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MM network for
NEW MUSIC

2019-2020 Season:
*Music from the
Faraway, Nearby*

Musical Ecologies

35th SEASON
24 February 2020, 7:30pm
Icebox Project Space
Philadelphia, PA

Network for New Music Ensemble

Bass Clarinet

Paul R. Demers

Violin

Hirono Oka

Cello

Thomas Kraines

Alto Flute

Susanna Loewy

Viola

Burchard Tang

Electric Guitar

Thomas Schuttenhelm

Electronics

Ken Steen

About Network for New Music

With its adventurous and innovative programming and virtuosic performances, Network for New Music, under the leadership of Artistic Director Thomas Schuttenhelm, is committed to breaking new ground in the field of contemporary classical music and building support for new music by engaging in artistic and institutional collaborations and educational activities. Since its inception in 1984, led by Co-founder and Artistic Director Emerita, Linda Reichert, Network has presented passionate, meticulously rehearsed performances of more than 650 works, including 151 Network commissions, by emerging and established composers from Philadelphia, the greater United States and abroad; and has recorded 4 CDs for the Albany and Innova labels. To learn more about Network for New Music, please visit: networkfornewmusic.org.

STAY TUNED...

Intersections: Jan Krzywicki 30th Anniversary Concert

Sunday, April 19, 2020; 3 PM

Settlement Music School

416 Queen St, Philadelphia

Network celebrates Jan Krzywicki's 30th anniversary as the conductor of the Network Ensemble and salutes his dedication to the advancement of new music through composition, education, and performance. The program will feature Krzywicki's own *Catching Light*, a Network for New Music commission (2013), a new work by Krzywicki student, Michael Shingo-Crawford, and long-time friend Robert Capanna's *Stria*. A major new commission by Grawemeyer Award-winning composer (and Krzywicki favorite), Sebastian Currier, will premiere with Krzywicki conducting.

For more information, please visit

www.networkfornewmusic.org/events.

ACKNOWLEDGEMENTS

Network for New Music would like to thank the many people and institutions who help make our work possible. Special thanks to Damien Ruffner and The Discovery Center & Timothy Belknap and Icebox Project Space for assistance with this concert; and, as always, NNM's board of directors, staff and volunteers.

In addition, NNM would like to thank the following for their support: The Aaron Copland Fund, The Amphion Foundation, Alice M. Ditson Fund, The Daniel W. Dietrich II Foundation, Independence Foundation, Musical Fund Society of Philadelphia, The Philadelphia Cultural Fund, The Presser Foundation, Robert Black Foundation Trust, and William Penn Foundation. Network for New Music also receives state arts funding through a grant from the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania.

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Network for New Music
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Musical Ecologies
PROGRAM

Reflections** **Anna Thorvaldsdottir**
Hirono Oka, violin; Burchard Tang, viola; Thomas Kraines, cello

People of this Place** **Felicity Wilcox**
Paul R. Demers, bass clarinet

Alchemy** **Jonathan Bailey Holland**
I. Elements
II. Alloy
Susanna Loewy, alto flute; Thomas Kraines, cello

Oshta** **Jerod Impichchaachaaha' Tate**
Hirono Oka, violin

-Brief Intermission-

Rock Piece** **Pauline Oliveros**

***in afterness**+** **Ken Steen**
Paul R. Demers, bass clarinet; Thomas Kraines, cello;
Thomas Schuttenhelm, electric guitar; Ken Steen, electronics

*NNM Commission +World Premiere **Philadelphia Premiere

BIOGRAPHIES AND NOTES

Anna Thorvaldsdottir (b. 1977) is an Icelandic composer whose “seemingly boundless textural imagination” (NY Times) and “striking” (Guardian) sound world has made her “one of the most distinctive voices in contemporary music” (NPR). “Never less than fascinating” (Gramophone), her music is composed as much by sounds and nuances as by harmonies and lyrical material and tends to evoke “a sense of place and personality” (NY Times) through a distinctive “combination of power and intimacy” (Gramophone). It is written as an ecosystem of sounds, where materials continuously grow in and out of each other, often inspired in an important way by nature and its many qualities, in particular structural ones, like proportion and flow. Anna’s works have been nominated and awarded on many occasions - most notably, her “confident and distinctive handling of the orchestra” (Gramophone) has garnered her the prestigious Nordic Council Music Prize, the New York Philharmonic’s Kravis Emerging Composer Award, and Lincoln Center’s Emerging Artist Award and Martin E. Segal Award.

Anna’s music is frequently performed internationally and has been performed by orchestras and ensembles such as the International Contemporary Ensemble (ICE), New York Philharmonic, Berlin Philharmonic, Los Angeles Philharmonic, BBC Symphony Orchestra, Ensemble Intercontemporain, London’s Philharmonia Orchestra, San Francisco Symphony, Iceland Symphony Orchestra, Gothenburg Symphony Orchestra, NDR Elbphilharmonie, Bang on a Can All-Stars, Yarn/Wire, The Crossing, the Bavarian Radio Choir, Münchener Kammerorchester, Los Angeles Percussion Quartet, Avanti Chamber Ensemble, Royal Stockholm Philharmonic, Vienna Radio Symphony Orchestra, BBC Scottish Symphony Orchestra, Helsinki Philharmonic, CAPUT Ensemble, Oslo Philharmonic, and Either/Or Ensemble. In April 2018, Esa-Pekka Salonen led the New York Philharmonic in the premiere of Anna’s work METACOSMOS, which was commissioned by the orchestra, and the work received its European premiere with the Berlin Philharmonic in January 2019, conducted by Alan Gilbert. Anna is currently Composer-in-Residence with the Iceland Symphony Orchestra.

Her music has been featured at several major venues and music festivals, including portrait concerts at Lincoln Center’s Mostly Mozart Festival in NYC, the Composer Portraits Series at NYC’s Miller Theatre, the Leading International Composers series at the Phillips Collection in Washington DC, Big Ears Festival, Chicago’s Museum of Contemporary Art, Brooklyn’s National Sawdust, London’s Spitalfields Music Festival, Münchener Kammerorchester’s Nachtmusic der Moderne series, and Gothenburg Symphony Orchestra’s Point Festival.

Anna holds a Ph.D. (2011) from the University of California in San Diego. She regularly teaches and gives presentations on composition, in academic settings, as part of residencies, and in private lessons. In spring 2019, she was Composer-in-Residence at the Royal Academy of Music in London. She is currently based in the London area.

Reflections

Thorvaldsdottir frequently works with large sonic structures that tend to reveal the presence of a vast variety of sustained sound materials, reflecting her sense of imaginative listening to landscapes and nature. Her music tends to portray a flowing world of sounds with an enigmatic lyrical atmosphere. *Reflections* is characterized by the integration of slow, lyrical string melodies into dense, unwieldy sound worlds. As the materials are passed around the ecosystem of instruments, the melodies—calm and plaintive—rise to prominence in some moment at others descend into the eerie whirl of sound created by sustained, clashing harmonies, percussive bursts, and darker permutations of the melody itself. *Reflections* demonstrates the ecological diversity of Anna’s soundscapes and compositional techniques.

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Marc Di Nardo & Elizabeth Drum,
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Melinda Wagner

FRIEND (\$0-49)

Andrea Clearfield
Rahel Inniger & Barbara Jaffe
Judith Mendelsohn
Larry A. Smith

Burchard Tang began his musical studies on the violin at the age of 3 and at 16 switched to viola, studying with Choong-jin Chang, principal viola of The Philadelphia Orchestra. He continued his musical education at the Curtis Institute of Music, where he studied with Joseph de Pasquale, former principal violist of The Philadelphia Orchestra. Upon graduation, he was appointed to the viola section of The Philadelphia Orchestra, with which he has appeared as soloist. As a chamber musician, Mr. Tang has appeared at many of the country's top festivals, including Marlboro, Ravinia, Music from Angel Fire, Seattle, and Caramoor. He is a founding member of the Dolce Suono Ensemble. He has toured with Music from Marlboro, and the Brandenburg Ensemble. He has soloed with the Temple University, and Temple University Music Prep Orchestras. He is currently on faculty at Temple Music Prep, where he teaches viola and chamber music.

LINDA REICHERT COMMISSIONING FUND

Gifts and Pledges (9/1/2019 – 2/18/2020)

In 2014, Network celebrated 30 years of commissioning, performing and promoting new music. To mark this milestone, a Network for New Music Commissioning Fund was established to underscore the essence of Network's mission and contribute to its sustainability. The name of the fund was changed in 2018, in honor of Co-Founder and Artistic Director Emerita, Linda Reichert.

NETWORK CIRCLE

ENSEMBLE (\$1,000-2,499)

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Anne Silvers Lee & Wynn Lee

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SUSTAINER (\$100-249)

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Peter & Miriam Burwasser
Deenah Loeb & Walt Crimm
Lourdes Starr Demers & Paul R. Demers
Thomas Di Nardo

Stephen Jaffe,

*In Honor of my partners in musical
collaboration, across the US & abroad.
Given in Thanks, 12/30/2019*

Stephen Jaffe & Mindy Oshrain,

*In Honor of Jan Krzywicki, Linda Reichert
& Thomas Schuttenhelm*

PATRON (\$50-99)

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Donald Chittum, *In Honor of Margaret Garwood*
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Melinda & Barry Ota

Felicity Wilcox is an interdisciplinary composer and academic whose output encompasses concert music, film music, songwriting and improvisation, music for theatre, installation, live events, dance and radio. She has received commissions for many leading artists and ensembles, including The Australia Ensemble, Ensemble Offspring, Ironwood, Sydney Festival, Vivid Sydney, Decibel, Halcyon, Sydney Art Quartet, the Australia Piano Quartet, Charisma Trio, the Sydney Symphony Fellows, and individual performers. Her compositions are performed and broadcast across Australia and internationally.

Felicity's background as a screen composer informs her individual practice. Under the alias Felicity Fox, she has worked extensively as a composer and music director, with a highlight being her role as Assistant Music Director and Composer for the Paralympic Games opening Ceremony in Sydney 2000. She has composed, recorded and produced the soundtracks to over 60 productions for film and television, and has received multiple ARIA, AFI and APRA/AGSC awards and nominations for her scores. Her soundtracks are broadcast on major television networks and have featured in international film festivals such as Berlin, New York, London, Paris, Chicago, Venice, Tokyo, Sydney, Melbourne, Margaret Mead (NYC) and Toronto.

Felicity completed her PhD in composition for multimedia in 2013 at Sydney Conservatorium of Music, and now holds a position as Lecturer in Music and Sound Design at the University of Technology, Sydney. She advocates for greater gender equity and diversity in music in Australia as Chair and co-founder of the Gender Equity Committee of the Australian Guild of Screen Composers (AGSC), and internationally as a Member of the Gender Equity and Diversity Working Group of the International Council of Music Creators (CIAM). She writes about music for multimedia and is currently editing the first international publication on the screen music of female-identifying composers, due for publication in 2020.

People of this Place

"This work for solo bass clarinet is an expression of my sense of shared place. It contains multiple influences that reflect the echoes of nature and the blend of lives lived in this beautiful country of birds, bush, grasses, sandstone and sea. D'harawal man Gawain Bodkin-Andrews (UTS CAIK) was consulted on protocols for creation of work that considers Indigenous spaces and perspectives, and research was conducted with leading Australian clarinetist Jason Noble to develop new approaches to multiphonics and other extended performance techniques for the instrument. The resulting work is an important addition to the Australian solo bass clarinet repertoire that has enjoyed multiple performances nationally and internationally over the last 3 years. In presenting *People of This Place*, the composer and performer acknowledge the Gadigal people of the Eora nation as traditional owners of the land that inspired it, and to whom the work is dedicated. We pay our respects to their elders, past, present and emerging, and to all Aboriginal people."—Felicity Wilcox

Network for New Music extends its sincerest thanks to the following individuals for their support.

NETWORK FOR NEW MUSIC ANNUAL FUND

Gifts and Pledges (9/1/2019 – 2/18/2020)

Jonathan Bailey Holland (b. 1974, Flint, MI) was influenced early on by his grandfather's baby grand piano and his father's record collection, which contained everything from Miles Davis to Bootsy Collins, G. F. Handel, Sergio Mendes, Michael Jackson, Kenny Rogers, and more. Holland draws inspiration from classical, jazz, hip-hop, and other musical genres, as well as from visual art, architecture, poetry, dramatic works, and contemporary events. Early studies of piano, trumpet, tuba, and double-bass led him to Interlochen Arts Academy, where he discovered music composition. He continued his studies with Ned Rorem at Curtis Institute of Music, and Bernard Rands and Mario Davidovsky at Harvard University, in addition to studies with Andrew Imbrie, Yehudi Wyner, and Robert Sirota. He is currently Chair of Composition, Contemporary Music, and Core Studies at Boston Conservatory at Berklee, and was formerly Faculty Co-Chair of composition at Vermont College of Fine Arts. He has also served as faculty at the Berklee College of Music, and the Curtis Summerfest Program.

Holland has been commissioned by numerous orchestras, ensembles, and soloists. He served as the first ever Composer-in-Residence with the Cincinnati Symphony Orchestra during the 2018-19 season. His work *Ode* premiered in November, 2018 and his fifth work for the orchestra, following the initial commission in 2003 of *Halcyon Sun*, written to celebrate the opening of the National Underground Railroad Freedom Center. Holland has also been commissioned by the Atlanta, Baltimore, Cleveland, Dallas, and Detroit Symphony Orchestras, among others. Future collaborations and performances are scheduled by the Arx Duo, Buffalo Philharmonic, Concord Chorus, Chicago Modern Orchestra Project, and Eighth Blackbird, and more.

Alchemy

"*Alchemy* blends the unique sound of the alto flute which blends well with the warmth of the cello. Throughout the work the instruments interact in various ways, but never lose their individual identities. The second movement – *Alloy* – was written first, and focuses on blending the timbres of the two instruments through close harmonies that often involve the cello playing two notes and the flute playing one. After the premiere of *Alloy*, I created what is now the first movement, titled *Elements*. The title refers to the four primary elements – earth, air, fire and water – which this movement attempts to represent aurally. Alloys are the result of combining two or more elements (often metals), and alchemy is the "science" of transmuting elements into substances of higher value."—Jonathan Bailey Holland

Jerod Impichchaachaaha' Tate, born in 1968 in Norman, Oklahoma, is a citizen of the Chickasaw Nation and a 2011 Emmy Award Winner. Mr. Tate is dedicated to the development of American Indian classical composition, and a review by The Washington Post states that "Tate's connection to nature and the human experience was quite apparent in this piece...rarer still is his ability to effectively infuse classical music with American Indian nationalism."

In 2006, Mr. Tate was the recipient of the Joyce Award which supported the commission of Nitoshi' Imali, Concerto for Guitar and Orchestra, which premiered in 2007 with soloist Jason Vieaux and the Civic Orchestra of Minneapolis, conducted by Cary John Franklin. His new work for orchestra and children's chorus, commissioned by the American Composers Forum Continental Harmony Project, celebrates the opening of the new Chickasaw Cultural Center in Sulphur, Oklahoma. In 2008, he was appointed Cultural Ambassador for the State of Oklahoma.

Cellist **Thomas Kraines** has forged a multifaceted career, equally comfortable with avant-garde improvisation, new music, and traditional chamber music and solo repertoire. Mr. Kraines has been heard with ensembles such as Music from Copland House, Concertante, Mistral, the East Coast Chamber Orchestra (ECCO), and the Network for New Music, and at festivals including the Bravo! Vail, Bard, the Sebago/Long Lakes, and Moab. An accomplished composer, his works have been performed by artists such as pianists Awadagin Pratt and Wayman Chin, violinists Corey Cerovsek and Jennifer Frautschi, sopranos Maria Jette and Ilana Davidson, and the English Symphony Orchestra under the direction of Kenneth Woods. His free-improvisation duo Dithyramb, with percussionist Cameron Britt, has performed and taught as guests of the Longy School of Music, the University of Florida at Gainesville, and the Jubilus Festival. Mr. Kraines has taught at the Peabody Conservatory, Princeton University, the Longy School of Music, the Killington Music Festival, Yellow Barn, and the Walden School, and currently teaches at the University of Pennsylvania. He lives in Philadelphia with his wife, violinist Juliette Kang, and their two daughters, Rosalie and Clarissa.

Hirono Oka joined the first violin section of The Philadelphia Orchestra in 1990. She made her first public appearance in her native Japan at the age of 11 with the Tokyo Symphony. After winning numerous competitions and awards in Japan, she came to the United States to continue her studies at the San Francisco Conservatory and the Curtis Institute of Music in Philadelphia. Her teachers have included Ivan Galamian, Jaime Laredo, Arnold Steinhardt, Felix Galimir, and Stuart Canin.

Ms. Oka has appeared as soloist with the San Francisco Chamber Ensemble, the Utica Symphony, and numerous orchestras in the Philadelphia area. As a chamber musician, she has appeared with the Marlboro Music Festival, Chamber Music West in San Francisco, the Theatre Chamber Players of the Kennedy Center in Washington D.C., the Network for New Music, the Delaware Chamber Music Festival, and the Philadelphia Chamber Music Society. She has also toured throughout the United States with the Brandenburg Ensemble and Music from Marlboro.

Ms. Oka has performed and collaborated with such world renowned artists as Mr. Laredo, Alexander Schneider, Leon Fleischer, Yefim Bronfman, and Murray Perahia. In addition to teaching privately, Ms. Oka is a faculty member of Temple University and its Music Preparatory Division and of Rutgers University.

Thomas Schuttenhelm is an American composer and guitarist whose compositions have a strong conceptual component exhibiting an intentional belatedness that gives expression to the post-historical conditions of the 21st century. His music uses embodied programs and celebrates in allusions to the musical, literary, poetic, visual, and theatrical influences that resonate throughout his compositions. For over a decade he has been performing with soprano Sarah Armstrong and has given collaborative concerts with poet Rafael Oses. Recently he has collaborated and composed works for the Hartford Symphony (Intermix Series), the Hartford Independent Chamber Orchestra, the New American Mandolin Ensemble, Duo Montagnard, Chorosynthesis, and the Kaleidos World Music Duo. He has recorded all of the guitar music of Tom Johnson (August 2012). He is presently the Artistic Director of Network for New Music.

Paul R. Demers has been a member of The Philadelphia Orchestra since 2006. Prior to his appointment, he was a member of “The President’s Own” Marine Band in Washington, D.C., where he performed as soloist (E-flat clarinet) and as a member of the clarinet section.

As a chamber musician, Mr. Demers has performed at numerous music festivals, including the Lake Champlain Chamber Music Festival; the Saratoga Chamber Music Festival; the Kingston Chamber Music Festival, and the Bravo! Vail Chamber Music Series. In Philadelphia he performs regularly with the Dolce Suono Ensemble and the Network for New Music. He currently serves on the faculty of Boyer College of Music at Temple University. During the summer months he teaches at Curtis Summerfest and the New York State School of Orchestral Studies.

Originally from Westbrook, Maine, Mr. Demers attended the University of Southern Maine. He continued his studies at DePaul University in Chicago, where he earned Bachelor and Master of Music degrees and a Certificate in Performance. His primary teachers were John Bruce Yeh and Larry Combs

Flutist and music entrepreneur **Susanna Loewy** received a BM and MM from the Cleveland Institute of Music and a DMA from Rutgers University. Her principal teachers were Jeffrey Khaner, Joshua Smith, Bart Feller, and Philip Dunigan.

Susanna is a Teaching Artist for the Philadelphia Orchestra, is Program Director and Lead Teaching Artist for Project 440, and is Flute Faculty at Kutztown University. In 2012, Susanna founded the Pikes Falls Chamber Music Festival in Jamaica, VT, a 2-week summer festival emphasizing music and visual art. Susanna is currently the Artistic Director of PFCM, acting as curator and flutist. Susanna is also the co-founder of the Ellipses Ensemble, a non-profit ensemble dedicated to raising awareness of mental health issues through the intersection of chamber music and documentary storytelling.

Susanna is the Principal Flutist and Project Manager for Inscape, a chamber music group based in the DC area that was nominated for a Grammy for its debut CD, "Sprung Rhythm." The group's second CD, "American Aggregate," was released in 2014, receiving favorable reviews. In August of 2015, Inscape released a 17-player chamber orchestra arrangement of Stravinsky's Petrushka. Inscape is next slated to record Philip Glass's Fall of the House of Usher with the WolfTrap Opera Company. Susanna is also the flutist for the NakedEye Ensemble, "an eclectic eight-member electro-acoustic ensemble with classical, rock, and jazz DNA, [that] commissions and performs seminal works by cross-over and cutting-edge composers."

Susanna has played with the Philadelphia Orchestra, the Philadelphia Opera, the Pennsylvania Ballet, The Philly Pops, The Charlottesville Opera, and The Louisiana Philharmonic Orchestra, amongst other groups in the Philadelphia area and across the country. Susanna played a trio recital at Carnegie Hall/Weill Hall in February of 2013, premiering the new works of three contemporary composers.

Mr. Tate received his BM in Piano Performance from Northwestern University where he studied with Dr. Donald J. Isaak. He then completed his MM in Piano Performance and Composition at the Cleveland Institute of Music where he studied with Elizabeth Pastor and Dr. Donald Erb. Shortly after beginning his piano studies at the Cleveland Institute of Music, Jerod's first composition, Winter Moons ballet score, was commissioned by Dr. Patricia Tate and premiered at the University of Wyoming in 1992. Colorado Ballet subsequently performed it in 1994 and 1996. Since then, Tate has received numerous commissions and his works have been performed by the National Symphony Orchestra, Detroit Symphony Orchestra, Minnesota Orchestra, Buffalo Philharmonic Orchestra, Colorado Ballet, The New Mexico Symphony, Santa Fe Chamber Music Festival, Dale Warland Singers, the New Jersey Chamber Music Society and the Philadelphia Classical Symphony, to name a few.

Mr. Tate is Artistic Director for the Chickasaw Chamber Music Festival. He is Composer-in-Residence for the Chickasaw Summer Arts Academy and was Composer-in-Residence for the Grand Canyon Music Festival's Native American Composer Apprentice Project in 2004 and 2005. In 2007, he was Composer-in-Residence for The Joyce Foundation/American Composers Forum, teaching composition to American Indian high school students in Minneapolis. In 2009, Mr. Tate conceived, coordinated and implemented the CD project Oshtali: Music for String Quartet. The album consists of original compositions by his students from the Chickasaw Summer Arts Academy and is the first professional recording in history of works by young American Indian Composers.

Mr. Tate received the 2006 Alumni Achievement Award from the Cleveland Institute of Music, was appointed Cultural Ambassador for the State of Oklahoma in 2008, has received awards from Meet the Composer and the Percussive Arts Society and was a 2011 Native Arts and Cultures Foundation Artist Fellowship nominee.

Mr. Tate's middle name, Impichchaachaaha', means "high corncrib" and is his inherited traditional Chickasaw house name. A corncrib is a small hut used for the storage of corn and other vegetables. In traditional Chickasaw culture, the corncrib was built high off of the ground on stilts to keep its contents safe from foraging animals.

Oshta

"*Oshta* is the Chickasaw word for the number four and was selected both for its reference to the four strings on a violin and symbolically to represent the spirit of a conceptual approach to composition that reflects Four Strings Across the World. The work is closely based upon a Choctaw church hymn that was composed in the 1800's. One unique artistic development that grew out of European contact is the modern American Indian church hymn. As missionaries fanned out across Indian Country they became the first to document our Native languages and create translations of The Bible and other Christian texts, including church hymns. This almost immediately lead to a new series of hybrid music, composed by tribal citizens. For Southeast Indians (Choctaw, Chickasaw, Cherokee, Creek and Seminole) this hybrid style of music is now 300 years old and contains a vast repertoire. The music is unmistakably Native and added a third type of traditional music alongside stomp dancing music and our old folk songs. *Oshta* presents the Choctaw Hymn 53 as the centerpiece and is embedded within my abstractions of the melody and my feelings of the ancient time in which it was originally composed."—Jerod Impichchaachaaha' Tate

Pauline Oliveros' life as a composer, performer and humanitarian was about opening her own and others' sensibilities to the universe and facets of sounds. Her career spanned fifty years of boundary dissolving music making. In the '50s she was part of a circle of iconoclastic composers, artists, poets gathered together in San Francisco. In the 1960's she influenced American music profoundly through her work with improvisation, meditation, electronic music, myth and ritual. She was the recipient of four Honorary Doctorates and among her many recent awards were the William Schuman Award for Lifetime Achievement, Columbia University, New York, NY, The Giga-Hertz-Award for Lifetime Achievement in Electronic Music from ZKM, Center for Art and Media, Karlsruhe, Germany and The John Cage award from from the Foundation of Contemporary Arts.

Oliveros was Distinguished Research Professor of Music at Rensselaer Polytechnic Institute, Troy, NY, and Darius Milhaud Artist-in-Residence at Mills College. She founded "Deep Listening @," which came from her childhood fascination with sounds and from her works in concert music with composition, improvisation and electro-acoustics. She described Deep Listening as a way of listening in every possible way to everything possible to hear no matter what you are doing. Such intense listening includes the sounds of daily life, of nature, of one's own thoughts as well as musical sounds.

ROCK PIECE—PAULINE OLIVEROS

EACH PARTICIPANT chooses a pair of resonant rocks to use as percussive instruments.

EACH PARTICIPANT establishes an independent pulse with the rocks.

THE PULSE is to be maintained steadily without any rhythmic interpretation or accents.

WHILE LISTENING to the overall sound, if the participant perceives that s/he is synchronizing exactly, or in a simple multiple or division by 2 or 3 of another participant's pulse, s/he stops in order to listen and begin a new pulse which is independent in rate from all other pulses.

IN THE BEGINNING the participants may be dispersed throughout the performance area.

AFTER LISTENING for environmental pulses each participant begins independently, or on some agreed upon cue.

THE PARTICIPANTS move slowly and freely, sounding out the environment in all directions with their rock pulses and gradually converging into a tight circle for the ending.

PARTICIPANTS MAY END independently, or on cue. ROCK PIECE might begin and remain out-of-doors, or move indoors. Conversely, ROCK PIECE might begin in a tight circle indoors and move out-of-doors with the participants gradually dispersing until all the pulses can no longer be heard.

LENOX, MASSACHUSETTS
16 AUGUST 1979



Used with permission from the Pauline Oliveros Trust.

Ken Steen is a composer, sound artist and educator living in Glastonbury, CT. His music sits squarely on the frontier between the acoustic and electronic domains of musical expression; often combining traditional orchestra, chamber ensemble or soloist with electronic instruments or processed sound and noise. He has received numerous awards for composition including an ISCM Boston Composition Award, an American Symphony Orchestra League New Music Project with the Saint Louis Symphony Orchestra conducted by Leonard Slatkin, grants from The Connecticut Commission on the Arts, The New England Foundation for the Arts, Meet the Composer, The Roberts Foundation, The American Composers Forum Continental Harmony Encore Project, The Margaret Fairbanks Jory Copying Assistance Program of the American Music Center as well as fellowships to The Millay Colony for the Arts, the Artists' Enclave at I-Park and The MacDowell Colony.

In addition to composing concert music in many forms, Steen has composed a wide variety of works both acoustic and electronic for sound installation, dance, theater and web-distribution. His music and soundworks have been featured on concert and radio programs throughout the U.S.A., Canada, Italy, Belgium, Romania, Australia, Cuba and Japan among others. His work has recently been part of: the Sonic Residues 02 Festival, Festival of Electro-Acoustic Music: Spring in Havana, the Currents in Electro-acoustic Music Festival and the 60X60 International Project. Recent premiere performances and sound installations in such diverse locations as Xi'an, China, Fortaleza-Ceará, Brazil, Spring in Havana Festival, Havana, Cuba, Merkin Concert Hall in NYC and the Australian Centre for Contemporary Art in Melbourne, Australia, confirm that his work is steadily attaining international recognition.

Steen's music can be found on the Capstone, Vienna Modern Masters, Auralit and CRI CD labels, as well as at www.kensteen.com, and is published by University of Arizona Publications, Harrock Hall Music as well as American Composers Edition.

Steen is currently Professor of Composition and Theory, and director of Studio D at the Hartt School, University of Hartford.

in afterness...

"Following any large-scale occurrence there is a moment which seems to open into eternity, an intervention of verticality, like being plucked from the continuum of time into a moment of stasis: something is no longer in existence - never to return, and something else has not yet been born into existence. These are moments of great potential. I am drawn to contemplating these moments-in-between in a spirit of hope.

When these moments follow environmental happenings, weather events, ecological points-of-no-return, or extinctions, a moment of awesome simultaneity is offered: there is no going back, and moving forward is not yet possible.

in afterness... is a work that offers a sonic meditative pause in the form of an instant extended, a moment in time that is opened for contemplative examination regardless of what specifically is no longer, what specifically is not yet. Like putting a bit of time dust under a sonic microscope in order to more fully grasp its substance before attempting a first step into an unknowable future.

There is no score, only parts that function like maps to enable exploration."—Ken Steen