is designed to create fundamentally different perceptions depending on whether the listener is situated in the center, or closer to the periphery. Some aspects of patterning can only be perceived clearly in the periphery, others only at the center of the space. The "sweet spot" in the room is not the ideal location, but rather one of multiple, equally valid locations for experiencing the work.

Clusters is dedicated to the memory of David Tudor.

40 Cryptograms (2006) - World Premiere

Composer : Mark Applebaum, (MA '92, PhD '96) (b. 1967)

Performers: Skin & Bones (Terry Longshore, MA '96, DMA '99; Brett Reed, MA '97, DMA '02, percussion)

I received *40 Cryptograms* from Mark Applebaum in 2006 as a gift for my 40th birthday. Since meeting at UCSD in 1994, I have had the pleasure to work with Mark on many projects - premieres, commissions, recordings - and his music has always been among my favorites. The 40 bizarre glyphs and pictographs in the score are deliberately left undefined, to be articulated by the performer(s) according to personal interpretation, and truly blur the distinction between visual art and musical notation. I was deeply moved by his gift, and have been looking for the perfect performance opportunity in which to premiere it ever since. The UCSD Sonic Diasporas Festival seemed a fitting opportunity, and I am thrilled to present the premiere as a duo performance with Brett Reed, my longtime collaborator in percussion duo Skin & Bones, which also formed at UCSD in 1994. ~ *Terry Longshore*

Music of Anthony Braxton

Performer: James Ilgenfritz, (MA '07), contrabass

Various works from Anthony Braxton's solo, quartet, Ghost Trance Music, and Pulse Track series of compositions are collaged together using a Language Musics-based improvisational structure.

Bird of Paradise

Composer: Oliver/Rigler

Performers: Jane Rigler, (MA '91, PhD '96), piccolo; Mary Oliver, viola (Ph.D. '93)

FRIDAY, JANUARY 21, 1:45 PM - PANEL

CPMC Experimental Theatre

Telematic Performance

Participants at UCSD: Mark Dresser, ('82, MA '86); Shahrokh Yadegari, (PhD '04); Jason Robinson, (MA '00, PhD '05); Michael Dessen

Participants via videoconferencing: Pauline Oliveros, Chris Chafe, (MA '77)

Telematic music is real-time performance via the internet by musicians in different geographic locations. This panel presents a range of perspectives on the telematic music medium. Mark Dresser, Shahrokh Yadegari, Jason Robinson and Michael Dessen will be at UCSD, with Pauline Oliveros joining remotely from Seattle and Chris Chafe from Stanford via videoconferencing. The panel will include audio/video excerpts from recent performances, as well as short presentations by each participant.

FRIDAY, JANUARY 21, 1:45 PM - PAPERS

CPMC Recital Hall

Critical Practices Today

Tracy McMullen, (PhD, '07), "Replay: Repetition and Identity Compulsion from ABBA to Zizek"

Charles Kronengold (PhD), "Recognizing Thinking After Autonomy"

FRIDAY, JANUARY 21, 3 PM - CONCERT

Conrad Prebys Concert Hall

FIVE DEDICATIONS TO JÁNOS NÉGYESY AND PÄIVIKKI NYKTER

Performers: János Négyesy and Päivikki Nykter, violins

In the 25 years that they have been playing together, János Négyesy and Päivikki Nykter have built a reputation for performances of uncommon musicality, warmth, and insight. Their skill, their curiosity, and their deep mutual understanding have made them ideal interpreters of the new music that they have advocated so persuasively and with such commitment. János and Päivikki vividly project the characters of the works and communicate the joy and conversational freedom of their collaboration.--*Erik Ulman*

Treatise on the Veil (1993)

Composer: Mark Osborn (1969-2002), ('91, PhD '00)

Inspiration for *Treatise on the Veil* began with a general attraction to Cy Twombly's painting and related "studies" of the same name, and with a specific desire to continue to address questions of "relating", easily focused by the fact of writing for a married couple! Relating has often become a metaphor in my compositions, manifested in the relationships of the performers to the sonic material, which they "own", contribute to, or are alienated from. Thus, I focused on counterpoint, codependence and negation (veiling being one manifestation) as models of relationship, which have their life in the ways that they imbed themselves in one another, becoming to various degrees indiscernible as separate generalizations about relating. Beckett's solutions (the juxtaposition of syntactical units) to the difficult question of narrative, particularly in his late work, were especially influential in helping me give form to this "dialogue of relation". In order to allow this dialogue to emerge with its due complexity in music, though, I felt that the material had to be exceedingly "pared down", the focus lying for the most part in the single sound. I am interested to find whether this is the inherent flaw in my desire to focus on

relating...will any attempt to sharpen the image cause the resolution to change to something more tangible?--MO

Blood & Water (2010) (Premiere)

Composer: Steed Cowart, (MA '82, PhD '92)

Blood and Water was composed for violinists János Négyesy (Hungarian) and Päivikki Nykter (Finnish). Hungarian and Finnish belong to the same linguist family (Uralic). I had tried to find a title somehow based on shared words. Over dinner at Alan and Evelyn Johnson's home in San Francisco I told János and Päivikki my idea for a title. They began listing through words they could think of that are similar in both languages. Together we came up with *Blood and Water* (Vér és Víz/Veri ja Vesi). I am very happy to have *Blood and Water* premiered at UCSD.--SC

Short Circuits, Book III (1998)

Composer: Igor Korneitchouk, (PhD '87)

Of *Short Circuits* Korneitchouk says, "What is a musical instrument but a mechanical device that produces sound? Once we've established that fact, most concerns regarding the 'preparations of violins' should indeed evaporate (and, delightfully, here at UCSD there are no such concerns!). In my *Short Circuits* the two violins are engaged in a music of sound effects. It is a set of works that may seem 'broken' or full of accidental noises, very quiet, made up of very short pieces. By the time one catches on to its small 'space' it may be half over. The violins are 'prepared' with objects such as a paper clip, chopsticks, a Post-It, etc. constantly altering the sound of the violins. Because all the effects must come from a limited number of strings, the preparation is mutable: throughout the piece the performers are constantly preparing and re-preparing their instruments." The complete set of 20 pieces in three volumes, started in 1995 and completed in 1998, is dedicated to János and Päivikki. Book III consists of the last 6 of these pieces.--IK

Hermitage (2007)

Composer: Lukas Schulze, (MA '95, PhD '06)

Hermitage is imagined as a series of scenes, each one identified by its own poetic, sensual, and temporal identity. These are moved through by each player, though the scenes do not necessarily align in their outer boundaries with respect to the performers. The work is named for, among other things, a street in Chicago, where I found a rhythm inscribed in the sidewalk (no lie) that figures in one of the sections of the piece.

This piece was written for and in collaboration with János Négyesy and Päivikki Nykter, whom I have known since arriving at UCSD in 1991. They have been, during this project, the same as they have in previous ones: gracious, solicitous, and encouraging, with only the most thoughtful responses to my questions and concerns. They remain two friends for whom I am wholly grateful. --LS

Négyesy's Gallery (2001)

Eight duo for two violins with computer paintings by János Négyesy

Composer: Drake Mabry, PhD

In August of 1998 my wife, Catherine, and I spent a couple of days visiting with my former composition teacher Will Ogdon in Del Mar at the end of a two week visit to California. One day I suggested we pass by the UCSD campus so I could show Catherine where I did my Doctoral studies. As we were walking near the music department we heard a violin playing in the distance. We followed the sound until we ended up at János' studio. It was Päivikki who had been playing. Fifteen years had passed since I last saw János and what a joy it was to see his beaming smile. After introducing us to Päivikki we all talked about what we had been doing for the past fifteen years and the conversation eventually lead to the idea of my writing a duo for the two of them. Years earlier I had thought of writing for János but despite some initial sketches nothing

had progressed further. I expressed my enthusiasm for the idea and we parted with the idea of thinking about what form this project would take. Several months after returning to France I received a packet from János which included a booklet with twelve of his computer paintings. I had already seen some of his work during our visit in San Diego and as with those paintings I was struck by the beauty and power of the twelve he sent me. I looked at them often during the next couple of weeks and finally called János and told him I would like to write the duos based on these paintings. János graciously agreed and I immediately embarked on writing the duos. The paintings inspired me in many ways; sometimes a painting would propose an overall feeling, others a specific compositional technique, others a mysterious labyrinth which I would follow until the exit presented itself. It's been a joy for me to write these pieces and a joy to know that with artists like János and Päivikki there is no limit technically or musically to what I want to do as a composer. This freedom was also inspirational for me.--DM

---PAUSE---

CALLIOPE 10TH ANNIVERSARY PROJECT

Performers: Calliope Duo: Elizabeth McNutt (MA '94, DMA 2000), flute, and Shannon Wettstein, (DMA '00), piano

In celebration of the tenth anniversary of Calliope, their flute and piano duo, flutist Elizabeth McNutt and pianist Shannon Wettstein commissioned miniature works of one to one and a half minutes in duration from composers the duo first met as students at UCSD. Calliope was founded in 2000 at UCSD.

---Please hold applause until the end of the set---

Haiku#1 for piano and flute (2010)

Composer: Francois Rose, (PhD '97)

Haiku #1 (2010) for flute and piano was written for the Calliope Duo (Elizabeth McNutt, flute and Shannon Wettstein, piano). For this work I have been inspired by the fact that within the span of its seventeen syllables, a haiku has to give an impression of time and space. So the poetry of this work rests on a simple motive of three pitches that have been either stretched or compressed and presented on various timbral grounds.

offerings (2010)

Composer: Juan Campoverde, (PhD '01)

This is Me in Transition (2010)

Allison Johnson, (PhD '03)

This Is Me In Transition re-imagines material, once and future, this time conjured for the wonderful Calliope Duo. Material is distilled, displaced, and converted, galvanized by pulse points and pitch-mapping ignitions. The work is conceived at the margins and then moves inward, toward a culminating point re-jiggered from previous understandings. Intention endures: ad rem and ad astra.

Calli for flute and piano (2010)

Composer: Andrew May, (PhD '00)

Calli begins "Calliope" and hearkens back to the two-syllable titles of several works of Donatoni, including the Calliope Duo's signature piece, Fili. Lose an "L" and Cali begins California, where I met and L began writing lots of music for Elizabeth and Shannon. Change "C" to "K" and Kali is the Black One of Hindu religion, who brings the end of time - lovingly and maternally, of course, dancing wildly and getting drunk on the blood of slain enemies. Maybe we'll need more movements

to convey all of that, but this is at least a start.

7 Collections (2010)

Composer: Derek Keller, (PhD '94)

une for flute and piano (2010)

Composer: Richard Carrick

une is about the flow of a single melody passing through micro-tonal, metric, rhythmic and intervalic obstacles, unifying the flute and piano into a single 'meta-instrument.'

A Diffuse Obtainable

Composer: Eric Simonson, (PhD '99)

This miniature was composed for Elizabeth McNutt and Shannon Wettstein on the occasion of the 10th anniversary of Calliope, their flute and piano duo. It is intended that the title elicit a sense of irony, insofar as something that dissolves, breaks up, or scatters is generally thought to be less obtainable. In music, though, in that moment of dissolution we often find momentary comprehensibility.

Styx for flute and piano (2010)

Composer: Erik Ulman, ('92, MA '94, PhD '00)

Styx was written in the summer of 2010 for my old friends in Calliope, with thanks and much affection; it is named for a poem by Else Lasker-Schüler:

O, ich wollte, daß ich wunschlos schlief,
Wüßt ich einen Strom, wie mein Leben so tief,
Flösse mit seinen Wassern.

Danse d'été (Inflorescence III) for flute and piano (2010)

Composer: Josh Levine, (MA '94, PhD '02)

Danse d'été (Inflorescence III) is the latest in an open-ended series of pieces that bear the subtitle "Inflorescence," here signifying the process of flowering. (A happy memory: Elizabeth McNutt and Vanessa Tomlinson were early champions of the first Inflorescence piece, *Points of no return*, for flute and percussion, which had grown directly out of my first jury piece at UCSD.) The pieces do not form a series in the sense that they are meant to be heard in succession; rather, they share two particular attributes that distinguish them from most of my compositions. One of these commonalities is that their germinal pitch resources consist of, or, at least, refer to, borrowed material. In the first piece, the seed was an anonymous twelve-tone row. In *Praeludium* (Inflorescence II), for piano, it was the harmonic structures of a piano miniature I wrote in 1994. In the present miniature for flute and piano, I weave pitch class collections from the opening of Varèse's *Density 21.5* into the harmonic fabric while the dilated temporal structure of the Varèse guides the harmonic rhythm. The other shared characteristic of the compositions in the Inflorescence series is that their identities emerge through the compositional process itself, which is to say, I do not have a clear idea where the pieces are going or what they are "about" before embarking on them. *Danse d'été* (Inflorescence III) is dedicated in admiration and friendship to Elizabeth McNutt and Shannon Wettstein on the occasion of the Calliope Duo's tenth anniversary.

FRIDAY, JANUARY 21, 8 PM

CPMC Experimental Theatre

Running Ahead (2010)

Composer: Momilani Ramstrum, (PhD '04)

Performer: Momilani Ramstrum (vocalist, programmer, instrument designer)

The recording and looping of vocal sounds are triggered by a wireless MIDI glove with embedded magnetic sensors. DSP is done in Pure Data with 12 channels of audio. In this piece the vocalist begins unencumbered, advances, then struggles to keep up with the looping sounds. The ensuing race ends with a clear winner.

Meu rosto mudou for piano and film (2010)

Composer: John Celona, (MA '78)

Performer: Luciane Cardassi, (DMA '04), piano, actor

John Celona's *Meu rosto mudou* is for piano and video projection, featuring Luciane Cardassi as pianist, actress and delivering Portuguese text. It is part of a trilogy which includes "Reaching for Paradise" (2001), a four-minute film short of a multimedia performance and "The Strange Case of DJ Cosmic" (2009), a 30-minute film (available on IMDb) with a beat-poetry screenplay by John Celona, paraphrased in five languages and filmed in the USA, Canada and Mexico. *Meu rosto mudou* (My face has changed) includes the composer's seven-movement piano work *Point No Point* (2007), written for pianist Luciane Cardassi. John Celona and Luciane Cardassi have enjoyed a fruitful collaboration for the past five years that began at the Banff Centre for the Arts, where they met in 2005. The basis and inspiration for the trilogy comes from Carolyn Cassady's *Off the Road: 20 Years With Kerouac, Cassady and Ginsberg* and Pierre Boulez' book *Orientalisms*. "Meu rosto mudou" was premiered in Montreal, August 2010.

YesNo (2010) for solo theatrical performer, live motion tracking system, interactive sonic environment, and computer controlled spotlight.

Composed and Performed by David Bithell, (BA '99)

I continue to be interested in the many ways that gestures (physical, facial, sonic, social) inform our awareness of the world around us. Without relying on verbal language, a shrug, a sigh, a grimace or nod can speak volumes. We all know this. "YesNo" takes this as its starting point - a set of gestures that link sight and sound in their own private little conspiracy. My main job as a composer/performer is tampering with the evidence.

Oli's Dream for piano and computer projection (2008)

Composer: Jaroslaw Kapuscinski, (PhD '97)

Poetry: Camille Norton

Performer: Jaroslaw Kapuscinski, piano

Oli's Dream is a playful collaboration between music and writing, between a piano keyboard and a typewriter keyboard, and, above all, between a composer and a poet. When composer Jaroslaw Kapuscinski and poet Camille Norton began talking about the rapport between music and poetry, they discovered that they shared the same dream, the dream in which a piano becomes a typewriter and in which a typewriter becomes a piano. *Oli's Dream* is therefore an experiment in synaesthesia, an attempt to fuse the temporal modes of music with the spatial and temporal domains of words. In the process, the audience finds itself in the presence of a perceptive, purely aware being, Oli, who creates himself through his encounter with words. Words here make and unmake themselves from the outside in or the inside out, transforming themselves as they discover their own direction in time. As *Oli's Dream* unfolds in the interstices between listening to sound and reading letters on a screen, it moves into the additional spatial, visual, and temporal dimensions of live performance, enacted here

by the composer at his piano engaging in a call and response with letters and words appearing and then pulling themselves apart on a screen.

---PAUSE---

The Five Lives of Helios for solo bass drum, ceramic tile, and percussionist (2010)

Composer: Ross Karre (MA '07, PhD '09) (b. 1983)

Performer: Ross Karre

The Five Lives of Helios is a piece inspired by the life and work of the late 19th century photographer Edward Muybridge (who used many pseudonyms, including Helios). The piece functions as a wordless oration of Muybridge's work as a pivotal figure in the photograph's ability to stop time (with increasing shutter speed) and liberate time (via the horse motion sequences presented by the zoopraxiscope, magic lantern, and, eventually, cinema). In this piece, the bass drum serves as a development bath where a sonic, instead of chemical, fixing process distills Muybridge's story.

La Trompette concrète for trumpet and live electronics (2010)

Composer: Tom Dambly (MA '89)

Performer: Tom Dambly, trumpet

The sound of the trumpet is quite a complex phenomenon, having rich overtones, idiosyncratic attack characteristics, spectral envelopes that vary widely depending on both amplitude and frequency, and a whole host of other context-dependent attributes, all of which make trumpet tones very difficult to simulate. (Whether this has led to any level of job security for trumpet players is a topic for conjecture.)

At its most elemental, the trumpet is an amplifier of the performer's voice. The relationship of the trumpet to the human voice is more than metaphorical. There are many similarities between vocal and brass technique; both address the concepts of resonance and placement in the body, and concern themselves with the influence of formants on the quality of sound.

A performer's sound on the trumpet is therefore a very personal thing. The inherent complexity of its apparatus and the physicality of its production make it almost inevitable that each player will have his or her own sound—perhaps improving the chances that the “grain of the voice” will be manifest in the music constructed from that sound.

All source material for *La Trompette concrète* consists of trumpet sounds recorded in the process of its composition. The transformation of that material followed an organic process of discovery, with the only compositional guideline being that some kernel of the original be allowed to emerge from time to time, be it gestural, timbral, or spatial.

Spill

Composer: Vanessa Tomlinson (DMA)

Performer: Vanessa Tomlinson (cone of rice & percussion)

FRIDAY, JANUARY 21, 10:30 PM - CONCERT

The Loft (UCSD Night Club, Price Center)

The Panauromni Suite

Performers: Psychoangelo (Glen Whitehead, DMA '96 trumpet, electronics; Michael Theodore, PhD '98, various instruments, electronics)

T.D. Skatchit

Composers: Nunn/Glasier

Performers: Tom Nunn; Jonathan Glasier

Tom Nunn will perform on the skatchbox. Jonathan Glasier's instrument is a 19 EDO (equal divisions of the octave) keyboard and an Harmonic Array Mbira invented by Bill Wesley. This keyboard array (arrangement) goes from the 6th through 16 harmonic, from low to high and then continues from the 16th.

Donkey

Donkey are LA synth player Hans Fjellestad (BA '93) and NYC sound manipulator Damon Holzborn (BA '93), building stubborn noise structures since 1991.

O'Keefe/Stanyek/Walton/Whitehead + Rigler

Pat O'Keefe, (DMA '01)

Flautist Jane Rigler (MA '91, PhD '96) joins Pat O'Keefe (clarinets), Jason Stanyek (MA, PhD) (guitars), Scott Walton (MA '94, DMA '03) (bass & piano), and Glen Whitehead (DMA) (trumpets) in a reunion of this improvising ensemble whose music is predicated on textural dexterity and timbral development. Described by George Lewis as, "a new kind of collective music-making," and by Wadada Leo Smith as, "lyrical/expressive designed sonic fields," Greg Burke evokes the spirit of this music when writing in the *LA Weekly*, "there is clarinet, guitar, piano and trumpet, but you almost wouldn't know it. You're in a factory at midnight as the janitor drags an oil drum across a cement floor. And it sounds beautiful."

SATURDAY, JANUARY 22

SATURDAY, JANUARY 22, 9-10:30 AM

Breakfast Hospitality

Conrad Prebys Music Center Courtyard

SATURDAY, JANUARY 22, 10:30 AM - CONCERT

Conrad Prebys Concert Hall

JUST: Suite for flute, violin, cello & brain

Composer: Scott Makeig, (PhD '85)

Performers: Tim Mullens, Grace Leslie, Alex Khalil, (PhD '09)

Der Leichenschleicher ("The Corpse-skulker"): character study after Elias Canetti, for solo contrabass (1997)

Composer: Joseph Klein, (MA '96)

Performer: Adam Goodwin, contrabass

Der Leichenschleicher is one of a series of short works for solo instrument based upon characters from *Der Ohrenzeuge: Fünfzig Charaktere* ("Earwitness: Fifty Characters"), written in 1974 by the Bulgarian-born British-Austrian novelist Elias Canetti (1905-1994). Canetti's distinctive studies incorporate poetic imagery, singular insights, and unabashed wordplay

to create fifty ironic paradigms of human behavior. This collection of works, begun in 1997, was inspired by the vividly surreal depictions of Canetti's characters and include works for contrabass, violin, bass flute, ocarina, contrabassoon, glass harmonica, alto saxophone, bass saxophone, trumpet, percussion, and guitar. *Der Leichenschleicher* was composed in June of 1997 for contrabassist Michael Hartt. The work was first performed by Todd Markey on 22 November 1999 at the University of North Texas.

Tambo and Bones Revisited

Composer: Eric Simonson, (PhD '99)

Tambo and Bones Revisited is a work which visits with the American minstrel show in such a way that sounds from the minstrel show (tambourine, "bones," banjo, concertina, and fragments of an old recording) are heard to engage in a somewhat free fantasy. Along the way different degrees of synthetic-ness are explored and exploited.

---PAUSE---

Jacob's Ladder (2005)

Composer: Stephen Blumberg, ('84, MA '87, PhD '94)

Performers: E. Michael Richards, (MA '84), bass clarinet and Kazuko Tanosaki, (PhD '84), piano

Jacob's Ladder is a single-movement work for bass clarinet and piano composed for the Tanosaki-Richards Duo. The piece draws its inspiration from the biblical story from Genesis wherein Jacob, asleep in the desert with a stone for a pillow, dreams of a ladder to heaven with angels going up and down it:

He dreamt that he saw a ladder, which rested on the ground
with its top reaching to heaven, and angels of God were going up
and down upon it.

(Genesis 28, 12)

I also came across a couple of allusions to Jacob's ladder in the poetry of Dylan Thomas:

Rung bone and blade, the verticals of Adam,
And, manned by midnight, Jacob to the stars.
(*'Altarwise by Owl-Light'* II)

Star-set at Jacob's angle
(*'I, in My Intricate Image'* III)

The music attempts to capture the dark and at times ominous mood of the story of Jacob in its overall tone, while also suggesting the luminous vision of an infinite ladder with boldly rising and falling gestures and extreme registers. The metaphor goes deeper in that the musical material is derived from a simple yet powerful unifying concept: all of the pitches are drawn from segments, at various transposition levels, of an expanding interval chain that either ascends or descends from its starting point. A series of intervals laid end to end in a gradually yet infinitely expanding sequence seems to suggest, and is aptly symbolized by, the image of Jacob's ladder. The composition of *Jacob's Ladder* was supported by a Subito Grant from the San Francisco Bay Area Chapter of the American Composers Forum. The piece was premiered at the Festival of New American Music at California State University, Sacramento, and also performed at UMBC (University of Maryland, Baltimore County) in November 2005.--*Stephen Blumberg*

Street Cries (1983)

Composer: Drake Mabry, PhD

Performer: E. Michael Richards, (MA '84), solo clarinet

Written for E. Michael Richards, *Street Cries* is in three movements. The first superimposes changes of articulation over timbre contrasts within motor-rhythmic phrases comprised of both 24-note and 12-note-per-octave pitch materials. The second explores the quiet territory of diads and air sounds, while the finale, built from a "composite" fingering, emphasizes the color contrasts of four different registers of the clarinet, while occasionally referring to material from the opening movements. A performance of this work led to the following observation from the *Los Angeles Times*: "Street Cries proved to be a tour de force that elicited knowing smiles – it satirized all those vapid, flashy clarinet showpieces – as well as admiration for the soloist's (Richards) virtuosity."

Manoalchadia

Composer: Chaya Czernowin (Ph.D. '93)

Performers: Lisa Cella, flute (DMA '01); Leslie Ann Leytham, mezzo-soprano (DMA '13); Stephanie Aston, soprano (DMA '11)

In *Manoalchadia*, two love poems are introduced and sung simultaneously. One is passionate, extroverted and raw, while the other is lyrical, introverted and more refined. The bass flute motivates the energy which supports the dramatic conflict between the two voices. Gradually in the course of the piece, all three disparate forces integrate into one "musical body".

Text: Two Hebrew poems by Endad Eldan

Her voice is saturated in observance of her surrounding
transparent, as a window glass slowly covered
colors, the blood her muscles
shiver moves her voice as glass explodes
as she bypasses a furious object, as a thunder bypasses her face
her voice is like a throat of a swan in glass works
but to touch truly, as said before, to feel the touch of her muscles
to walk barefoot, to jump beneath shreds of glass,
rising up and staring at you wondering about a transparency which is
peaceful but is pressed, and its teeth face inward.

Touched/infected

I am flowing into
the touch of your hand
in your blindness you touch
the place where the pain is already smiling
a longing which returns and asks for another touch

Scotch Minstrelsy (1982) for soprano and piano by Judith Weir (b. 1954)

Composer: Judith Weir (b. 1954)

Performers: Virginia Sublett, (MA '94, PhD '97), soprano, and Shannon Wettstein, (DMA '00), piano

1. Bessie Bell and Mary Gray
2. Bonnie James Campbell
3. Lady Isobel and the Elf Knight
4. The Gipsy Laddie

5. The Braes of Yarrow

British composer Judith Weir was born in Cambridge in 1954. She studied with John Tavener, Robin Holloway, and Gunther Schuller. Her compositional style has been significantly influenced by folk music, as the song cycle *Scotch Minstrelsy* demonstrates. Her operas include *Heaven Ablaze in his Breast* (1991) and *A Night at the Chinese Opera* (1987). The composer writes, *Scotch Minstrelsy* is a song cycle comprising settings of five (greatly abbreviated) Scottish ballads whose subject matter is almost exclusively violent happenings which take place against the beautiful background of the Scottish countryside. It was my intention to reflect this underlying irony in the way the words are set to music.” The story of Bessie Bell and Mary Gray was taken from F.J. Child, *English and Scottish Popular Ballads*. Child explains, “While Miss Bell was on a visit to Miss Gray in Lednock, the plague broke out in the nearby town of Perth in 1645; in order to avoid which they built themselves a bower near the banks of the River Almond. Here they lived for some time; but the plague raging with great fury, they eventually caught it, and died.” The rhythmic ostinato in the piano part of *Lady Isobel and the Elf Knight* is highly reminiscent of that in Schubert’s *Erlkönig*, as is the plot: a young person enticed away by the king of the elves. However, the outcome in this case is quite different.

SATURDAY, JANUARY 22, 1:45 PM - PANEL

Experimental Theatre

Community and Creative Music: A Panel Discussion with Members of the Trummerflora Collective

Panelists: Damon Holzborn, (BA ‘93); Jason Robinson, (MA ‘00, PhD ‘05); Scott Walton, (MA ‘94, DMA ‘03); Nathan Hubbard, Hans Fjellestad (BA ‘93), and Ellen Weller (PhD ‘02)

Featuring five UCSD alumni/Trummerflora Collective members, this panel discussion will center on the roles that community-oriented musician collectives have played in supporting a vibrant, nurturing discourse for commercially marginalized art forms. Since its founding in Spring 2000, the Trummerflora Collective has produced numerous festivals, concert series, and educational events in San Diego. Modeled in part on American musician collectives that emerged in the 1960s and 70s, Trummerflora’s mission has centered on supporting improvised and experimental music (often referred to as “creative music”) on the local level, music traditionally marginalized by commercial ideologies prevalent in local music scenes. This mission includes the collective as 1) a social support for individual artists, 2) a vehicle for individuals to fulfill their responsibility to the local community through performance, outreach, and education and 3) a way of creating connections with other communities of improvisers elsewhere in the United States and abroad. With strong connections to the UCSD Department of Music, Trummerflora’s ten year history provides opportunities to reflect on the relationship between the academy and the community and the social commitments of artists and educators.

The panel discussion will consist of short presentations by each of the panelists (15 minutes in total), followed by 15 minutes of discussion with audience participation. The panelist presentations will outline various aspects of Trummerflora’s history (and the role of musician collectives in American music) and pose challenging questions about community engagement and academic discourse.

SATURDAY, JANUARY 22, 1:45 PM - PAPERS

CPMC Recital Hall

Spectral Analysis as a Resource for Contemporary Orchestration Technique

by Francois Rose, (PhD ‘97)

I will introduce a computerized aid to orchestration that I developed in collaboration with James Hetrick, a colleague physi-

cist. The tool uses an advanced method of spectral decomposition. It can either be used as an analytical or composition tool.

Analysis: Our tool is used to analyze sound mixtures and to explain the context in which they work best. For instance, the mixture violin/clarinet in the low register, a fabulous complimentary combination, is disastrous when seeking a beating pattern.

Composition: The tool analyzes a sound and based on a specific group of instruments, provides suggestions on how to orchestrate that sound, thus we can explore the potential of new sound mixtures. For example, after analyzing a multiphonic for clarinet, the tool supplies three different ways to orchestrate that sound for piano, violin and clarinet.

Relationship to UCSD: This is a continuation of the research I started with Mr. Moore during the PhD studies.

Documentation: This presentation was shown at the Conference of Interdisciplinary Musicology in Montreal in March 2005. An article about it has been published in the Conference's proceedings and in the Computer Music Journal (Vol 33. no.1)

Time and Timbre Dichotomies in Gagaku music

Francois Rose (PhD '97) and Jaroslaw Kapuscinski (PhD '97)

Traditional Japanese orchestral music is characterized by an emphasis on timbre and extreme slowness of time. This lecture will discuss how the two are correlated. The Japanese traditional concept of time emphasizes the present while the past and the future are replaced by eternity. An investigation of the Japanese concepts of Ma and Naru and of the Jo-Ha-Kyu principle demonstrates that the Japanese's present is dichotomous, since it is at the same time, static and dynamic. The same duality is found in the timbral organization of traditional Japanese orchestral music, as revealed by an analysis of Etenraku, an emblematic Gagaku piece. The analysis focuses on rhythm, harmony and orchestration techniques and it shows each component to be made of some attributes that reinforce the static aspect of time, while others support its dynamic quality.

SATURDAY, JANUARY 22, 3 PM - CONCERT

Conrad Prebys Concert Hall

Transparency (Part I)

Composer: Josh Levine, (MA '94, PhD '02)

Performer: Aiyun Huang, (MA '98, DMA '04)

This is the first part of what was to be a four-piece cycle scored for four triangles, bass drum, maracas (absent in Part I) and sandpaper. The title refers to a line in Octavio Paz's poem, *Ustica: Mortalidad es transparencia* ("Mortality is transparency"). The focal point of the cycle is the bass drum. It serves as a site for musical action that often seems to want to transcend the instrument's typical character and limitations. Increasingly the player strives to delineate multiple timbres and musical layers, as if trying to teach the instrument to transform its body, to speak or even sing. The triangles, though at the other end of the piece's timbral spectrum, share the bass drum's persistent sustain and comparatively limited expressive possibilities. They, too, are eventually called on to engage in a more nuanced and "expressive" discourse than their ostensible nature might imply. They can be understood not just as the separate, strongly contrasting voice they appear to be, but also as another facet in the journey of a complex and evolving musical personality. *Transparency* (Part I) was written for the remarkable Aiyun Huang, who gave its first performance in September 2004 in Geneva, Switzerland. The music is lovingly dedicated to my mother, Gloria Levine. As I composed the piece, her mortality was becoming ever clearer; her passing, shortly after the premiere of Part I, in a sense completed the cycle before I had the chance to finish the other movements.

Etude No. 6

Performer: David Ryther, (MA '97, DMA '09) (violin)

Now Is The Time (2009)

Composer: Michael Pelz-Sherman, (MA '92, PhD '98)

Performers: Michael Pelz-Sherman, piano; Mark Culbertson, bass; Jonathan Mattson, drums/electronic percussion

I wrote this jazz trio composition around the time of the inauguration of President Barack Obama. It features improvised solos for piano and bass and triggered samples from Martin Luther King's "I Have a Dream" speech.

days and days (2010)

Composer: Erik Ulman, ('92, MA '94, PhD '00)

Performer: Anthony Burr, (DMA '04), bass clarinet

days and days bears a double dedication: "for" the extraordinary clarinetist Laura Carmichael, who requested it; "after and to" the poet Heather Gordon, whose text gave my work its title and much of its inspiration. The piece emerged only through a long gestation. Although I began it in 2007, much of it was written during a Djerassi residency in the summer of 2008; it began to take its final form while I was the guest of Séverine Ballon at Akademie Schloß Solitude in May 2009; and it was only completed in January 2010. I am grateful to these friends and institutions for making this piece possible; and to Anthony Burr, with whom I am very happy to have, once again, an opportunity to work.

Dogwood (2000)

Composer: Susan Moore, ('80, MA '84)

Performer: Jonathan Costa, piano

Dogwood is one of a series of pieces inspired by trees. Moore has used nontraditional chords and weighted scales to represent growth patterns, wood grains, and textures of various trees in the series. In the area where she now lives, near Yosemite Valley, blooming dogwoods present splashes of color to an observer driving past in an almost kaleidoscopic effect. She has tried to capture that effect in sound in this piece. Jonathan Costa, who will be performing the piece today, is a music major at California State University, Fullerton where he has studied piano with Eduardo Delgado for two years. Jonathan is currently studying with Alison Edwards, and will be graduating in Spring 2011 with a BA in Liberal Arts in music concentration. Jonathan works as a pianist, organist, and instructor in Whittier, where he resides.

Reunion

Composer: Harvey Sollberger (Professor Emeritus)

Performers: Pat O'Keefe (clarinet), Shannon Wettstein, (DMA '00) (piano), Patti Cudd, (DMA '98) (percussion)

Reunion was commissioned by the Twin Cities ensemble Zeitgeist. The title has nothing in particular to do with the content of the piece, but, rather, celebrates my musical reunion with its three performers, all of whom I've worked with in the past and enormously admire. My connection with them, of course, occurred here at UCSD and earlier, in the case of Pat O'Keefe, at Indiana University. In any case, many notes have flowed under the bridge in the intervening years, and it's my hope that *Reunion* reactivates the thread of our connection in memorable and distinctive ways. Its foundation and cornerstone remains their artistry, projected from the past into the present.

---PAUSE---

Intersecciones II

Composer: Cesar Potes, (PhD '98)

Performer: Eric Derr

Intersecciones II (2010) is a work for solo percussionist playing glockenspiel, xylophone, bongos, 2 snare drums, large tam-tam, and electronics. The title makes reference to a modular approach to composition in which fixed sections are intertwined with movable ones, allowing the performer to define the final order of events in the piece. The “choose your own adventure” type of situation offered by this approach creates an intersecting game that I have been fortunate to explore in the last two years with Eric Derr, the fine performer of the piece today and whose creative playing has inspired aspects of this compositional exploration.

The Red Shoes (1996)

Composer: Pamela Madsen, ('84, MA '89, PhD '00)

Performer: Patti Cudd, (DMA '98) (percussion)

The Red Shoes, commissioned by percussionist Patti Cudd, is from *The Sexton Cycle*, an hour-long cycle of works for soloists, ensembles and electronics based on the poetry of Pulitzer Prize winning confessional poet Anne Sexton (1928-1974). The facts of Anne Sexton's troubled and chaotic life are well known: no other American poet has cried aloud publicly about so many private details. She was a mad housewife in the fifties who, after giving birth to her child, was dissatisfied with her life and started taking courses in writing poetry. She wrote about the social confusions of growing up in the female body and of living as a woman in postwar American Society. This fascination for revealing the physical body through her poetry, made her work extremely attractive in setting for my compositional work. My music shares some of the same concerns as her poetry, including the fascination for challenging the physical body, the body of the performer in performance and sound of environment can be portrayed through music. Sexton's textural trademarks are also similar to techniques that I use in composing this work: The use of simile (like): Repetitious structure--associative forays that do not develop into thoughts but terminate in surreal images which stretch or suspend time. The use of a consistent pool of text-based metaphors that are echoed in musical emblems from which the works are drawn. Sexton's signature of “clang”--the knock and jangle of textural assonance translated into sonic assonance of percussion and text.

As a solo for spoken text and percussion, the work conveys the inner duality and conflict of the self with the society as expressed in the poem through the cultural construct as well as through the struggle of the individual performer over the score or the composer. In the course of the work many different struggles of self vs. environment take place which are articulated by how the percussionist speaks in relationship to the multiple layers of percussion on which she is performing. The percussion set-up was constructed out of simple “found” percussion that were repurposed for use in the work. The choice of percussion replicates the sounds of the suburban society and Sexton's life this spoken text reflects: an ashtray, wine bottle, cracked wood block, hand made recycled wood drum, etc. Each instrument matches the timbre, relative pitch and sound of the speaker's voice. In addition, untraditional “found” natural objects are used as beaters on the bass drum head to imitate the sound and texture of outside environment, rustling leaves, ants walking, as iterated in the spoken text.

Derail

Composers: Brett Reed, (MA '97) and Terry Longshore (MA '96, PhD '00)

Performers: Brett Reed and Terry Longshore, percussion

SATURDAY, JANUARY 22, 8 PM - CONCERT

Conrad Prebys Concert Hall

NOISE

Lisa Cella (DMA) - flute

Mark Menzies (PhD) - violin

Colin McAllister (MA '00, DMA '04) - guitar
Christopher Adler – piano
Shannon Wettstein (DMA '00 – piano
Morris Palter (MA '00, DMA '05) – percussion

Virtue for flute and piano
Composer: Mark Osborn

Virtue has a partner work called *Vice*, for cello and tape. Together these pieces form the foundation of a work for 9 instruments and tape called the *Fluid Pronoun*. Each of these pieces blends and intertwines the electronic parts with the live parts in a way that often blurs the distinctions between the two. By doing so, I hoped to make a situation in which holding too tightly to the distinctions demarcating performers and materials becomes untenable. I hoped that by doing this, our interpretive faculties might become more supple and flexible. *Virtue* was written in collaboration with and for Lisa Cella and Shannon Wettstein.

Muna for amplified guitar and computer generated sounds (2006/08)
Composer: Juan Campoverde (PhD '01)

There are two basic harmonic fields informing the sonic landscapes of *Muna*, each defined by a specific tuning system. Within each one of these fields, there are interrelated areas of sonic concentration forming a network of harmonic/timbral configurations around what could perhaps be described as resonant spaces. Traces, sedimentations, projections, and shades inhabit these spaces. *Muna* comes from the interaction between its sounds and the spaces around them. This version of the piece explores the first of the two harmonic fields. From the performance point of view, *Muna* explores regions not frequently visited by conventional guitar techniques. This approach relies on attentive listening, given the fragile quality of its sounds. This work was made possible in part with the support of the School of Music of DePaul University, and its “Summer Stipend to Support Creative and/or Scholarly Work” program. *Muna*, the combined word of moon and luna, was named by Mateo and Emilia, to whom this work is dedicated.

Montana and I see a light a comin, for guitar and piano
Composer: Alan Lechusza

Montana: This work comes began as an etude that I composed which then expanded into its own work. It's a nice little piece that is able to satisfy the improviser and supporting ensemble at the same time.

I see a light a Comin' (for Miguel Alvarez) - for guitar and piano: This work was composed while my brother-in-law Miguel Alvarez was in the hospital. He eventually “crossed over” (i.e., passed away) in November 2010 of severe health complications which left a strong mark on our family. His heart and soul continue to fill us each day. It is us, the ones left behind, that must endure and be strong for the next generations. This work is not filled with sadness but rather celebrates the complexities of life that are juxtaposed against our daily challenges.

World Belt: Kotare C5 for violin and percussion
Composer: Mark Menzies

SATURDAY, JANUARY 22, 9 PM - CONCERT

CPMC Theatre

Korbinations

Performer: Kristin Korb, (MA '94), bass

Cosmologic, with special guest pianist Anthony Davis

Jason Robinson, (MA '00, PhD '05) (saxophone)

Michael Dessen, (PhD '03) (trombone)

Scott Walton, (MA '94, DMA '03) (bass)

Nathan Hubbard (percussion)

The band will play a 30 minute set of compositions by Dessen, Hubbard and Robinson, with titles announced from the stage. A critically acclaimed group founded in 1999 while three of its member were graduate students in the Department of Music at UCSD, Cosmologic traverses the broad terrain of creative jazz and improvised music, integrating high-energy playing, intense introspection, rich grooves, open textures, and collective alchemy. Central to the group's sound is a commitment to developing challenging and original compositions. While profoundly dedicated to improvisation, Cosmologic performs complex pieces that are composed by an individual member and then transformed through extensive group work. This process often leads the quartet into complex musical landscapes, while drawing on the individual strengths of each member. With nearly a decade of experience together, Cosmologic continues to extend their repertoire of original music, in an ongoing search for new ideas. The group has performed throughout the United States, Canada, Mexico and Europe and has released four critically acclaimed albums.

SATURDAY, JANUARY 22, 10:30 PM - CONCERT

The Loft at Price Center

Drumming

Composer: Steve Reich

Performers: Red Fish Blue Fish Percussion Ensemble Reunion

Steven Schick, Terry Longshore, Brett Reed, Lisa Tolentino, Rob Esler, Vanessa Tomlinson, Morris Palter, Patti Cudd, Ross Karre, Justin Dehart, Aiyun Huang, David Shively, S. Leah Bowden, Eric Derr, Dustin Donahue, Stephen Solook, Jennifer Torrence, Bonnie Whiting Smith, Lisa Cella (piccolo), Anne-Marie Dicce (soprano), Tiffany DuMouchelle (soprano)

INSTALLATIONS

FRIDAY JANUARY 21

SATURDAY, JANUARY 22

Listening to the darkness

Kueiju Lin, (MA '03, PhD '08)

CPMC Room 145

Friday 10:00 AM - 8:00 PM

Saturday 10:00 AM - 8:00 PM

Inspired by the sounds and echo-location of bats, the installation explores the relationships between sound, environment and behavior by inviting participants to sense the space through listening in complete darkness. The installation utilizes sound samples of various types of bat-calls and low frequency of environmental noises which are live-sampled from out-

side of the installation space. Three infrared sensors are positioned in the room and capture the movements and locations of the participants in the complete darkness which interactively shape the playback of the soundscape. The greater activities of the movements eliminate the sounds while dense layers of bat-calls are revealed when the participants stand still. The installation is a collaboration between UCSD music alumni Kueiju Lin and Chris Tonkin. It was sponsored by the Taipei Artist Village and exhibited at the 2009 Totally Huge New Music Festival, Perth, Australia.

Eartudes

Cristyn Magnus (PhD)

CPMC Room 365

Friday 10:00 AM - 8:00 PM

Saturday 10:00 AM - 8:00 PM

Eartudes are a series of etudes for ears. Sounds are produced by the hands on the body. Ambient sounds in the room are filtered by positioning hands on the ears in various ways: covering, cupping, bending, pressing, hovering. Sounds are made by the hands contacting the body: brushing, rubbing, bending, tapping. Sounds are transmitted to the ear through flesh and bone rather than air. Each performance is personal: for a performer/audience of one. *Eartude 1* is for solo ear; *Eartude 2* is for stereo ears; *Eartude 3* is for the whole head. Audience/performers are encouraged to view the animated score several times: learning, rehearsing, then performing.

<http://cmagnus.com/index.php?comp=2007eartude1>

Flow (2010)

Composer: Stephen Blumberg, ('84, MA '87, PhD '94)

New Media Artist: Rachel Clarke

CPMC Room 367

Friday 6:00 PM - 8:00 PM

Saturday 10:00 AM - 8:00 PM

Flow (2010) is a dual channel installation by Rachel Clarke choreographed to music by Stephen Blumberg. *Flow* explores our relationship with oil—the possibilities it creates and the catastrophes it can unleash. It unfolds as a series of sequences that reflect on the complex interconnections between people, economies, resources and the environment.

Please Be Seated (2010)

Sound installation for chairs, after Satie

Hugh Livingston (DMA, '98)

Conrad Prebys Music Center Courtyard

Daily

VIDEO LOOPS

THURSDAY, JANUARY 20

FRIDAY, JANUARY 21

SATURDAY, JANUARY 22

CPMC Room 231

(All day, as permitted by regularly scheduled music classes)

Signs (2006)

Composer: Allison Johnson, (PhD '03)

Using an undercurrent of surveillance along with the integration/bifurcation of sign and gesture, *Signs* explores tropes of translation and what mathematician/philosopher Brian Rotman calls a “post-documentist mode of re-presenting human movement.” By coding sound and decoding gesture, the performers react sonically to the motion or stasis of the sign twirlers, as a kind of ersatz video conductor. The interpolation of signifier, sound, and gesture evokes language theories (e.g. the simcom of American Sign Language) and the recursive relationships of productions of meaning.

Cold Spring

Composer: Sean Griffin, (PhD)

Tying together orthodoxies from performance artists and opera singers in Los Angeles, to actors from Chicago, to local theater productions and music ensembles, Sean Griffin's *Cold Spring* presents a multi-faceted musical theater experience. Beginning with a historical reinterpretation of tests and research from the 1920's American Eugenics Archive, the performance moves through dismantled traditional American plays and dances featured in the Hudson Valley; explores theatrical interpretations of Robert Schumann's *Liederkreis*, Op.39; and restages hypnosis recordings from the 1964 Betty and Barney Hill abduction case. With a special appearance by the RPI Cheer Squad, *Cold Spring* culminates in a choral rhapsody that weaves these often conflicting performance styles into a complex, sometimes humorous, sometimes frightening operatic spectacle. Premiered at EMPAC (The Curtis R. Priem Experimental Media and Performing Arts Center at Rensselaer Polytechnic Institute), December 2010.

Unspoken Voices-Unbroken Spirits - Audio Visual Version (2009)

Composer: Koji Nakano, (PhD '06)

Unspoken Voices-Unbroken Spirits for Thai Classical Singers with Piphat Ensemble was composed for the faculty and students at the Burapha University in Thailand during my creative arts residency at the music department which was funded by Asian Cultural Council. In this piece I expressed a musical and spiritual common ground between Japanese and Thai traditional music in an attempt to achieve a confluence of Asian musical cultures. While I was composing it, I was particularly attracted to Thai Piphat music because of its similar musical characteristics to Japanese Gagaku music (ie. the strong presence of reed instruments and the use of two-faced drums, creating a heterophonic texture). The film for *Unspoken Voices-Unbroken Spirits* was created later by San Francisco based filmmaker Tiffany Doesken, whom I met during my residency at Yaddo in 2007.

Unspoken Voices-Unbroken Spirits for Audio Video work with Thai Classical Singers and Piphat Ensemble was premiered as part of the concert *Confluence of Cultures: Music of the Pacific Rim* at the California State University at San Bernardino, where I was Composer in Residence for the music department on May 2009. *Unspoken Voices-Unbroken Spirits* was funded by the Asian Cultural Council and the version for Audio Video was funded by the S&R Foundation. I would like to dedicate this piece to the memory and spirits of my mother and grandfather.

Japanese and English Texts (Translations) by Koji Nakano

Doko Karaka	From somewhere,
Kikoeru Uta	I hear a song
Kinoo yori Ashitae	A path is leading
Tsuzuku Michi	to tomorrow from yesterday
Nawo Yonde mo	Though I call your name,
Kaeranu Uta	I cannot hear the response, your song
Sonokoe wo Kikasete okure	Let me hear that voice
Yuttsutari yura yura	(You rest) so peacefully as in a cradle, rocked by gentle breezes
Yasurakani	(You look) so peaceful
Omaeno Ie wa Doko desuka	Where is your home?
Kazeno Koka, Mori no Koka?	Are you a child of the wind or a child of the forest?
Pottsun to Hitori tatazunde	Standing alone
Tsukiyo to Mori no Mannakani	between the moonlight and the forest
Yu-re, Yureru	The Moon's shadow on the water
Mizu no Tsuki Kage	is flickering

White Shoe Station

Composer: Avi Tchamni, (PhD '03)

Inspired by the story of the mysterious man who in 2005 became known as the 'piano man', *White Shoe Station* combines image, music, text and voice, to create an oblique yet poignant narrative. Together, these elements set the film in an unnamed place and time, where it traces the breakdown of a man who no longer wants to recall or be called.

Films by Hans Fjellestad

Trailers for *Frontier Life* (2003), *Moog* (2004), *The Heart is a Drum Machine* (2009), *When The World Breaks* (2010), *Sunset Strip* (now filming).

BIOGRAPHIES

Mark Applebaum was asked to help out with this festival. He did his best, but by the time you read this everything is probably going wrong and, consequently, everyone hates him. This kind of self-loathing is actually just a cover for an overly-developed ego, a kind of narcissism that most people find off-putting. Despite, or perhaps because of these character flaws, he was tenured at Stanford University (a.k.a. "UCSD North") where, through a series of well-timed bribes, he received the 2003 Walter J. Gores Award for excellence in teaching. Some of his music is composed according to painstaking and thorough, if dreary, techniques defended by sober, sensible, and defensible logic resulting in characteristics like authenticity, integrity, depth, merit, and seriousness, qualities that tend to make modernists happy, or at least comfortable. Recent works, however, tend increasingly toward absurdity: of late he is especially interested in music that doesn't involve sound. PhD=UCSD; Brian Ferneyhough; important commissions from prominent ensembles; prestigious festivals in rigorous places like central Europe; outreach projects in exotic locations (e.g. Ouagadougou, Burkina Faso); impressive recordings; awards; blah; blah. Prior to his current appointment he taught at Mississippi State University and at Carleton College. He performs with his father in the Applebaum Jazz Piano Duo and still builds sound-sculptures. He is married to Joan Friedman (who endured a lifetime of tedious new music concerts at UCSD). They have a lovely 5-year-old daughter, Charlotte; she can be any kind of composer she wants to be. Additional information: www.markapplebaum.com.

Ignacio Baca-Lobera was born in Mexico City in June 28, 1957. He started his musical interests as a self-taught musician. Later, he studied composition with Julio Estrada in Mexico, and recently with Joji Yuasa, Jean-Charles François and Brian Ferneyhough in the United States. He holds Ph. D. and Master degrees in composition from the University of California at San Diego. He also has taken summer courses at IRCAM (1992) and Darmstadt (1990 and 1992). His chamber and orchestral music explore techniques such as random processes, microtonalism, Network Theory and graphic approaches to composition. His music has received several awards: honorable mentions at Jose Pablo Moncayo contest for orchestra (1982) and Lan Adomian contest for chamber music (1980), both in Mexico; finalist at New Music Today (1988) in Japan; and Kranichsteiner Musikpreis at Darmstadt, Germany in 1992 for Trios (y dobles). For the year 1992-93 Ignacio Baca-Lobera was awarded an artist's salary from the "Fondo Nacional para las Artes," Mexico.; In 1996 he won the first place of the 17 th Irino Prize for orchestral music in Tokyo. Since April of 1997 he is a member of the "Sistema Nacional de Creadores" of Mexico. In June of 2001 he was appointed fellow of the Guggenheim Foundation for one year. He currently lives in Queretaro, Mexico where he is a full time professor at the Universidad Autonoma de Queretaro.

Cooper Baker is a sound artist living in San Diego, California. He regularly plays experimental music at venues along the west coast and his artwork has been exhibited in galleries and publications throughout the United States and abroad. In addition to his own creative output, he provides other artists and companies with custom software and electronics as a creative technical consultant. Originally from Los Angeles, he recently moved to San Diego to attend the University of California San Diego in pursuit of a computer music Ph.D. where he is studying with Miller Puckette, Tom Erbe, and F. Richard Moore. Prior to enrollment at UCSD he was a music faculty member at California Institute of the Arts where he also received his MFA in experimental composition and finished his BFA in music technology. While at CalArts he refined his artistic practice and began incorporating new and experimental electronic media in his artwork and music production, under the guidance of Morton Subotnick, Mark Trayle, and Barry Schrader.

David Bithell is an interdisciplinary composer and performer whose work blurs the lines between experimental music and theater. His works have been presented at the SPARK Festival of Electronic Music and Art, Ghent International Film Festival, Pixilerations [v.6], the Seoul International Computer Music Festival, the MANCA Festival, and in venues across the United States. David is a professor of music composition at the University of North Texas and is the founding coordinator for the Initiative for Advanced Research in Technology and the Arts (iARTA). In 2004 he earned a Ph.D in Music Composition from the University of California, Berkeley where he studied composition and computer music with Edmund Campion, David Wessel, and Cindy Cox. He received his B.A. in Music from UCSD in 1999 studying composition with Rand Steiger, Chinary Ung, Chaya Czernowin, Brian Ferneyhough, and Roger Reynolds. He studied trumpet with Edwin Harkins -- whose performance art duo [THE] has been very influential on his recent work.

Stephen Blumberg received his Ph.D. in composition from the University of California, Berkeley, and his M.A. and B.A. degrees from the University of California, San Diego. He has won numerous awards including the Walter Hinrichsen Award from the American Academy of Arts and Letters (2004), the UC Berkeley Music Department's George Ladd Prix de Paris Fellowship (1991-93), two Nicola De Lorenzo Prizes for Composition (1990 and 1994), and a BMI Student Composer Award (1987). He has also been the recipient of a MetLife Creative Connections grant from Meet The Composer Foundation (2009), and a Subito Grant from American Composers Forum (2005). Music by Stephen Blumberg has been performed in France, the Netherlands, Germany, Italy and Brazil, as well as throughout the United States, by ensembles such as the Arditti String Quartet, the Cassatt String Quartet, Earplay, the Empyrean Ensemble, Octagon, Music Now, Tanosaki-Richards Duo, and Ensemble Chiaroscuro, and by soloists including pianist Sarah Cahill, harpsichordist Jory Vinikour, flutist Laurel Zucker and percussionist Daniel Kennedy. Stephen Blumberg is Associate Professor of Composition and Music Theory at

California State University, Sacramento, where he is the Artistic Director of the Festival of New American Music.

Nancy Briggs, composer/pianist, was born in St. Paul Minnesota, grew up in Maryland and the Bay Area. She received a B.A. in music at UCB, an MFA in Electronic Music and Recording Media at Mills College's Center for Contemporary Music (thesis: Improvisations, an intermedia theater work), and a PhD in Theoretical/experimental studies at UCSD. Her dissertation: Creative Improvisation: A Musical Dialogue, was based on self-recorded musical and verbal interviews (Creative Improvisation Archive, housed at the UCSD library) with leading improviser/composers (Pauline Oliveros, James Newton, others). Two of her major works premiered in 1987: Calandria for 60-piece orchestra in New York, and Monstrum, a jazz opera in San Diego, in collaboration with artist Deloss McGraw and writer Barton Thurber (music for 26 actor/singers and 11 instrumentalists; and computer-generated music realized at UCSD's CME, now CRCA, co-composed with Robert Willey). She was Assistant Professor of Music at Bard College in New York in the late eighties. Nancy moved to Los Angeles where she worked as a professional musician, in film and television, and directed/taught at colleges. In 1999 she released Dreamdance, a critically-acclaimed CD of original songs in jazz trio format. She publishes through her ASCAP company, and receives modest royalties through international licensing. Since moving to the Sacramento area in 2000, Nancy continues to perform and record; with her own groups, in big bands and ensembles, and in recital. Her music has been featured in live internet broadcasts, festivals, television and radio. She teaches at Sierra College in Rocklin.

Juan Campoverde Q. was born in Ecuador, completed his musical studies at the University of California, San Diego, studying with Roger Reynolds. His music has been performed in the Americas, Europe, and Asia. He currently teaches at DePaul University in Chicago.

Luciane Cardassi. Brazilian-Canadian pianist Luciane Cardassi earned a doctorate in contemporary music performance from the University of California, San Diego in 2004. Since then she has been performing and developing collaborations with composers from around the world. Most of her collaborations are developed during residencies at The Banff Centre for the Arts, and have been followed by performances in Brazil, Canada and the UK. She has had financial assistance from the Canada Council, Alberta Foundation for the Arts, and The Banff Centre. Luciane embraces the challenges and opportunities given to her by composers. Most of the works she has premiered in recent years are for piano, prepared piano and electronics, and increasingly video and 3-D imaging. She learned to play the autoharp and the wind-whistle for recent collaborations with Canadian composers David Occhipinti and Emilie LeBel. She is often called upon to sing, to recite a text, or, as in Aaron Gervais' "Hockey Story", she speaks, plays the piano and a midi-keyboard. At times she has a role as actor, as in John Celona's "Meu rosto mudou", where Luciane is both the live pianist and the actor on the screen. These challenging, and often fun, experiences expand her repertoire of creative possibilities, establishing strong connections between composer and performer during the creation of new works. Luciane currently lives in Banff in the Canadian Rocky Mountains. She is an avid long-distance runner and has completed the Rock&Roll San Diego Marathon, as well as several other marathons in Canada.

Richard Carrick is a composer, pianist and conductor who writes music for soloists, chamber ensembles, orchestra, film, theatre, electronics and concert music with video. Described as "charming, with exoticism and sheer infectiousness" by Allan Kozinn of The New York Times, Carrick's music draws inspiration from his French, North African, and UK background, his studies in mathematics and philosophy, interest in psychology, and experience as performer of notated and improvised music. He has spent recent years developing his compositional approach in New York, where he co-founded Either/Or, a "new and first rate new music ensemble" (Bernard Holland, The New York Times) to champion music by the American Experimentalists, European Avant-garde, and emerging composers. Carrick's compositions have been performed throughout North America and Europe, including The New York Philharmonic Ensemble Series, Vienna's Konzerthaus, ISCM World Music Days, Royaumont Voix Nouvelles, Darmstadt Internationale Ferienkurse für Neue Musik, Tokyo's International House, New York's Merkin Hall, Miller Theater, and the MATA Festival. He has received premieres by the Nieuw Ensemble, The Nouvel Ensemble Modern, JACK Quartet, Wet Ink Ensemble, Either/Or, the Ensemble-On-Line of Vienna, Brown University, Magnus Andersson, Rohan de Saram, Carin Levine, David Shively, Alex Waterman, and Dov Scheindlin. As pianist and conductor, Carrick has performed a unique repertoire of contemporary solo and chamber pieces on the Green Umbrella Series (LA) and throughout the US and Europe. He learned the guitar to give the New York premiere of Helmut Lachenmann's Salut für Caudwell; performed on marimba with Kyandu Muziki in Dar es Salaam, Tanzania; and received the Gold Medal of Excellence at the Park City Film Festival 2007 for his film score Solidarity. Carrick is currently Adjunct Faculty at New York University (Faculty of Arts and Sciences), a Visiting Artist in Residence at the New School for Social Research, and trains composers for the New York Philharmonic's Very Young Composers Program in New York City and abroad. He has recently lectured on his own music at the Royal College of Music in Stockholm and given the composition masterclass at Ehwa Woman's University of Seoul, South Korea. He studied Mathematics and Music with David Rakowski and Mario Davidovsky at Columbia University (BA), with Brian Ferneyhough, Aleck Karis (piano) and George Lewis at UC-San Diego (MA, PhD), at the Koninklijk Conservatorium in the Hague and at the Stage d'Ete of IRCAM. www.richardcarrick.com

Lisa Cella. As a champion of contemporary music, Dr. Lisa Cella has performed throughout the United States and abroad. She is Artistic Director of San Diego New Music and a founding member of its resident ensemble NOISE. With NOISE she has performed the works of young composers all around the world including at the Acousmania Festival in Bucharest, the Pacific Rim Festival at the University of California, Santa Cruz, and as ensemble-in-residence at the University of Wisconsin, Milwaukee. She is co-director of soundON: A Festival of Modern Music. Dr. Cella is also performs with Jane Rigler in the flute duo inHale, a group dedicated to developing challenging and experimental repertoire for two flutes. Dr. Cella, along with Franklin Cox, is a founding member of C2, a touring flute and cello duo. As a soloist, she has performed all across the United States and in Mexico, Hong Kong, Frankfurt, and is a faculty member of the Soundscape Festival of Contemporary Music in Meccagno, Italy. She is an assistant professor of music at the UMBC and a founding member of its faculty contemporary music ensemble, Ruckus. Her undergraduate work was completed at Syracuse University under the tutelage of John Oberbrunner and she received a Master of Music degree and a Graduate Performance Diploma from Peabody Conservatory where she studied with Robert Willoughby. Dr. Cella received a DMA in contemporary flute performance under John Fonville at the University of California, San Diego.

John Celona is an internationally award-winning composer and artist from San Francisco . His 30-minute film, “The Strange Case of DJ Cosmic,” <http://www.imdb.com/title/tt1537960/> is the first in a series of three films and includes the neo-noir feature-length to Charles Bukowski entitled “Nightfreight.” In 2001, he directed and conducted Schoenberg’s “Pierrot Lunaire”, an expressionist ‘cabaret noir’ journey in English, German, and French. In the same year, he founded the avant-garde jazz sextet “John Celona’s BlueCity”, in which he directs, composes, and plays piano. He work is published by Lawrence Russell’s Culture Court.com. He is presently pursuing research in broadband content and creating new trans-media works with HD video, text, and surround sound. John holds a Ph.D. from University of California, San Diego. John is Professor of Music at the University of Victoria.

Chris Chafe is a composer, improviser, cellist, and music researcher with an interest in computers and interactive performance. He has been a long-term denizen of the Center for Computer Research in Music and Acoustics where he is the center’s director and teaches computer music courses. Three year-long periods have been spent at IRCAM, Paris, and The Banff Centre making music and developing methods for computer sound synthesis. The SoundWIRE project launched in 2000 involves real-time Internet concertizing with collaborators the world over. New tools for playing music together and research into latency factors are current goals. An active performer either on the net or physically present, his music is heard in Europe, the Americas and Asia. The five countries “Resonations” concert was hosted by the United Nations in Nov., 2009. CD’s of works are available from Centaur Records. Gallery and museum music installations are continuing into their second decade with biological, medical and environmental “musifications” featured as the result of collaborations with artists, scientists and MD’s. New works include “Electrode” for Laptop Orchestra, TQ01 “tomato quintet” for the San Jose Biennial and “Siren Cloud” for CO2 sensors, duo guitar / piano and audience breath at the 2010 MiTo Festival.

Ann Chase has performed as soprano soloist in opera, oratorio, recitals, chamber music, musical theatre, choral music, sacred music: with the La Jolla Symphony in Mozart’s C Minor Mass and Barber’s Knoxville, Summer of 1915; with the La Jolla Symphony Chamber Chorus in tours to Asia, Central Europe and Mexico, Ireland. A founding member of the chamber music ensemble CAMARADA, she has performed 20th century pieces for voice and chamber ensemble: Schoenberg’s Pierrot Lunaire, Luciano Berio’s Chamber Music as well as baroque, classical and romantic works. With a special interest in American music she performed with the ensemble COLUMBIA! for several years. She has been a featured soloist with the Nevada Symphony, the Sacramento Music Society, Piccolo Spoleto USA, Monday Evening Concerts Los Angeles, San Francisco Chamber Music Players and others. In her newest musical adventure, she concentrates on intimate programs of the music of Kurt Weill, Stephen Sondheim, George Gershwin and others. She recently attended the Eugene O’Neill Cabaret Theatre and the Yale Cabaret Conference and has since created Love Songs for a Mad World; The Women; The Glamorous Life; Weill for a While. In 2008 she created the role of “Rosa Maria” by composer Cary Ratcliff. She chairs the La Jolla Symphony Young Artists Vocal Competition, is on the Executive Board of the Musical Merit Foundation and continues to teach in her private studio in Leucadia. She and her husband David are proud parents of two professional musicians who live and work in New York City.

Patti Cudd is active as a percussion soloist, chamber musician and educator. She teaches percussion and new music studies at the University of Wisconsin-River Falls and the College of St. Benedict/ St. Johns University and is a member of the new music ensemble Zeitgeist. She received degrees from the University of California, San Diego (DMA), the State University of New York at Buffalo (MM), and studied in the soloist class with a Fulbright Scholarship at the Royal Danish Conservatory of Music in Copenhagen, Denmark. Actively performing the music of the 20th and 21st centuries, Patti has presented concerts throughout the USA, China, Mexico and Europe and has participated in such festivals as the Bang on a Can Festival at Lincoln Center, Frau Musica Nova in Cologne, Germany, Mexico City’s Ciclo de Percusiones Series, The North American New Music Festival, The Mirror of the New, Los Angeles Philharmonic’s Green Umbrella Series, New Progressions Series, June in Buffalo, SEAMUS National Conference, Copenhagen Composers’ Biennale, Nove Hudby Plus Festival in Brno, Czech Republic and the Festival Cultural Zacatecas. Patti has worked with a number of innovative com-

posers including Brian Ferneyhough, Morton Feldman, Roger Reynolds, Harvey Sollberger, Cort Lippe, Martin Bresnick, Pauline Oliveros, Jay Aaron Kernis, John Luther Adams, Christian Wolff and Frederic Rzewski. As a percussion soloist and chamber musician she has premiered over 100 new works and has recorded under such labels as Hat Hut, Bridge, New World, CRI, Innova, Emf Media and Mode.

Tom Dambly (MA in Music, UCSD 1985-1990) studied philosophy at the Pennsylvania State University and music at UCSD and Mills College. He has appeared as a soloist and ensemble musician with groups such as sfSound, Berkeley Contemporary Chamber Players, Mills College Contemporary Performance Ensemble, UCSD's SONOR, Cal Arts New Century Players, the Berkeley Symphony, and the Aspen Festival Orchestra. Tom has played in premieres or first recordings of new works by composers from the US, Europe and Japan, including Mark Applebaum, Gianluca Baldi, David Behrman, Bruce Bennett, Luciano Berio, Chris Brown, Krysztof Bobrowski, Chris Burns, John Cage, Alvin Curran, Guillermo Galindo, Vinko Globokar, Mark Grey, Hiroyuki Itoh, Makiko Nishikaze, Pauline Oliveros, Wendy Reid, Markus Stockhausen, and Iannis Xenakis. A champion of contemporary trumpet music across several genres, Tom collaborated on several projects with noted contemporary trumpet soloist Thomas Stevens (Éditions BIM, Switzerland), and was assistant producer for jazz trumpeter Brian Lynch's *Simpático* (ArtistShare), which won the Grammy for Best Latin Jazz Album in 2007. Tom is translator and editor of *The Trumpet Book* by Italian virtuoso Gabriele Cassone (Zecchini Editore, Italy) and author of the *Pro Tools Visual QuickStart Guide* (Peachpit Press, Berkeley). For more information, visit www.dambly.com.

Paul Davies studied at UC, San Diego with Brian Ferneyhough and Bernard Rands. His music has received many performances in the United States, Mexico, and Europe; distinguished ensembles such as Nieuwe Ensemble, Amsterdam, la Camerata de la Universidad Autónoma de Baja California, Sonor Ensemble, Duo Runedako, Ensemble Expose, London, and the Kiev National Opera Chorus have given world premieres of his works. In 1990 Dr. Davies was invited as guest composer and lecturer to the prestigious Darmstadt New Music Festival in Germany. This invitation was again extended in 1992 and 1994. In 1997, the composer's "Genji's Visit to Utsusemi" for guitar and ensemble was performed by Ensemble Expose, with the American virtuoso Alan Thomas as soloist, in a BBC production/broadcast at the Institute of Contemporary Arts in London, England. This work was also featured in the Evolution of Our Ear Festival at the Akademie der Künste in Berlin, Germany, performed by Nieuwe Ensemble Amsterdam on November 21, 1997. Among other awards, the composer has received two Masterworks Prizes, for "Rhapsody for Piano and Orchestra" and "Ave Maria", for mixed choir a cappella. Recordings of these works will be released in 2011 and will be done by the Kiev Philharmonic Orchestra and the Kiev National Opera Chorus. Recent commissions and performances would include "Berlin Motives" for solo harp, commissioned by the Dutch virtuoso Ernestine Stoop and released in January of 2005 under the Dutch label Attacca, and the "Lennon Variations", for harpsichord and piano, commissioned by Kate Ryder and Jane Chapman for the "Cutting Edge Series" sponsored and broadcast by the BBC in London in October of 2006. An accomplished concert pianist, Dr. Davies has appeared as soloist with the Foothill Wind Ensemble, the Winchester Orchestra, and the South Valley Symphony.

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 chamber music for improvisers and engages new technologies of telepresence and digital networking. His music has been recorded on labels such as Clean Feed, Cuneiform, and Circumvention. Current projects include his own electro-acoustic trio, the collective quartet Cosmologic, solo performance on trombone and electronics, and several telematic collaborations. Dessen's teachers include Yusef Lateef, George Lewis, and Anthony Davis, and he has also been schooled through extensive freelance experiences ranging from salsa bands to avant-garde new music ensembles. He is a graduate of the Eastman School of Music, the University of Massachusetts, Amherst, and the University of California, San Diego, from which he received a Ph.D. in Critical Studies and Experimental Practices (Music). In 2006, he joined the music faculty of the University of California, Irvine, where he co-founded an MFA in Integrated Composition, Improvisation and Technology (ICIT).

Mark Dresser is an internationally acclaimed bass player, improviser, composer, and interdisciplinary collaborator. He has appeared in over one hundred-twenty recordings including three solo CDs, *Invocation*, *UNVEIL*, and most recently the CD/DVD/and booklet, *GUTS-Bass Explorations, Investigations and Explanations*. As well he has over thirty CDs as leader or co-leader. His current collaborations include Trio M with Myra Melford and Matt Wilson, the trio Mauger, with Rudresh Mahanthappa and Gerry Hemingway, and Jones Jones, a trio with Larry Ochs and Vladimir Tarasov, and The Marks Brothers, a duo with bassist, Mark Helias. For eighteen years he lived and worked in New York City where he recorded and performed with some of the strongest personalities in contemporary music and jazz including Anthony Braxton, Ray Anderson, Jane Ira Bloom, Tim Berne, Anthony Davis, Dave Douglas, Satoko Fujii, Osvaldo Golijov, Gerry Hemingway, Bob Osertag, Joe Lovano, Henry Threadgill, Dawn Upshaw, and John Zorn. A major focus has been extending the sonic and musical possibilities of the double bass through the use of unconventional amplification. Performing live on the internet with musicians in multiple geographical locations known as "telematic music" has been another area of his research since 2007. In 2001 he was nominated for a Grammy. He is Professor of Music at University of California, San Diego. He has also been a lecturer at Princeton University, faculty at the New School University, and Hampshire College. www.mark-dresser.com

Hans Fjellestad. Los Angeles filmmaker/musician Hans Fjellestad directs, composes and performs throughout the U.S., Canada, Europe, Australia, Japan, Taiwan, New Zealand, Mexico, Argentina and Brazil. Hans is perhaps best known as the director of MOOG, the award-winning feature documentary about electronic music pioneer Robert Moog. He also helmed the critically acclaimed Tijuana documentary FRONTIER LIFE as well as the upcoming WHEN THE WORLD BREAKS and SUNSET STRIP. Hans is writer/producer of THE HEART IS A DRUM MACHINE and the upcoming narrative feature LORDS OF CHAOS. His work has screened in theaters and festivals throughout the world and is broadcast on major television networks including Showtime, MTV, PBS and BBC. Hans was also producer for international art initiative, inSite_05, and has been artist-in-residence at the Steve Allen Theater in Hollywood since 2008, curating and hosting the monthly live music series ResBox. hansfjellestad.com

Stacey Fraser. Canadian soprano Stacey Fraser has appeared as a soloist for the San Diego Opera, La Jolla Playhouse, San Diego Dance Theater, La Jolla Symphony, South Dakota Symphony, San Bernardino Symphony, Vancouver Symphony, Asia Society NYC, La Mama, Banff Centre for the Arts and Tanglewood. Performances include Miss Silverpeal in The Impresario for South Dakota Symphony, Erste Knaben in Die Zauberflöte and First Handmaiden in Turandot for San Diego Opera, Pamina in Magic Flute, Despina in Cosi fan Tutte for the San Diego Opera Ensemble. As an international artist of concert repertoire, she has appeared as a solo artist on the Thailand Composition Festival and the Americké Jaro Festival in Prednasek, Czech Republic. Ms. Fraser has received critical acclaim from international papers such as The New York Times, the San Diego Union Tribune, San Diego Theatre Scene, Oltener Tagblatt of Olten, Switzerland and the Press Enterprise of the Inland Empire, CA for her performances in both standard and contemporary repertoire. She holds a DMA in vocal performance from University of California, San Diego and a Master of Music from Manhattan School of Music. She is currently an Associate Professor of Music at California State University, San Bernardino. Upcoming engagements include the premiere of Koji Nakano's new work for soprano and piano at the Kennedy Center in Washington DC and a repeat performance at the National Theatre of Taipei. Ms. Fraser will be featured in the role of Lisinga in Manuel Garcia's opera Le Cinesi on the Harmonicorde Label later this year.

Marion Garver Fredrickson is a low flutes and Kingma system specialist. She is a representative of Kingma Flutes (Netherlands) as a demonstrator of the instruments. She has a small private flute studio and directs a flute consort with Cindy Strong Broz in the San Diego area. She is a member of the Low Flutes Committee, National Flute Association and is president of San Diego New Music. Since graduating from UCSD in 1999, she married architect Marc Fredrickson (UCSD M.Arch 1993). They rebuilt a home in North Park and have a three-year-old son, Raef. She is always looking for new music for alto and lower flutes!

Aaron Gervais (b. Edmonton, Canada, 1980) graduated with an MA in Composition from UCSD in 2007. While at UCSD, he studied primarily with Chinary Ung and Philippe Manoury. Aaron has also studied in Canada, Cuba, and the Netherlands. Aaron's music has been performed by major ensembles in several countries, including the Nieuw Ensemble (NL), orkest de ereprijs (NL), the Ensemble contemporain de Montreal (CA), the Nouvel ensemble moderne (CA), Tapestry New Opera Works (CA), Toca Loca (CA), Continuum (CA), the Knights Orchestra (US), the London Sinfonietta (UK), and the Arditti Quartet (UK). Prominent festivals have presented Aaron's work, including Amsterdam's prestigious Gaudeamus Music Week; Toronto's New Wave, soundaXis, and SHIFT festivals; Aberdeen's Sound Festival; and New York's MATA Festival. His music has been broadcast on CBC Radio/Radio-Canada. Aaron was selected as the winner of the orkest de ereprijs's International Young Composers Competition in the Netherlands in 2009. He has also received various other awards and grants, including an ASCAP Gould Award (2010), six prizes in Canada's SOCAN Awards for Young Composers (2010, 2009, 2008, 2006, 2004, 2004), a Lieutenant Governor of Alberta Emerging Artist Award (2008), a SOCAN residency grant (2006), and numerous commissioning, travel, project, and study grants. Recent works include a piece for electronic Halo ballet dancers and chamber ensemble and a collage piece for large ensemble. He is currently working on a concert-length opera in conjunction with Toronto-based librettist Colleen Murphy. Aaron lives in San Francisco.

Adam Greene's music has been performed throughout the United States as well as in Europe and Asia. He has participated in several festivals and residency programs that have featured his works, such as UCROSS, the Atlantic Center for the Arts, the International Ferienkurse für Neue Musik (Darmstadt), the Composers Conference at Wellesley, the Summer Institute for Contemporary Piano Performance (at the New England Conservatory of Music), and the Long Beach Summer Arts program. As a student of Franco Donatoni in the mid-1990's he was enrolled in courses in composition and contemporary music at the Civica Scuola, Milan. His awards include a commission grant from the Fromm Music Foundation at Harvard, as well as prizes from ASCAP and NACUSA. Recordings of his music can be found on Aucourant Records.

Sean Griffin. Composer and interdisciplinary artist Sean Griffin lives and works in Los Angeles. He has developed compositional and interdisciplinary methodologies positioned at the intersection of sound and performance, creating large and small-scale concert works, collaborative sound and video installations, and film scores. His works have been presented by Los Angeles' REDCAT, the Armand Hammer Museum, June in Buffalo, the Whitney Biennial of American Art 2004, Berlin's Volksbühne, Secession Vienna, London's Tate Modern, the Festival d'Avignon, the Taipei City Arts Festival, the Walker Art

Center, and Centre Pompidou. Griffin has received fellowships and awards from the MacDowell Colony, Meet the Composer Global Connections, American Composer's Forum, the UC Center for Humanities, and the J. Paul Getty Center for Research in the Arts. His research and writings have been published by Bomb Magazine, the Walker, REDCAT, Secession Vienna, Nutida Musik, Lentos Museum, Linz, and the Groves Dictionary of Music. Griffin is a longtime collaborator with theater artist Catherine Sullivan and has developed new works with artists such as percussionist Aiyun Huang, performance artist Ron Athey, and installation artists Edgar Arceneaux, and Charles Gaines. His current work addresses rhythmic regimentation and conflicting behaviors in performances by instrumentalists, vocalists, and actors. He holds a Ph.D. from the University of California at San Diego.

Larry Groupé carries a musical résumé in film and television as well as the concert stage, his achievements have received both critical praise and popular acclaim. Notably, he wrote the score for *The Contender* starring Joan Allen, Gary Oldman and Jeff Bridges, a highly regarded political drama written and directed by Rod Lurie, which received multiple Academy Award nominations. Larry's newest score for Sony pictures is "Straw Dogs", and he is about begin a new series for HBO "The Crux", starring Kevin Spacey. Larry Has been nominated three times for the EMMY and won twice, he has enjoyed a wider scope of projects such as joining and co-writing with the Prog rock band YES, as well as commissions from various orchestra's including our own San Diego Symphony.

Ed Harkins. PhD, U. of Iowa (composition), MM, Yale University (performance). Harkins studied composition at Yale U., the U. of Chicago and the U. of Iowa where he received a PhD. His teachers included Mel Powell, Ralph Shapey and Kenneth Gaburo. He received awards from the St. Louis Symphony, the Pacifica Foundation in San Francisco and the Composers Conference in Vermont. In 1977 Harkins, with Philip Larson, founded [THE] a composer/performer duo that has performed its works at the Paris Autumn Festival, Music Today in Tokyo, the Darmstadt Ferienkurse, the Inter-Society for the Electronic Arts in Rotterdam, the Suzuki Theater Festival in Japan, the New Music America Festival in Chicago and PICA in Perth, Australia. They have collaborated with John Cage, Toru Takemitsu, Anthony Braxton, and with media artist Vibeke Sorensen with whom they made an award winning video that has been shown at the SIGGRAPH conference in Los Angeles as well as festivals in Rio de Janeiro, Copenhagen, Seattle, Souillac, France, and Madrid. [THE] has received grants from the NEA, the California Arts Council and the Asian Cultural Council. Harkins studied music theory with Leonard Meyer, Allen Forte, Richmond Browne and Gunther Schuller and taught at the New England Conservatory of Music as a music theorist. As a performer Harkins received a MM from Yale University. For ten years he was a member of the Extended Vocal Techniques Ensemble, a quartet that was one of the first groups to systematically study and experiment with extended techniques. They performed at the Holland Festival, The Bourges Festival in France, Musik der Zeit in Koln, the Paris ARC, Fylkingen in Stockholm, and in Montreal, Toronto and Vancouver. They performed works by Joan LaBarbara and Joji Yuasa and recorded works by Roger Reynolds among others. Harkins studied trumpet with Robert Nagel, Renold Schilke and with Roger Voisen at Tanglewood. He has performed as a soloist at the Darmstadt Ferienkurse, the Cabrillo Festival, The Los Angeles Philharmonic's Green Umbrella Series, Prime Foundation in Groningen, Holland, New Music America in San Francisco, the Knitting Factory in New York City, two International Computer Music Conferences, and the University of Mexico in Mexico City. Harkins performed with the New Haven and San Diego Symphonies, and was a soloist at the Basically Baroque Festival with Joseph Marx, director and with the La Jolla Chamber Orchestra, conducted by Rafael Druian. One of the first to experiment extensively with new techniques on the trumpet he was a guest lecturer at an International Trumpet Guild convention. He has been a guest soloist with the Continuum Ensemble in New York and the Arch Ensemble in San Francisco and continues to perform with Sonor at UC San Diego where he has taught since 1972. He was a member of three Rockefeller supported New Music ventures including the Contemporary Chamber Players at the U. of Chicago with Ralph Shapey, conductor, The Center for New Music at the U. of Iowa and the Center for Music Experiment at UC San Diego. His many recordings include works by Iannis Xenakis, Bernard Rands, Roger Reynolds and his acclaimed recording of *Kryl* by Robert Erickson. Harkins has improvised/performed with Vinko Globokar, Mark Dresser, George Lewis, Anthony Davis, Vinny Golia, Colin Wolcott, Al Jarreau and Little Anthony and the Imperials and has published a Maynard Ferguson discography. One of Harkins primary research activities is the study of rhythm. In the early 1970's he designed and built, with Rob Gross, a programmable rhythm sequencer and designed a computer program for rhythm input. An expert at complex rhythms he has taught and lectured internationally and is currently writing a book on the subject.

Damon Holzborn is a Brooklyn based improviser and composer who works primarily with electronics. In performance, he makes the familiar unrecognizable, subjecting sound sources such as guitar and field recordings to manipulation through custom software and hardware, traditional effects, and interactive processes. He is a founding member of the Trummerflora collective. Holzborn holds a degree in music from UCSD, where he studied composition and improvisation with George Lewis, and is currently pursuing his doctoral degree in composition at Columbia University. Holzborn has presented his work in the US, Mexico, Europe and Japan, performing as a solo artist and with several ensembles, including *Donkey* (a decade-long collaboration with musician/filmmaker Hans Fjellestad), *Quibble*, and *Titicacaman* (with Nathan Hubbard and Marcelo Radulovich). He has performed and/or recorded with Muhal Richard Abrams, George Lewis, Miya Masaoka, Lê Quan Ninh, Eugene Chadbourne, Matt Ingalls, Andrea Polli, Mike Keneally, and the Nortec Collective. Holzborn also regularly creates music for dance, often collaborating with innovative dance collective Lower Left, producing both custom

compositions and improvised performances.

The ever-evolving **Aiyun Huang** enjoys a musical life as a soloist, chamber musician, conductor, producer, and teacher. She was the First Prize and Audience Award winner at the Geneva International Music Competition in 2002. She has appeared at the Weill Recital Hall, Los Angeles Philharmonic Orchestra's Green Umbrella Series, LACMA Concert Series, Holland Festival, Victoria Hall in Geneva, Agora Festival in Paris, Banff Arts Festival, 7^{ème} Biennale d'Art Contemporaine de Lyon, Vancouver New Music Festival, CBC Radio, La Jolla Summerfest, Scotia Festival and National Concert Hall and Theater in Taipei. In 2004, she gave a solo European tour in the cities of Paris, Geneva, Lyon, Budapest, and Milano. In both 2007 and 2008, she was a featured percussionist at the International Cool Drumming festival in Toronto. She is a founding member of the Canadian trio Toca Loca with pianists Gregory Oh and Simon Docking. Her 2009-2010 concert appearances include the cities of Milan, Berlin, Montreal, Ottawa, Toronto, Winnipeg, Vancouver, San Diego, Singapore and Taipei. She has commissioned and championed over 100 works in the fifteen years working with composers internationally. Her recent world premieres include Big Bang! by Canadian composer Andrew Staniland, Cepheid Variables by Canadian composer Michael Oesterle, Schappchenjagd by American composer Peter Edward, and Canadian premiere of View From Olympus by John Psathas. Aiyun is a researcher at the Centre for Interdisciplinary Research in Music Media and Technology (CIRMMT) in Montreal. She is the first faculty member from the Performance Department at McGill to receive a research grant from Fonds de recherche sur la société et la culture (FQRSC). Her current projects include "Saving Percussion Theatre", a DVD project which will be released on Mode Records in 2011. Aiyun was born in Kaohsiung, a city in the southern part of Taiwan. She holds a Doctorate of Musical Arts degree from the University of California, San Diego. Between 2004 and 2006, she was a Faculty Fellow at UCSD. Currently, she is the Chair of the Percussion Area as well as director of the McGill Percussion Ensemble at the Schulich School of Music of McGill University in Montreal, Canada.

James Ilgenfritz, Brooklyn composer, bassist, and educator James Ilgenfritz has been active in creative music since the late 90s. His work has been praised in Time Out New York and Downbeat Magazine. Recent performances include work with Lukas Ligeti, Pauline Oliveros, John Zorn, and Anthony Braxton. James has received grants and residencies from Issue Project Room, the American Composers Forum, and OMI Arts Center. Notable performance venues include Roulette, The Kennedy Center in Washington DC, The World Financial Center Winter Garden, Symphony Space, and the New Museum in SoHo. James hosts the Ten Thousand Hours Podcast, featuring conversations and duets with such musical innovators as Robert Dick and Pauline Oliveros. In 2011 James will be Artist-In-Residence at Issue Project Room in Brooklyn. He holds degrees from the University of Michigan and the University of California San Diego. James is on Faculty at the Preparatory Center of Brooklyn College and at Brooklyn Conservatory.

Allison Adah Johnson teaches composition, music history, and ethnomusicology at Soka University (Aliso Viejo), and was recently a postdoctoral fellow at Occidental College, where she taught in the Music, Asian Studies, and Cultural Studies departments. She received degrees in music from Stanford University, CalArts, and UC San Diego, and studied Javanese gamelan with Djoko Walujo and with Suhardi in Surakarta, Java. Her works and collaborations have appeared at the California Biennial, Berlin Volksbühne, Keck Theatre, New West Electro-Acoustic Music Festival, New Directions in Asian-American Music Festival, NYU (re)sounding spaces, and Frau Musica (nova) Festival in Cologne, among others. She has received grants and awards from the Durfee Foundation, American Composers Forum, American Music Center, Luce Foundation, Irvine Foundation, Culley Fund, Centrum Arts, and the Getty Foundation. Her writings have been published in the journals Women and Music: A Journal of Gender and Culture and 21st Century Music, and by Studio-Verlag, and she has presented papers on such subjects as microtuning, Asian American hip hop, women composers, and sign/gesture technology at the Society for American Music, Feminist Theory & Music VI and VIII, Association for Asian Studies, and the International Conference of Asia Scholars in Berlin. She has been a guest lecturer at Freie Universität Berlin, Mills College, University of Southern California, Cal State San Marcos, and Hamilton College, and was on the faculty at Cogswell Polytechnical College and Cal State Dominguez Hills.

Jeff Kaiser is a trumpet player, multi-media artist and PhD student in the Integrative Studies Program (music) at UCSD. He is the founder and owner of the pMENTUM and Angry Vegan record labels. Jeff has released numerous albums as leader/co-leader, as well as been a featured performing artist at festivals, universities, clubs and concert halls around the U.S. and abroad. For more information: jeffkaiser.com

Jaroslaw Kapuscinski, intermedia artist, was initially trained as a pianist and composer at the Chopin Academy of Music in Warsaw. He later expanded into multimedia during a residency at the Banff Centre for the Arts in Canada (1988) and during his doctoral studies at the University of California in San Diego (1992-1997). His pieces have been presented at MoMA (New York), the ZKM Center for Art and Media (Karlsruhe), the Palais de Tokyo, Centre Pompidou (Paris) and numerous other prestigious art institutions. Kapuscinski has received awards at the UNESCO Film sur l'Art Festival in Paris (1992), the VideoArt Festival in Locarno (1992 and 1993), Manifestation Internationale Vidéo et Art Électronique in Montréal (1993) and the International Festival of New Cinema and New Media in Montréal (2000). He has also participated in many other major international music, animation and new-media festivals, including the WorldWide Video in Amsterdam, the Annecy

Animation Festival, the WRO Biennale in Wrocław and the Warsaw Autumn Contemporary Music Festival. Kapuściński has taught at McGill University in Montréal, the Royal Academy of Arts and Music in the Hague, the Art Conservatory and Music Academy in Odense, and at the Conservatory of Music at the University of the Pacific; he has also lectured internationally. Since 2008 he has been Assistant Professor of Composition at Stanford University.

Ross Karre is a percussionist and temporal artist based in San Diego, CA. He works with a variety of media and practices ranging from contemporary classical music to experimental multimedia performance incorporating video, sound, lighting, and theatre. He attended Oberlin Conservatory (B.M. 2005) and UCSD (DMA 2009). He has worked extensively with Steven Schick and red fish blue fish. He co-founded the percussion group EnsembleXII under the direction of Pierre Boulez in Lucerne, Switzerland. He works as a freelance artist and musician as he pursues a second terminal degree (MFA Visual Arts), at UCSD.

Deborah Kavasch, BMI composer, soprano, and specialist in extended vocal techniques, has received grants and residencies in composition and performance and was a 1987 Fulbright Senior Scholar to Stockholm. She has had works commissioned and performed in North America, Europe, the United Kingdom and China, and has appeared in concert in major international music centers and festivals. Her compositional output features much solo and solo vocal chamber music as well as choral works and instrumental solo, chamber, wind ensemble and orchestral compositions. She frequently presents on new music and women in music conferences and festivals, has premiered over 75 new works, and has been described as a “multifaceted, multi-timbral vocalist” with “articulate radiance” (Los Angeles Times) and “astonishing range and agility” (Cleveland Plain Dealer) who “blew off the balcony...thrilling” (Journal SEAMUS), “exuberant” (San Francisco Classical Voice). Kavasch is published by Edition Reimers of Stockholm, distributed by Fish Creek Music (www.fishcreekmusic.net), and recorded on Lovely Records, Composers Recordings, Inc., Cambria Recordings, and TNC Classical (www.tncmusic.net). Kavasch holds degrees in German and Music Theory/Composition from Bowling Green State University, Ohio, and the Ph.D. in Music from the University of California at San Diego. She is currently Chair of the Department of Music and Coordinator of Music Theory/Composition at California State University, Stanislaus.

Derek Keller is an award-winning composer and guitarist. As a composer, Keller investigates the coexistence, intermingling and hybridity between academic and popular spheres of musical expression. Some of his more recent work is featured on his latest release, *Impositions and Consequences* (Tzadik) the title track of which was commissioned by John Zorn. Keller has also received commissions from the Empyrean Ensemble, Fondation Royaumont, RedFishBlueFish, NOISE, Cantoria Choir at Truman State University, Cappella Gloriana, Athens Master Chorale and Mark Menzies. His music has been performed in the U.S., Mexico, France, Germany, Brazil, and Australia. Currently, Keller is developing an opera based on short stories by post Gold Rush California authors to address contemporary issues of racism in US immigration policy. As a guitarist he has won and placed in numerous state, regional and national competitions and has performed in notable master classes, such as those with Christopher Parkening.

Linda Kernohan. Composer and pianist Linda Kernohan has had her music performed across the U.S. and Europe, and has played the piano and organ in a wide variety of venues, from a West Hollywood nightclub to the Basilica of St. Peter in the Vatican. Recent premieres include a concerto for theremin commissioned by Orchestra Nova, and *The 30 Days Project*, which originated as a month-long online composition marathon, and was presented in concert form in Boston in September 2010. She writes a blog called *Miss Music Nerd* (missmusicnerd.com), billed as “not your Mama’s music appreciation.” In 2010, she served as Community Blogger for Classical Music for the 52nd GRAMMY® Awards. She currently lives in Boston with her physician/poet husband and a feline bodhisattva named Piccolo.

Daniel Koppelman. Born in New York and raised in California, DANIEL KOPPELMAN has gained experience with many musical traditions—classical and popular, composed and improvised, acoustic and electronic—which has led him to explore their intersections in search of new possibilities for creating music. Koppelman’s current interests include digital signal processing of acoustic piano and improvisation with various real-time controllers in conjunction with software from Cycling ‘74 and Ableton. He has recorded for CRI, New World Records, Neuma, Capstone, SEAMUS, C74, and Everglade. His 2005 2-disc CD/DVD set of music for piano and electronics, “Escapement”, was hailed by *Keyboard Magazine* as “engaging, intelligent, and unpretentious.” Koppelman holds degrees from San Francisco State University (B.M.), Indiana University (M.M.), and UCSD (Ph.D.), where he was a Regents Fellow; his piano teachers have included Wayne Peterson, James Tocco, Cecil Lytle and Aleck Karis. Currently Professor and Director of Music Technology at Furman University in Greenville, South Carolina, Koppelman has been a resident artist at STEIM in Amsterdam and the Institute of Sonology in The Hague. In 2008 he was awarded a Fulbright Scholarship to teach courses in Odessa, Ukraine in contemporary American music and new technological tools. In 2009 his Fulbright was extended to provide for lecturing and concertizing across Ukraine. Koppelman recently completed recording a new disc, in collaboration with his wife Ruth Neville (with whom he combines to form duo *runedako*), featuring the music of composer Benjamin Broening; the CD, “Recombinant Nocturnes”, is scheduled for a December, 2010 release by Innova Records.

Igor Korneitchouk. Born in Spain, of Russian and German descent, Igor Korneitchouk emigrated with his family to Cleveland, Ohio, when he was a small child. He received his Master's in composition from the Cleveland Institute of Music, not far from where he grew up. After which, he packed up all his belongings in a U-Haul towed by a Toyota and headed west to attend University of California, San Diego where he earned his PhD. In 1989, he received a National Endowment for the Humanities fellowship to study Jazz at Yale University. He has been awarded grants from UC Regents and AMC for the performance of his Concerto for Trumpet and Orchestra, "Desert Flowers." On the Master Musicians Collective label he produced two recordings, one in Prague 1997 for his Viola Concerto, the other in the UK in January of 2002 where he oversaw the recording with Gerard Schwarz conducting the Royal Liverpool Orchestra. 2008 saw the release of two more CDs: a full album of his chamber music on the Centaur label, and his early Symphony "Passage" on the ERM Media label. From an American Record Guide review of his first CD by Old King Cole Productions, The Virtual Performer: "Korneitchouk writes with facility in such a dizzying variety of styles - tonal, serial, minimalist, and much else - that one can almost certainly find something to enjoy.... His style is as virtual as his method." Igor Korneitchouk is currently Professor of Music at San Diego Mesa College.

Charles Kronengold teaches musicology at Stanford. He has published on Western art music, popular music, film and aesthetics, and he's the author of two forthcoming books: *Live Genres in Late Modernity* and *Different Methods, Different Signs: Crediting Thinking in Soul Music*. He received his Ph.D. in composition from UCSD, taught musicology and film theory at Wayne State University in Detroit, and was recently a Society for the Humanities Fellow at Cornell.

Bass-baritone Philip Larson studied at the University of Illinois and received a degree in vocal performance. While there, he worked with world-renowned coach-accompanists Paul Ulinowski and John Wustman. At that time, he also began collaborating with resident contemporary composers Kenneth Gaburo, Salvatore Martirano, Roger Reynolds, and Gunther Schuller. He performed "The Visitation" by Schuller with members of the original Hamburg Opera production. He went on to premiere several new operas in Boston, Cleveland, San Diego, and Munich. He was a founding member of the "Extended Vocal Techniques Ensemble," one of the first groups dedicated to the performance of vocal music featuring extended techniques. The quartet performed throughout the United States, Europe and Canada, appearing at festivals in Chicago, Montreal, Vancouver, Amsterdam, Stockholm, Bourges and Toronto. They performed works by Joan La Barbara, Joji Yuasa, and recorded works by Roger Reynolds, among others. In 1977 Larson, with Edwin Harkins founded [THE], a composing/performing duo that performed at Music Today in Tokyo, Paris Autumn Festival, the Darmstadt Ferienkurse, the Inter-Society for the Electronic Arts in Rotterdam, the Suzuki Theater Festival in Japan, the New Music America Festival in Chicago and PICA in Perth, Australia. They have collaborated with John Cage, Toru Takemitsu, Anthony Braxton and media artist Vibeke Sorenson. Their award winning video, made with Vibeke Sorenson, has been shown at the SIGGRAPH conference in Los Angeles and festivals in Copenhagen, Rio de Janeiro, Seattle, Souillac France and Madrid. As a concert soloist Larson has performed in New York, Boston, Chicago, Los Angeles, Paris, Tokyo, Munich, Lisbon, Cleveland, Bukarest and Warsaw appearing with Ensemble Intercontemporain, Cleveland Chamber Symphony, Handel and Haydn Society, Metropolitan Chamber Orchestra, red fish blue fish percussion ensemble, and Speculum Musicae under the direction of such conductors as David Atherton, James Levine, and David Robertson. In addition Mr. Larson has, for many years, sung early music, beginning his work with George Hunter at the University of Illinois, recording "Masses of Josquin" for Nonesuch Records. He performed in New York with Pomerium Musices singing on their Ockegham Masses for Nonesuch. In recent decades he has performed with the Early Music Ensemble of San Diego. This quintet of singers has toured the East and West Coast of the United States and performed extensively in Switzerland, Germany, and France. Larson is Professor of Music at the University of California San Diego. His recordings include the works of Iannis Xenakis, Anthony Davis, Roger Reynolds, and Chaya Czernowin. For videos of Edwin Harkins and Philip Larson [THE] see <http://harkinslarsonthe.com>.

Josh Levine trained as a classical guitarist at the Musik-Akademie der Stadt Basel in Switzerland, then studied composition there with Balz Trümpy. From 1994-95, he participated in IRCAM's year-long computer music course. In 2002, he received his Ph.D. from UCSD, where his composition instructors were Brian Ferneyhough (thesis adviser), George Lewis (improvisation), Roger Reynolds, Harvey Sollberger, Rand Steiger, and Chinary Ung. He lectured in composition, electronic music, and music theory at San Francisco State University from 2000-08. He has also taught composition at UCSD and Stanford University. Currently he is Assistant Professor of Composition at the Oberlin College Conservatory of Music. Levine's tape composition, *Tel*, garnered First Prize at the Bourges International Electroacoustic Music Competition in 1987 and a Euphonie d'Or in 1992. His music has been commissioned by new music ensembles and soloists such as Magnus Andersson, Aiyun Huang, Marcus Weiss, Jürg Wyttenbach, Contrechamps, and the Ensemble Intercontemporain under David Robertson. The Basler Sinfonietta, singers Jen Cobb and Donatienne Michel-Dansac, guitarists Geoffrey Morris and Seth Josel, percussionists Françoise Rivalland, Steven Schick, and Vanessa Tomlinson, flutists John Fonville, Elizabeth McNutt, and Philippe Racine, clarinetists Ernesto Molinari, Pat O'Keefe, and Carl Rosman, cellist Rohan de Saram, trombonist Benny Sluchin, members of musikFabrik, Klangforum Wien, Ensemble Phoenix, and conductors Johannes Kalitzke and Peter Rundel are among the many other leading musicians who have performed his works internationally. In Spring 2011, UCSD alumnus David Shively (the work's dedicatee) will premiere Levine's extended vibraphone solo, *Les yeux ouverts*, in New York City.

Kueiju Lin enjoys composing for acoustic and electroacoustic instruments, sound installations and interdisciplinary collaborations in both theater and dance. She is also an improviser on piano. Past commissions include: La Jolla Symphony and Chorus (USA), Nouvel Ensemble Moderne (Canada) and the Forum Music Ensemble (Taiwan), amongst others. Her music has been performed in Taiwan, Japan, Korea, Israel, Australia, France, Poland, Canada and across the USA. She is currently the music director of the M.O.V.E. Theater Group (Taipei).

Terry Longshore is active as a performer, composer, and educator of percussion and has performed nationally and internationally. He performs regularly as a soloist and with the ensembles Skin & Bones, Caballito Negro, Sonoluminescence, and Dúo Flamenco. He can be heard on numerous CD and motion picture recordings and has premiered many compositions for solo percussion, chamber ensemble, and symphony orchestra. His most recent recordings are of the works of Iannis Xenakis, Mark Applebaum, and William Kraft. Terry Longshore is a Yamaha Performing Artist and an artist endorser for Remo drumheads, Vic Firth sticks and mallets, and Zildjian cymbals. His own compositions are published by Go Fish Music. Longshore holds bachelor's degrees from the California State University at Fresno and Sacramento. He earned the master's and doctoral degrees in contemporary music performance from the University of California, San Diego where he studied under percussion virtuoso Steven Schick. Longshore studied tabla with Pandit Swapan Chaudhuri at the Ali Akbar College of Music and has undertaken additional studies in Indian classical music with sitar virtuoso Kartik Seshadri. He has taught at several universities and colleges and currently holds the position of Associate Professor of Music and Director of Percussion Studies at Southern Oregon University in Ashland, Oregon where he directs the SOU Percussion Ensemble and percussion quartet Compás.

Katalin Lukacs. Originally from Transylvania, Katalin Lukács is a prizewinning pianist based in San Diego, California. As a soloist she has appeared with orchestras both in Europe and in the United States. In addition to performing works of the classical repertoire, Katalin is an avid promoter of contemporary music. She has appeared as a soloist or chamber musician at new music festivals in the United States and Europe including the Darmstadt New Music Courses in Germany, the Ostrava New Music Days in the Czech Republic, the SEAMUS National Conference in Eugene, Oregon among others. She has performed with new music ensembles redfishbluefish, Ensemble Zs, SONOR, and Ostravska Banda. Recently she performed on the Los Angeles Philharmonic's Green Umbrella Series and on UCSD's Camera Lucida chamber music series. She is featured on recordings of many 20th century composers including releases on Mode and New World Records of Stockhausen, Scelsi, and Stuart Saunders Smith. She holds degrees in piano performance from the "Gh. Dima" Music Academy in Cluj, Romania, and The University of Alabama School of Music. Currently she is completing her studies for the Doctor of Musical Arts degree at UCSD and is active as a pianist, promoter of contemporary music, educator, and vocal accompanist.

Eric Lyon is a composer and computer music researcher. During the 1980s and 1990s, his fixed media computer music focused on spectral and algorithmic processing of audio, with a tendency toward extreme modifications of samples, variously sourced. From the early 1990s, Lyon became involved with live computer music, performing solo, and in the Japanese band Psychedelic Bumpo. Later in the 1990s, he gravitated toward software-based live processing, starting to develop Max/MSP externals in 1999. This work resulted in his LyonPotpourri collection of Max/MSP externals, and the FFTease spectral package, developed in collaboration with Christopher Penrose. In recent years, Lyon has focused on computer chamber music, which integrates live, iterative DSP strategies into the creation of traditionally notated instrumental scores. Other interests include spatial orchestration, and articulated noise composition. Lyon teaches in the School of Music and Sonic Arts at Queen's University Belfast.

Drake Mabry lived in France from 1988 to 2010. Originally a classical oboist, he has also performed as a jazz musician with big bands and small ensembles, and as an improviser, performing on bamboo clarinets of his own design and manufacture as well as a double bell euphonium. His compositions have been widely performed in the United States, Europe and the Orient and he has received commissions and grants from performers, ensembles and the French government for his music. His principal composition teachers were Will Ogdon, Paul Cooper, Krzysztof Penderecki, and John Cage. In recent years his paintings and poetry have been selected by composers, theatre groups, and improvising performers as sources for their compositions and improvisations. He has taught at universities in the United States and France and for seven years was director of the French government subsidized CEFEDM School of Music in Poitiers, France. He is also a member of the French Ministry of Culture's commission of experts. His poetry has been published in poetry magazines in the United States, England and on several internet poetry websites. His music, paintings and poetry can be seen at: www.drakemabrypublishing.com and elsewhere online.

Pamela Madsen is acclaimed internationally as a composer, performer and scholar. Through her compositions, interactive opera/installations, writings, collaborative projects, collected archives of works by women in electronic music, teaching, performances and organization of events she has created a body of work with a profound breadth of vision. With a Ph.D. in Composition from UCSD with Brian Ferneyhough, doctoral studies in Music Theory from Yale University, and post-doctoral studies in Music Technology at IRCAM, Paris, Madsen has been honored with awards, grants, residencies and

concerts internationally. Selected as an Alpert Award Panelist for 2010, she is a frequent guest lecturer, performer and invited scholar at festivals and universities. She is organizer of the Annual New Music Festival, World Electro-Acoustic Listening Room Project and Director of the New Music Ensemble at Cal State Fullerton where she is an Associate Professor of Composition, Music Theory and Music Technology. She has studied composition with Brian Ferneyhough, Chinary Ung, Rand Steiger, Chaya Czernowin at UCSD, Jacob Druckman and Martin Bresnick at Yale University, John Eaton at Indiana University and Deep Listening and Improvisation with Pauline Oliveros. Madsen's ritual interactive electroacoustic opera/installations works focus on the concept of transformation and transcendence in musical performance through intensive focus on the moment, voice, movement and virtuosity in conjunction with multi-media and spatialized electronics. Her large scale operas/music dramas for various ensembles, voices and electronics have been commissioned and premiered by such ensembles as: Trio Solisti, Verdehr Trio, Claire Chase, Zeitgeist, Ethel, SONOR, New York New Music Ensemble, California Ear Unit, JACK Quartet and the Arditti String Quartet.

Victoria Martino is a magna cum laude graduate of Harvard University. While pursuing an M.A. degree in violin performance at UCSD, she was first violinist in the resident graduate string quartet, and a member of SONOR, performing many world premieres of compositions including Bernard Rands' Pulitzer-prizewinning work, "Canti Lunatici." She interrupted her DMA studies in violin performance at USC to accept the invitation to join two world-renowned ensembles in Vienna: Ensemble Eduard Melkus, and Cappella Accademica Wien. During her ten-year sojourn in Austria, she toured internationally with the Albertina Soloists, a specialized chamber music ensemble with a repertoire spanning five centuries, which she founded and directed. Ms. Martino has performed extensively as a soloist and chamber musician throughout the United States, Canada, Europe, Asia, and Australia. Recognized as a specialist in early music performance practice as well as contemporary techniques, she has not only brought to the public unpublished works from the 16th-19th centuries, but she has also commissioned and premiered many pieces by European and American composers. Notable European premieres by Ms. Martino include John Adams' "Road Movies" and Philip Glass' Violin Concerto (violin-piano version). An internationally respected art historian and writer, Victoria Martino has curated numerous museum exhibitions and published catalogues and essays in six languages. She has taught interdisciplinary courses at several universities, and participated in international scholarly symposia and conferences. For several decades, she has presented "lecture-concerts" at museums and universities, in which she explores the relationship between art and music through the centuries.

Jonathan Mattson currently is an undergraduate in the Jazz department of UCSD, and has studied under Steven Schick, Mark Dresser, Kamau Kenyatta, Anthony Davis, and David Borgo. He is currently performing in a band with his twin brother Jared Mattson called The Mattson 2 (Jonathan mattson: Drums, Jared Mattson: Guitar, Loops). The Mattson 2 are on Santa Cruz based independent record label 'Galaxia', which has released works by Tommy Guerrero, Ray Barbee, and Bonnie 'prince' Billy; to name a few. The Mattson 2 have two record releases from Galaxia: "Introducing", and a collaboration with guitarist Ray Barbee called "Ray Barbee Meets The Mattson 2"; and their newest record "Feeling Hands" is set to be released in February 2011. They have also collaborated with artist/filmmaker Thomas Campbell, and The Sea and Cake/Tortoise's John McEntire. The Mattson 2 has a handful of world tours under their belts: Sao Paulo, Brazil; Copenhagen, Denmark; Helsinki, Finland; The Hague, Netherlands; New York City, San Francisco, Los Angeles; and have toured Japan 6 times.

Andrew May married his UCSD sweetheart Elizabeth McNutt in 2000. They sailed away for ten years and a day to pursue academic employment in Starkville, Mississippi (where the bong tree doesn't grow); Boulder, Colorado (where bongos grow on trees) and Denton, Texas (scene of the Rocky Horror Show - a fact kindly provided by Eric Lyon). Andrew became a father (and got tenure too, which didn't seem quite as important) in June 2008. Just like you remember, Andrew is writing lots of chamber music and interactive computer music code, playing violin, putting on concerts, and scaring undergraduates with his endless digressions.

Colin McAllister. Via a diverse range of musical interests and an uncommon versatility, Colin McAllister maintains an active performance schedule throughout the United States, Mexico and Europe. His repertoire spans the gamut of historical periods and styles: from the late fourteenth-century polyphony of the ars subtilior to recent modernist works. He is especially active as an ensemble player and works regularly with many groups, including NOISE (a new music sextet), the SpeakEasy ragtime duo, Delenda Est Carthago, the Sonora Chamber Ensemble and Art of Élan. A passionate advocate for the contemporary repertoire, Colin has premiered over fifty new works and has worked closely with many leading composers. Recent performances include contemporary music festivals in Germany, Mexico City, Los Angeles, San Francisco, and Chicago; jazz festivals in Alaska, Hungary and the Netherlands; and visiting artist residencies at Colorado College and the Oberlin Conservatory of Music. He has recorded for the Innova, Albany, Old King Cole, Vienna Modern Masters, Carrier and Tzadik record labels, and his transcriptions and compositions are published by Les Productions d'Oz. Upcoming highlights for the 2010-2011 season include albus/ater (a solo tour featuring works by Christopher Adler, Matthew Burtner and Giovanni da Palestrina), the XVII Festival Hispanoamericano de Guitarra, concertos in Illinois and San Diego, NOISE at the Festival Internacional Chihuahua, the Fifth SoundON Festival of Modern Music, a Colorado tour with the Sonora Chamber Ensemble, and releases of new CDs by Christopher Burns, Peter Edwards and Stuart Saunders Smith.

Elizabeth McNutt. Since finishing her DMA degree in 2000, Elizabeth McNutt has gotten married; lived in Mississippi, Colorado, and Texas; and worked as a freelance new music flutist, grants writer, music critic, artistic administrator at a university, co-director of a non-profit, private teacher, and CD producer/promoter (see “pipe wrench” at www.emfmedia.org). Elizabeth now juggles her work at the University of North Texas (teaching flute students and composition courses, and directing the new music ensemble Nova) with flute playing and raising her two year old, Henry. Other projects this season include a residency at SARC, and performances in the Calliope Duo, The Tornado Project, and at the Dallas Festival of Modern Music.

Chris Mercer received a B.M. in Composition at the North Carolina School of the Arts in 1995 and a Ph.D. in Composition at the University of California, San Diego in 2003. His principal teachers were Chaya Czernowin and Chinary Ung, instrumental music, and Peter Otto and Roger Reynolds, electronic music. He has held artist residencies at Experimentalstudio SWR, Künstlerhaus Schloss Wiepersdorf, and Sound Traffic Control in San Francisco; his music has been performed by The Nonsense Company, Ensemble SurPlus, SONOR Ensemble, and Schlagquartett Köln. His most recent electroacoustic music and research have focused on animal communication, especially nonhuman primate vocalization, including research residencies at the Duke University Lemur Center, the Wisconsin National Primate Research Center, and the Brookfield Zoo. His instrumental music involves modified conventional instruments, found objects, and instruments of the composer’s own design, in combination with amplification, live electronics, and spatialization. He has taught electronic music at UC San Diego, UC Irvine, and CalArts; he is currently coordinator of the music technology program at Northwestern University.

Susan Moore is currently living in Oakhurst, California, just outside the south gate to Yosemite National Park. She sings with the Sierra Chamber Maids, a group of six women who do accompanied and a capella jazz and music of the 30’s and 40’s. She also sings with the Sierra Chamber Singers, and does solo work. She has performed with Fresno International Grand Opera, and has conducted their children’s chorus; she also works with California Opera as a vocal coach, lecturer, and rehearsal conductor for their children’s chorus. She is the music director at Oakhurst Lutheran Church. She teaches classes in pitch matching, rhythm, and singing for small children in addition to private music lessons.

Yumiko Morita was born in Tokyo, Japan where she received early education as a pianist. She earned a Bachelor of Music Composition and Graduate Diploma at the Toho Gakuen School of Music, Tokyo, a Master of Music Degree with honor in composition at New England Conservatory, Boston, and a Ph.D. in Music Composition at the University of California, San Diego. Her former teachers include: Nobuyoshi Iinuma, Malcolm Peyton, John Heiss, and Chinary Ung. She has composed, performed, and taught at the Boston Symphony’s Project STEP, the Peabody Community School (Cambridge), the American Composers Forum (Los Angeles), the University of California, San Diego, and Chapman University (Orange County). Yumiko Morita has won many international awards including the Round Top Festival (Texas), The Sonus Imaginorem Composition Contest (San Francisco), Piano Duo Competition (Japan), the ALEA III International Competition (Boston), PatsyLu Prize of International Alliance for Woman in Music (New York), and Tom Nee Commission from the La Jolla Symphony (San Diego). Her works are widely performed in the U.S., Europe, and Asia.

Jeffrey Mumford. Born in Washington, D.C. in 1955, composer Jeffrey Mumford has received numerous fellowships, grants, awards and commissions. Awards include the “Academy Award in Music” from the American Academy of Arts & Letters, a Fellowship from the Guggenheim Foundation, and an ASCAP Aaron Copland Scholarship. He was also the winner of the inaugural National Black Arts Festival/Atlanta Symphony Orchestra Composition Competition. Some of Mumford’s notable commissions include those from the Cincinnati Symphony, the National Gallery of Art/Contemporary Music Forum VERGE Ensemble, the Argento Chamber Ensemble, the Network for New Music, the Cleveland Orchestra, the Chicago Symphony Orchestra, Miller Theatre (New York) and the Schubert Club (St. Paul, MN.), the Meet the Composer/Arts Endowment Commissioning Music/USA program, the National Symphony Orchestra, and the New York New Music Ensemble. Mumford’s works have been performed by such major orchestras as the Cincinnati Symphony, the Cleveland Orchestra, the National, Detroit and Atlanta Symphony Orchestras, the Minnesota Orchestra, the Saint Paul Chamber Orchestra, and the American Composers’ Orchestra. His chamber works have been performed by major ensembles such as the Pacifica and Corigliano Quartets, the CORE Ensemble, the Network for New Music, Imani Winds, the Los Angeles Philharmonic New Music Ensemble, Voices of Change, the New Music Consort, the New York New Music Ensemble, and the Aspen Wind Quintet. Among the prominent soloists who have performed his music have been violinists Rachel Barton Pine, Lina Bahn, and James Dickenson, ‘cellists Frances-Marie Uitti and Joshua Gordon, violists Misha Amory and Wendy Richman, and pianists Winston Choi, Lura Johnson, Jenny Lin, Tuyen Tonnu, and Margaret Kampmeier. Mumford is a composer-member of the Washington, D.C. based VERGE Ensemble, which has performed his music many times. Current projects include a new work for solo violin for Dutch violinist Frederieke Saeijs, a new cello piece for Rhonda Rider, and a newly commissioned violin concerto by the Argento Chamber Ensemble and violinist Miranda Cuckson. Mr. Mumford is published by Theodore Presser Co. and Quicklight Music and is represented by Carlson & Carlson Arts Contractors.

Koji Nakano received his Ph.D. in composition from the University of California at San Diego, where he studied with Chinary Ung. In 2008, he became the first composer to receive the S&R Washington Award Grand Prize from the S&R Foun-

ation, which is awarded to the most talented young artist (in the fields of fine arts, music, drama, dance, photography and film), for his/her contributions to U.S.-Japanese relations. He is a member of the American Music Center, ASCAP, and currently serves as a Fellow Council member of the Virginia Center for the Creative Arts. In 2009, Composer Janet Jieru Chen and Koji co-founded The Asian Young Musicians' Connection, which promotes new music by commissioning compositions from emerging Asian composers along side with worldwide professional musicians for its regular concert in Asia and North America. In 2011, the S&R Foundation will present a concert of his music at the John F. Kennedy Center for the Performing Arts in Washington DC. Koji will be Visiting Professor of Composition at the Taipei National University of the Arts in the spring semester of 2011.

János Négyesy. Born in Budapest, Hungary - violinist János Négyesy studied at the Franz Liszt Academy of Music and later at Detmold in Germany. He left Hungary in 1965 and from 1970-74 was concertmaster of the Berlin Radio Orchestra. He lived and worked in Paris, Vienna and New York before joining the UCSD faculty in 1979.

Long an advocate of new music, Mr. Négyesy has appeared at major festivals throughout the world and premiered hundreds of new works written specially for him. He also gives master classes worldwide.

In addition to performing, recording and teaching he has written a definitive study of contemporary violin techniques.

Recently he has been receiving acclaim for his expertise as master of the Mathews' electronic violin. In addition to his interest in new music, he is an exponent of the standard violin repertoire, as well. <http://crca.ucsd.edu/~jnegyesy>

Ruth Neville. Pianist RUTH NEVILLE brings a wealth of experience as a performer and interpreter to the works of today's generation of composers. Committed to exploring alternative directions in keyboard music and comfortable in the worlds of technology-enhanced and traditional literature for piano, Neville offers a broad spectrum of concert music. Described by the Greenville News as "...a deft, sensitive chamber music player whose idiomatic playing is remarkable for color and control," her chamber music activities have included residencies at the Ferienkurse für Neue Musik in Darmstadt and the Bayerische Musikakademie Marktoberdorf. Neville joins with her husband, Daniel Koppelman, to form duo runedako. Together they have presented innovative programs throughout the United States and in Finland, Poland, the Czech Republic, the Netherlands and Ukraine. In addition to their duo compact discs, Neville has recorded for CRI, New World Records, Celestial Harmonies, and Neuma Records. She is a graduate of the University of Michigan (B.M.) Oakland University (M.M.) and the University of California, San Diego (Ph.D.). Currently on the faculty at Furman University in South Carolina, Neville teaches piano and music theory.

Päivikki Nykter. Violinist Päivikki Nykter, a native of Finland, is a graduate of the Sibelius Academy in Helsinki. She has held positions in many orchestras including the Helsinki Philharmonic Orchestra. Ms. Nykter was a founding member of the Finnish contemporary ensemble AVANTI! and has maintained her passion for new music, premiering numerous works written for her. She has worked with such notable composers as Brian Ferneyhough, Roger Reynolds, Will Ogdon, Rand Steiger, Yoji Yuasa, Chaya Czernowin, Kaija Saariaho, Jonathan Harvey and David Burge. Ms. Nykter has appeared as a guest artist in several festivals, including Giacinto Scelsi Festival in New York City, Darmstadt New Music Festival in Germany and International Mountain View Festival of Chamber Music and Song in Calgary, Canada. She is an artistic director of a Chamber Music Concert Series in Lappeenranta, Finland. Ms. Nykter served as an Artist-in-Residence at the University of California San Diego Music Department 1994 - 2006. She is now a freelance violinist maintaining a busy concert schedule. Ms. Nykter has recorded the Complete Violin Duos by Béla Bartók with violinist János Négyesy on Neuma records. The same duo has also recorded seven duos written and dedicated to them on Acourant records. She has also recorded on CRI, Old King Cole and mode labels. Ms. Nykter is also a qualified teacher of the Alexander Technique. The Alexander Technique is a way of becoming more aware of balance, posture and movements in everyday activities. The Technique also helps to maximize performing skills, poise and ease for musicians, actors, dancers and other performing artists.

Pat O'Keefe resides in St. Paul, Minnesota, and is the woodwind player for the new music ensemble Zeitgeist, with whom he has premiered over 150 new works and appeared in concert throughout the United States and Europe. Pat is active in world music as well, and performs regularly with the groups Brasamba, Batucada do Norte, Music Mundial, and the Güvenc-Burk Orkester. His latest CD is "Willful Devices," a recording of improvised electro-acoustic music made with composer and computer musician Scott Miller. Pat currently teaches at the University of Wisconsin, River Falls.

Mary Oliver, violin, viola, hardanger fiddle, explores virtuosity in both scored and improvised music. Oliver (b. La Jolla, California) studied at San Francisco State University (Bachelor of Music), Mills College (Master of Fine Arts), and the University of California, San Diego, where she received a Ph.D for research in the theory and practice of improvised music. As a soloist, Oliver has premiered works by, among others, Richard Barrett, John Cage, Chaya Czernowin, Brian Ferneyhough, Joëlle Léandre Liza Lim, George E. Lewis, Richard Teitelbaum and Iannis Xenakis. She has performed in numerous international festivals including the Darmstädter Ferienkurse für neue Musik, Donaueschinger Muziektage, The Holland Festival, Vancouver and Toronto Jazz Festivals, Ars Electronica, Ars Musica, Münchener Biennale, Mount Fuji Jazz Festival, Salzburger Festspiele and Maertz Musik Festspiele. She has worked with a.o AACM Black Earth Ensemble, Elision Ensemble, Het National Ballet and MAE. Based in Amsterdam, Oliver is a key member of the improvising community, locally

and internationally. She works regularly with Han Bennink, Mark Dresser, Jean-Charles François, Tristan Honsinger, Joëlle Léandre, George E. Lewis, and Anthony Pateras. She teaches at the Hogeschool voor het Kunst Utrecht and is a member of the Instant Composers Pool (ICP) Orchestra and Magpie. Recent projects include Oliver & Heggen (with contrabassist Rozemarie Heggen www.oliverheggen.com) Ammü (with Han Bennink, percussion, Johanna Varner, cello and Christofer Varner, trombone); Trio! (with clarinetist François Houle and contrabassist Torsten Muller); and JOMO (with cellist Johanna Varner). In November, Oliver will join dancers Michael Schumacher and Sabine Kupferberg as composer/performer on stage in the premiere of Schumacher's Queen Lear at the Holland Dance Festival.

Pauline Oliveros (1932) has influenced American music extensively in her career spanning more than 60 years as a composer, performer, author and philosopher. She pioneered the concept of Deep Listening, her practice based upon principles of improvisation, electronic music, ritual, teaching and meditation, designed to inspire both trained and untrained musicians to practice the art of listening and responding to environmental conditions in solo and ensemble situations. During the mid-'60s she served as the first director of the Tape Music Center at Mills College, aka Center for Contemporary Music followed by 14-years as Professor of Music and 3 years as Director of the Center for Music Experiment at the University of California at San Diego. Since 2001 she has served as Distinguished Research Professor of Music in the Arts department at Rensselaer Polytechnic Institute (RPI) where she is engaged in research on a National Science Foundation CreativeIT project. Her research interests include improvisation, special needs interfaces and telepresence teaching and performing. She also serves as Darius Milhaud Composer in Residence at Mills College doing telepresence teaching and she is executive director of Deep Listening Institute, Ltd. where she leads projects in Deep Listening, Adaptive Use Interface. She is the recipient of the 2009 William Schuman Award from Columbia University for lifetime achievement. A retrospective from 1960 to 2010 was performed at Miller Theater, Columbia University in New York March 27, 2010 in conjunction with the Schuman award. She received a third honorary degree from DeMontfort University, Leicester, UK

Morris Palter. Born in Canada, Morris performs regularly at festivals and concert halls throughout North America, Europe, and Asia. In 2000, Morris co-founded NOISE (San Diego New Music) and in 2003, founded the "Speak-Easy Duo" with Colin McAllister, a group that frequently appears at various ragtime and jazz festivals. Morris is endorsed by Black Swamp Percussion, Paiste Cymbals and Gongs, and is a Yamaha Performing Artist. He is currently an Assistant Professor of Music at the University of Alaska Fairbanks and can be heard on Sony/BMG, Mode Records, New World Records, Tzadik Records, Innova Recordings, and Vienna Modern Masters. Morris's solo CD entitled "Remedy" is available through Centaur Records.

Michael Pelz-Sherman. Pianist/Composer Michael Pelz-Sherman has been performing professionally on piano, keyboards, and percussion since the age of 16. Since winning first place at a regional High School Jazz Quartet competition in 1980, he has continued to refine his sound, absorbing influences from a massive web of styles and cultures. A graduate of Indiana University and UC San Diego music programs, Michael studied composition with Earl Browne, Donald Erb, Harvey Sollberger, Rand Steiger, Roger Reynolds, and Brian Ferneyhough. While a student at IU, he was awarded 2nd prize in the SCI composition competition for his piece "Earth, Wind, and Wire" for clarinet, percussion, and 2 harps. He played keyboards and wrote music for the Minneapolis Jazz fusion group "Little Green Men", whose album "Jazz From Mars" won "Best Jazz Recording" at the 1989 Minnesota Music Awards. He also toured the Soviet Union that same year as part of the group "Rockhouse", backing up vocalist Prudence Johnson. An accomplished software engineer and computer-musician, Michael served as a Musical Assistant at IRCAM in Paris, France in 1992, where he created an original real-time computer-assisted performance system and designed sounds for Netherlands composer Klass Torstensson's Urban Songs. His compositions have been commissioned and performed at the Crested Butte Music Festival, and he is an active member of the International Society of Improvised Music. Michael's Ph.D. dissertation, "A Framework for the Analysis of Performer Interactions in Improvised Music", created under the guidance of trombonist/improviseur/author George E. Lewis, demonstrates his deep love for and understanding of the history, development, and structure of creative improvised music that has risen out of the fertile soil of American Jazz. Michael currently resides in Cary, North Carolina (USA) with his wife Dori and their three children, where he teaches piano and performs regularly with his trio MPS Trio, combo Unit 7, and blues band A Fifth of Blues.

César Iván Potes started his educational music career in Cali, Colombia, where he obtained a BA in Music Education at Universidad del Valle. After moving to the United States, he completed an MA in Music Composition at the Aaron Copland School of Music of Queens College, CUNY and a PhD at the University of California, San Diego in 1998. Most recent performances of his music include Intersecciones I for four percussionists, premiered at DePaul University, Chicago in 2008, and the orchestral piece Vaivén played by the Orquesta Filarmónica de Cali in 2010. He just returned from a year of sabbatical work in Colombia where he was a visiting Professor at the Conservatory of the Universidad Nacional in Bogotá and served as jury of the XIII Concurso Nacional de Composición Ciudad de Bogotá. He is currently a Music Instructor in the Humanities and Performing Arts Department at Lansing Community College in Michigan, where he teaches Music Theory, Music Technologies and Music History, and directs the LCC Experimental Music Ensemble.

Ian Power was born in Rochester, New York in 1984, holds degrees in composition from Ithaca College and the University of California, San Diego, and is currently a Ph.D. student at Harvard University. He works as a composer, performer of new works, and writer on music. Ian's teachers include Chaya Czernowin, Steven Kazuo Takasugi, Anthony Burr, Robert Morris, Dana Wilson, and Gregory Woodward. Ian has appeared as composer, performer, or presenter in the United States, Germany, and England; works of his have been performed by red fish blue fish, Ensemble Surplus, Talujon Percussion Quartet, the Callithumpian Consort, and Wet Ink. Ian concertizes regularly on traditional and non-traditional instruments, premiering new pieces by himself and others, and is a co-founder of the Bodies Performance Group. The principles of his work are silliness, meditation, theater, pluralism, and social interaction. More information can be found at: <http://www.ianpowerOMG.com>.

Momilani Ramstrum is a composer and a musicologist. She is a singer, Pure Data programmer, and interface designer. She performs at festivals and conferences doing vocal improvisation augmented by live electronics using a MIDI glove that she designed and created. Her multimedia compositions include an adaptation of Anton Chekhov's comic short story "Romance with a Double Bass," for double bass, narrator and animation. In "Grass, Metal, Water," she programmed an interactive real-time digital signal processing environment in Pure Data for a dance performance in which she improvised vocally while controlling signal processing on the computer with a Radio Baton. Her composition CyberLife is an one-act, multi-media opera that combines a live ensemble with 3D animation and electronic music. As a musicologist her research investigates the impact of technology on music, semiotics, and electronic music culture and aesthetics. She authored a DVD-ROM published by IRCAM entitled "From Kafka to K..." in which she documents and analyzes Philippe Manoury's electronic opera K... In the DVD she investigates the impact of technology on the opera, exploring the links between Kafka and Jewish mysticism, and an analysis of motivic, structural, dramatic and symbolic elements. She wrote a chapter on the same topic in Mary Simoni's *Analyzing Electroacoustic Music*, published by Routledge in 2004. Dr. Ramstrum is currently Associate Professor of Music at Mesa College where she directs the music theory program.

Dana Reason is a Canadian born musician, currently living in Oregon. Reason has toured Canada, U.S. and Europe and has recorded over 11 CDs. Reason has performed extensively with a variety of creative improvisors/composers including: Glen Moore, Lisle Ellis, John Heward, Joe McPhee, Pauline Oliveros, Joelle Leandre, Peter Valsamis, Alex Cline, Cecil Taylor and Mark Dresser. Reason holds a B.Music from McGill University; M.A. in Composition from Mills College; and a Ph.D in Critical Studies/Experimental Practices from UCSD. Reason is currently collaborating with veteran Beat Poet, Robert Briggs and her newest Trio CD: *Angle of Vision*, is forthcoming on the Wild Rose label. Reason is the Director of Popular Music Studies; Artistic Director of *Between the Cracks: A Forum for Music, Art, Science and Ideas*; and "Piano Jazz Institute Summer Program" at Oregon State University. www.danareason.com

Brett Reed is a performer and composer specializing in contemporary and improvised music. He regularly performs as a solo percussionist, as a member of several ensembles, including *Crossing 32nd Street*, *Skin & Bones*, a percussion duo he co-founded with Terry Longshore, *Bradley/Munch/Reed* mixed-media group and as a jazz vibraphonist in solo and ensemble settings. He has performed at numerous festivals, including the *Bang On A Can Marathon* in New York City and the Los Angeles Philharmonic's *Green Umbrella Series*. Reed has also produced and performed on numerous recordings featuring the music of composers Mark Applebaum, Anthony Davis, Peter Garland, and Iannis Xenakis. In addition, Reed has had performances of his own compositions including works for solo percussion, chamber ensembles, and mixed-media groups. Brett holds a Doctor of Musical Arts degree from the University of California, San Diego where he studied with renowned percussionist Steven Schick. Dr. Reed is currently the director of the Commercial Music and Percussion programs at Paradise Valley Community College.

E. Michael Richards. As a recitalist of new music, E. Michael Richards has premiered over 150 works that have utilized the clarinet at performances throughout the US, Japan, Australia, and Western Europe. He has performed the Clarinet Concerto of John Corigliano with the Syracuse Symphony under Kazuyoshi Akiyama, and as a member of the Syracuse Society for New Music from 1986-2001 (serving two separate terms on the Board of Directors). Trained as a clarinetist at the New England Conservatory and Yale School of Music (M.Mus.), Richards earned a Ph.D. (1984) in experimental/theoretical studies at UCSD. Richards received a 1990 U.S./Japan Creative Artist Fellowship (sponsored by the NEA, U.S.-Japan Friendship Commission, and Japanese Government Cultural Agency) as a solo recitalist for a six-month residency in Japan, a NEH Fellowship to study traditional Japanese music, and a residency grant from the Camargo Foundation to complete a book - *The Clarinet of the Twenty-First Century*. He has subsequently completed similar books for bass (1996) and E-flat (2000) clarinets, and a revision (2009) of these three texts on an interactive multi-media website and CD/DVD Rom. Richards has been recorded (CD) on the NEUMA, Mode, CRI, and Sony Austria labels. He is currently Professor and Chair of the Music Department at the University of Maryland, Baltimore County, a guest artist with the Ensemble for New Music at Towson University, in residence at June in Buffalo (2009) as a member of the Verge Ensemble (Washington DC), and a founding member of RUCKUS (contemporary music ensemble at UMBC).

Jane Rigler. Flutist/composer Jane Rigler recently joined the interdisciplinary music department at the University of Colo-

rado, Colorado Springs. She was a Japan/US Friendship Commission winner in 2009-10 where she led collaborations with many artists throughout Japan. Rigler's interests range from solo acoustic pieces to multi-disciplinary interactive electronic ensemble works. Her works have been heard in festivals, conferences and radios around the world. She also has commissioned numerous works and is deeply committed to the process of collaboration with young artists, other composers, dancers, visual artists and theater artists. Together with artist-programmer Zachary Seldess, she designed and developed the Music Cre8tor an interactive, sensor-driven music composition program for young people with disabilities. Besides performing, composing and teaching, she organizes musical events in diverse sites, such as MoMA in NYC to local neighborhoods. Her blog <http://www.janerigler.wordpress.com> explores her most current research.

Jason Robinson. The music of American saxophonist and scholar Jason Robinson thrives in the fertile overlaps between improvisation and composition, acoustic music and electronics, tradition and experimentalism. Fall 2010 marks a watershed in Robinson's output as a leader. He releases three concurrent albums showcasing an enormous breadth of creative work. These releases include *The Two Faces of Janus* (Cuneiform), featuring a New York-based ensemble that includes Drew Gress, Liberty Ellman, George Schuller, Marty Ehrlich and Rudresh Mahanthappa; *Cerulean Landscape* (Clean Feed), featuring the long time collaboration of Robinson and acclaimed pianist and composer Anthony Davis; and *Cerberus Reigning* (Accretions), the much anticipated second installment of the "Cerberus" trilogy, featuring Robinson's remarkable solo electroacoustic music. He performs regularly as a soloist (acoustically and with electronics), with groups he co-leads (Cosmologic and the Cross Border Trio), as a leader of varying ensembles performing his original music, and in a variety of collaborative contexts. He has published articles and reviews in *Ethnomusicology*, *Jazz Perspectives*, and *Critical Studies in Improvisation/ Études critiques en improvisation*. Robinson is an Assistant Professor of Music at Amherst College and received the Ph.D. in Music (Critical Studies and Experimental Practices) from the University of California, San Diego in June 2005. In addition to touring and teaching, Robinson splits his time between the East and West coasts of the U.S. and is married to UCSD alumnus Stephanie Robinson, an acclaimed performer, composer, and electronic musician.

François Rose (born in Montréal, Québec in 1959) studied composition at McGill University in Montréal with Bruce Mather, Bruce Pennycook and John Rea. From 1989 to 1991, as a recipient of a Canada Council grant, he studied composition and orchestration with Gérard Grisey at Paris Conservatory as well as computer music with Tristan Murail at IRCAM. In 1997, he received his Ph.D. in composition from the University of California, San Diego where he studied with Roger Reynolds and Brian Ferneyhough and carried on his acoustical research with F. Richard Moore. His music was performed in several European, Australian, North- and South-American cities. In 1990 he was awarded the ZAIKS prize in the III International Sierocki Competition in Poland for a chamber orchestra piece, *Face à face*, and in 2001 the 2nd Prize at the 5th International Edvard Grieg Competition for Composers in Norway for *Le souvenir de l'oubli* for violin and piano. Since 1997 he is professor of composition, harmony and orchestration at the University of the Pacific in Northern California. Rose is a member of the Canadian League of Composers and of the Canadian Music Centre (www.musiccentre.ca).

Lukas Schulze (b.1967) is a composer, improviser, writer, and teacher. Originally from Chicago, he lives and teaches in San Diego. A graduate of UCSD, he studied with Roger Reynolds, Brian Ferneyhough, George Lewis, Jann Pasler, and Harvey Sollberger. His works tend to focus on self-referential syntax and structural dramaturgy; extremes of timbre, dynamics, and gesture are used in his music to create opportunities for open metaphorical hearing. The first recipient of the Kurt Weill Fellowship at UCSD, he received his doctorate in 2006. Since that time, he has taught music and art history at all educational levels. He currently lectures at UC Riverside.

Eric Simonson. Eric Simonson's music has been heard in concerts across North America and Europe, including SEAMUS, ICMC and SCI performances. His composition teachers have included William Heinrichs, Harvey Sollberger, Eugene O'Brien and Roger Reynolds. He serves on the faculty of Danville Area Community College in Danville, Illinois, teaching musicology courses in the liberal arts division. In addition to composing and teaching, he remains active in volunteer work.

Geoff Spradley had the good fortune to study composition individually at UCSD with Will Ogdon, Joji Yuasa, and Chinary Ung. He currently teaches at San Diego City College.

Virginia Sublett, soprano, received her M.A. and D.M.A. in Contemporary Music Performance from UCSD and is now Professor of Music (Voice) at North Dakota State University. She has appeared as a principal artist with opera companies throughout the United States and France, including New York City Opera, San Diego Opera, Central City Opera, Los Angeles Opera and L'Opéra de Nice. Dr. Sublett has appeared frequently as soprano soloist with orchestras, oratorio societies and chamber music ensembles throughout the U.S, Canada and Mexico, including such ensembles as Los Angeles Philharmonic, Mainly Mozart, Illinois Symphony, Vancouver Chamber Choir, and Pacific Symphony. Her article, "Vibrato or Nonvibrato in Solo and Choral Singing: Is there Room for Both?" appeared in the May/June 2009 issue of the *Journal of Singing* and was translated into German for the February 2010 issue of *Vox Humana*. Her encyclopedia entries on vocal music appear in *The All Music Guide to Classical Music* (Backbeat Books: San Francisco 2005) and online at www.allmusic.com. Dr. Sublett's research interests center on 20th century vocal music, and her article "Pierrot at 95: Schoen-

berg's Musical Hybrid and Twentieth Century Vocal Chamber Music" is to appear in a special issue of The College Music Symposium in fall, 2010. Dr. Sublett's students have been featured soloists with the Los Angeles Opera, San Diego Opera, Orquestra de Baja California, and the Festival de Homenage a Augustin Lara, and have attended graduate programs at USC, CSU Fullerton, and Australian Catholic University, Melbourne.

Steven Kazuo Takasugi, born 1960 in Los Angeles, studied composition with Noah Creshevsky, Bunita Marcus, Morton Feldman, Brian Ferneyhough, Joji Yuasa and Roger Reynolds (doctoral chair), as well as computer music with Charles Dodge, F. Richard Moore, and Harold Cohen. He received his masters and doctoral degrees in composition from the University of California, San Diego and has held artist residencies in Japan, Germany, France, Israel, and the United States. His work has been presented worldwide including Acousmain, Frankfurt, E-werk, Freiburg, Transit, Leuven, Belgium, Ultraschall and MaerzMusik, Berlin, Symphony Space, New York, Stockholm New Music, State Theater, Freiburg, Bludenz Festival, Austria, ISCM Geneva, ICMC Thessaloniki, Greece, IRCAM, Paris, Asia Music Week, Yokohama, Tempus Novum, Tokyo, The Central Conservatory, Beijing, the Darmstadt Summer Courses, Germany. He is the recipient of numerous awards including a 2010 Guggenheim Foundation Fellowship, a Japan Foundation Artist Fellowship and Residency, a DAAD, and an ASCAP award. He teaches composition as an Associate in the Music Department in Harvard University's doctoral student composition program and is Managing Director of the Harvard Summer Master Courses in Composition. He has taught at the University of California, San Diego, the California Institute of the Arts, the Kunitachi College of Music, Tokyo, and HaTeiva in Jaffa, Israel. He is permanent faculty at the International Summer Academy for Composition, Academy Schloss Solitude in Stuttgart, the Tzlil Meudcan Summer Course for Contemporary Performance and Composition in Israel, and is one of the founding editors of Search Journal for New Music and Culture.

Kazuko Tanosaki (M.A. 1984) has performed as a guest artist at the Piano Panorama of Twentieth Century Music in Rotterdam, Holland, on French National TV, with I Musici de Montreal, and as a concerto soloist with the Syracuse Symphony, and Hamilton College Orchestra during their tour of Romania and Bulgaria. Praised for her "vibrant performance" (The Manhattan Review), she has performed recitals in Europe, Japan, and the US. Dr. Tanosaki holds a B.A. from Kunitachi Conservatory of Music, and DMA from the Eastman School of Music. She was a faculty artist at the 2004 Val Tidone International Masterclasses in Pianello (Italy), Lecturer in Music (1984-2001) at Hamilton College, and performer with the Syracuse Society for New Music. Recently, she has performed as an artist with RUCKUS and a guest artist with the Ensemble for New Music at Towson University. Dr. Tanosaki has been recorded on CRI, Ninewinds, and Opus One labels. With the Tanosaki-Richards Duo (active since 1982), she has performed at dozens of international festivals, commissioned/premiered Masataka Matsuo's Double Concerto (Shinsei Japan Philharmonic), and premiered numerous works by composers including Nishimura, Phan, Fujieda, Finnissy, Yamamoto, and Itoh. Dr. Tanosaki is the former director of the Post-Baccalaureate Certificate Program in American Contemporary Music at UMBC, an innovative curriculum for both native English speakers, and talented international music students who also study at the English Language Center in order to prepare for entrance to American graduate programs in music. Dr. Tanosaki teaches piano and other academic music courses at UMBC.

Avi Tchamni received his B.A. in Music Composition and Musicology from the Rubin Academy of Music at Tel Aviv University. He later on continued his graduate studies to a Masters degree in composition at Northwestern University, and received his Ph.D. in composition from the University of California, San Diego. In 2004 he was a fellow at Akademie Schloss Solitude and in 2005 a Rudolf-Eberle Stiftung fellow. Other grants and awards include IRCAM's composition and computer music course; IRCAM-Acanthes summer courses; Royaumont Foundation fellowship; Musique Nouvelle 2000 Domaine Forget fellowship; and a first prize in the William Faricy composition competition. His works have been performed at venues and festivals around the world including 'Musik der Jahrhunderte', 'Voix Nouvelle', and 'Musique Nouvelle', and by ensembles such as 'SurPlus', 'Neue Vocalsolisten', 'Chronophonie', and 'Musica Nova'. He has taught at Stanford University and currently teaches at the University of California, Santa Cruz.

Adam Tinkle is an improviser, composer and sound artist who tries to blur the lines between experimental and popular, as well as between the various media. A student of Braxton and Lucier at Wesleyan before coming to San Diego, he has gigged widely on both coasts with his band the Shade (theshade.bandcamp.com).

Chris Tonkin. Born in Perth, Western Australia. He holds degrees in composition from the University of Western Australia, Rice University (Houston, Texas) and a Ph.D. from the University of California, San Diego. In 2004/2005, he spent a year at the Institut de Recherche et Coordination Acoustique/Musique (IRCAM) in Paris, and has since focused on interactive pieces for live performers and computer, developing several works in following years at the Centre for Research in Computing in the Arts in San Diego, California. He has received grants from the Australia Council, the Australasian Performing Rights Association and the Ian Potter Foundation, and commissions and performances from the Nouvel Ensemble Moderne (Canada, 2002), Fondation Royaumont (France, 2003), IRCAM (France, 2005), Ensemble Offspring (Sydney, 2005, 2008), the Seoul International Computer Music Festival (South Korea, 2006), the Australasian Computer Music Association

(Sydney, 2008), and the Percussive Arts Festival (Texas, USA, 2008). In January 2008, Chris returned to Australia to take up a position at the School of Music at UWA as lecturer and Head of Composition Studies and Music Technology. His scores and recordings are held at the Australian Music Centre in Sydney.

Bert Turetzky, Distinguished Emeritus Professor at University of California, San Diego has been a key figure in the renaissance of the contrabass with more than 300 works written for, performed by, or recorded by him. His concert career includes a multitude of performances in world music centers including New York, London, Stockholm, Warsaw, Caracas, Los Angeles, Berlin, and Sydney. He is one of the most versatile musicians of his generation being conversant with orchestra, classical chamber music, classic jazz, improvised music and a leading exponent of what he calls, "talking and playing pieces." At age 77 he seems to be bowing strong and busy with concerts, recordings, compositions and is working on a commercial autobiography for an overseas publisher.

Erik Ulman teaches music at Stanford University. He studied principally with Brian Ferneyhough at UCSD, and at the Stuttgart Musikhochschule with Helmut Lachenmann. After receiving his doctorate from UCSD, he taught there as a Faculty Fellow and at the University of Illinois at Urbana-Champaign. Ulman has also lectured at such institutions as the Darmstadt Ferienkurse, the Stuttgart Musikhochschule, the Jornadas de Creación Musical and the Escuela Superior de Música in Mexico City, UC Berkeley, New York University, Bard College, the University of New Mexico, and San Francisco State University. Ulman's music has been performed by Magnus Andersson, the Arditti Quartet, Attar, Séverine Ballon, Anthony Burr, the Cygnus Ensemble, John Mark Harris, Mark Knoop, Colin McAllister, Andrew McIntosh, Modelo 62, the Nieuw Ensemble, NOISE, Ian Pace, Plus-Minus, the sfSoundGroup, and SONOR, among others; and in festivals including the Darmstadt Ferienkurse, June in Buffalo, and the Bern Biennale. Notable among Ulman's honors is the Fromm Foundation's commission of Canto XXV for Rohan de Saram. In 2007 Ulman was a composer-in-residence at Musiques Démesurées in Clermont-Ferrand and in 2008 a Hewlett Honorary Fellow at the Djerassi Program. Ulman has contributed to Musik und Ästhetik, MusikTexte, Perspectives of New Music, and Open Space, and to the books Sound as Sense and A Manner of Utterance—The Poetry of J.H. Prynne. He is also a violinist, playing with the sfSoundGroup. Since 2004 Ulman and Marcia Scott have organized seven Poto Festivals, gathering artists in various media for collaboration and exchange in Grass Valley, California (potoweb.org).

Scott Walton is a bassist and pianist whose music negotiates the terrain between jazz, free improvisation, and the classical avant-garde. Active in a variety of ensembles, current projects include the collective quartet Cosmologic, ad hoc ensembles with electronics magician Tim Perkis, and with percussionist Garth Powell, a quartet with trombonist Michael Vllatkovich, a duo with lutinest Gilbert Isbin, and a trio with dancer Ellen Webb and singer Cecilia Engelhart. As a bassist, he has performed and recorded with Alex and Nels Cline, George Lewis, Myra Melford, Wadada Leo Smith, John Carter, and Vinny Golia, among many others. His pianistic focus is on Ives, Cowell, and Messiaen. He has premiered works by numerous composers, and has collaborated with poets, dancers, performance artists, filmmakers, multimedia and telematic artists. Walton is featured on recent CD releases by Alex Cline ("multifaceted, multistylistic and multicultural" - All About Jazz, "one of great discs of this or any year" - Downtown Music Gallery, "a fully realized artistic statement" - All Music Guide), and by Cosmologic ("truly fascinating upper echelon progressive jazz music" - All Music Guide, "a stirring listening experience... West Coast jazz at its most heartfelt and adventurous" - All About Jazz). Walton lives near the Russian River in West Sonoma County, teaching full time from his home office via the internets. He likes to hike and garden and his favorite color is purple, and sometimes green.

Jude Weirmeir. A biography is buried at these coordinates:

lat: 32.86287

long: -117.214305

Ellen Weller. Multi-winds/Pianist/Ethnomusicologist/Improvisor/Composer Ellen Weller (2002 PhD Music CSEP) is an active member of San Diego's Trummerflora Collective and was one of the original members of Maiden Voyage, an all-female big band. Weller has performed with: George Lewis, Mark Dresser, Bert Turetzky, Vinny Golia, Muhal Richard Abrams, Lisle Ellis, Vanessa Tomlinson, Mike Wofford, Holly Hofmann, Joe Marillo, Anthony Davis, David Borgo, Jason Robinson, Nathan Hubbard, Lesli Dalaba, Carla Kihlstedt, Hans Fjellestad, Michael Dessen, Farhad Bahrami, and the Second Avenue Klezmer Ensemble. She has organized and/or appeared at major festivals, including the SF Alt Festival, the Spring Reverb (San Diego), Long Beach Sound Walk, and the Big Sur Sound Shift. She recently organized FINC, the Faculty Improvisers of North County, toured Japan in 2009 with electronic musician/percussionist Marcos Fernandes, and annually organizes a community performance of Phil Kline's "Unsilent Night" in San Diego. Weller has two CDs on the Circumvention label, "Spirits, Little Dreams and Improvisations (2004)" and "Point of Contact (2008)." Her compositions includes works for solo piano, flute, voice, and chamber ensembles, some exploring improvisation and graphic notation, and have been performed in New York, Detroit, San Diego and Los Angeles. Recent works include "1918: for two pianos and community" and incidental music to "Angels in America". Currently Associate Professor of World Music at Palomar College, Weller received her Masters in Music Composition from Queens College, CUNY, and the PhD from UCSD. Past research has focused on

multicultural performance, arts funding, cultural tourism, and the music of war.

Shannon Wettstein. Upon graduating in 2000 with a DMA from UCSD, Shannon moved to Minnesota to take a job as professor of piano at Bemidji State University. After receiving both tenure and promotion in 2005, she resigned and joined the internationally acclaimed contemporary ensemble Zeitgeist based in St. Paul, Minnesota. She also performs with flutist Elizabeth McNutt in their duo, Calliope. She stopped counting the number of solo and chamber music works she has premiered many years ago, since it is typically well over 60 new works each year. Shannon's recent awards include a Minnesota State Arts Council Individual Artist Grant, the American Composers Forum-Jerome Foundation Composer Commissioning Grant, and the Champions of New Music Award, awarded to Zeitgeist by the American Composers Forum. Her recordings are available on Centaur, Tzadik, and Innova. She is currently on the faculty of Augsburg College in Minneapolis. When not at the piano, Shannon enjoys practicing and teaching power vinyasa yoga, cooking and traveling with her husband, Billy, and playing with her two dogs, Oliver and Emma. Calliope is the duo of Elizabeth McNutt, flute, and Shannon Wettstein, piano. The name "Calliope" refers to an innovative American combination of flute and piano, a keyboard instrument that plays a rank of steam-driven pipes. "Calliope" is also the name of the Greek muse of eloquence and epic poetry, an embodiment of the duo's mission to convey ideas of heroic intensity with beauty and grace. The duo's repertoire focuses on newly commissioned works and substantial duo literature of the last 30 years. Founded ten years ago while students at UCSD, the duo has performed to acclaim throughout the country, and has presented workshops for composers and performers at colleges, universities and conservatories nationwide.

Dr. Glen Whitehead is Assistant Professor in the Dept of Visual and Performing Arts and Director of the Music Program at the University of Colorado, Colorado Springs. In 2006, he founded the Music Major within the VAPA Interdisciplinary BA at UCCS. Glen's creative work embodies multiple musical trajectories, most significantly he integrates creative music rendering with inter arts and multi media applications. His most recent work includes the duo "Psychoangelo" with Dr. Michael Theodore - CD "Panauromni" on Innova records; the Bottesini Project in Denver, a scene-leading improvisational collective; curatorial director of "take a listen around" contemporary music concert series at CS Fine Arts Center (2009-2010); creative music director of "the Bacchae" Theatreworks production (Spring 2010); co-producer of "the 6th Room: a Multimedia Long Distance Improvisation" at UCCS with Amsterdam's Magpie Music and Dance Company (2008); and cross-cultural improvisation project with Pt. Sanjoy Bandopadhyay, Kolkata India (2006-2009). Whitehead is currently principal trumpet in the Colorado Springs Chamber Orchestra and a solo recitalist. Whitehead has also recorded with O'Keefe/ Stanyek/ Walton/ Whitehead, "Tunnel" and "Unbalancing Acts" on Circumvention and 9Winds records; Solo trumpet on "Tania," opera by Anthony Davis on Kotch Int, and principal trumpet Everquest soundtrack. Glen has performed with artists such as Scott Amendola, Kent Maclagan, Cecil Taylor, George Lewis, Keith Rowe, Vinny Golia, Judith Coe, Nicolas Collins, Chris Lee, Paul Riola, Kim Stone, Gregory Walker. His education includes a Bmus from the New England Conservatory of Music, M.A. and D.M.A from the University of California, San Diego

Steve Willard. Active locally as a guitar and songwriting teacher, Steve Willard performs popular and creative improvised music with numerous groups; his poetry is published by the University of California Press. Willard is currently completing a Ph.D. in musicology at U.C. San Diego.

Shahrokh Yadegari, composer, sound designer, and producer, has collaborated with such artists as Peter Sellars, Ann Hamilton, Robert Woodruff, Christine Brewer, Maya Beiser, Steven Schick, Michael Dessen, Keyavash Nourai, Hossein Omoumi, and Siamak Shajarian. He has performed and his music and sound designs have been presented internationally in such venues as the Carnegie Hall, Festival of Arts and Ideas, Ravinia Festival, Ruhr-Triennale, Vienna Festival, Holland Festival, Forum Barcelona, Japan America Theatre, the International Computer Music Conference (ICMC), the Institut fur Neue Musik und Musikerziehung (Darmstadt), The Pulitzer Foundation for the Arts, Judah L. Magnes Museum in Berkeley, and Contemporary Museum of Art, San Diego. Yadegari holds a BS in Electrical Engineering from Purdue University a Master's in Media Arts and Sciences from MIT's Media Lab, and a Ph.D. in music from University of California, San Diego. He has worked at Institut de Recherche et Coordination Acoustique/Musique (IRCAM), and he is one of the founders and artistic director of Kereshmeh Records and Persian Arts Society. He is currently on the faculty at the department of Theatre and Dance at University of California, San Diego, where he has founded a new progressive program in Sound Design. Among his recent collaborations are "(The New) Ur Sonata" with Steven Schick, "Tower Sounds" performed at Ann Hamilton's Tower on Oliver Ranch, and "Intervals" for Christine Brewer performed at the Pulitzer Foundation for the Arts.

