



FIFTY-SIXTH NATIONAL CONFERENCE

**PERFORMANCES
OF NEW MUSIC III**

Arthur Gottschalk • Concert Manager

Saturday, November 2, 2013

4:00 p.m.

Hyatt Regency Cambridge

Ballroom D

Cambridge, Massachusetts

A Pattern Music Chris Williams

* World premiere

Strung Out Trio:
 Jamie Arrowsmith, viola
 Matthew Gould, guitar
 Nathanael May, piano

A Pattern Music, as its name suggests, is based on a number of musical patterns which weave together into the piece. For me, it is a continued exploration of reducing musical materials to their absolute basics—single, expressive lines—and allowing them to fully develop in carefully controlled ways. In working this way, the music seems to take on its own agency, propagating and interacting with itself. It becomes a kind of ‘living music’ in which, like any living organism, material expresses itself and develops naturally within the sometimes arbitrary, or environmental constraints which shape its final form. In this piece, my approach relies heavily on the repetition, sometimes obsessive, of musical material, but rarely exact repetition. Large scale transformation takes place by seemingly insignificant small scale alteration over repetitions of varying duration. It is a kind of aural paradox; we often seem to be standing still, but may be in the process of large-scale shifts ‘beneath our ears’. At other times, we are indeed standing still but are asked to consider and re-consider our position, as almost-repetition intermingles with what may sound like exact repetition, but never is. The certainty of repetition is undermined by the certainty of change at constantly differing rates. Certainty is dissolved by certainty.

The music has, for me, a meditative quality although never in a passive, static sense: more like the captivating power and fascination I find in visual forms that result from naturally occurring and altering iterative patterns and processes.

A Blurring Cloud / Geschöpfe der Fahrt Michael Quell

* Commissioned by the Barlow Endowment for Music Composition at Brigham Young University

Strung Out Trio:
 Jamie Arrowsmith, violin
 Matthew Gould, guitar
 Nathanael May, piano

Because we are only creatures in motion
 and our shape is fluctuation.
 A blurring cloud.
 – Botho Strauss

The imagination of a fluctuating existence as a generator of impulses of a fascinating imaginary and aesthetic world of structures, universes of sound and systems in general that are permanently changing due to their multiple subtle dendritic and interwoven nature ... permeating the composition on all structural and aesthetic levels...

Seemingly, the primary idea of the composition - the impulse and its reverberation - are at first sight openly unveiled at its beginning namely on the sheer level of the instrument itself - where the impulse like touching of the grand piano is not primarily producing a tone but is more over activating the resonance of the entire instrument ...

But then a gradual elaboration of the reverberation manifests itself on a compositional level - up to the level of a complex fluctuation of a “hyper-chord-net” of sound - that suddenly disrupts just to open into a new field of fluctuations, now initiated by a consciously shaped figure of harmonics of the grand piano ...

... thus the increased manifestation of the fluctuation begins to establish itself as the basic structural element of the composition more and more - finally mutually pervading and determining each other at the same time.

In the middle of the work something like the decomposition of the category of time, something like a “flowing-out-of-time” comes into being:...

Excerpts from *HackPolitik* Peter Van Zandt Lane

* World premiere of complete ballet to take place Nov. 14–15, 2013

Scene 2: Black Hat/White Hat

a. Topiary's contemplation

b. Kayla and Sabu

Scene 9: Sabu's Betrayal

Juventas New Music Ensemble:

Drew Ricciardi, viola

Wolcott Humphrey, clarinet

Julia Scott Carey, piano

HackPolitik is a full-length electroacoustic chamber ballet that explores the role of technology in the changing landscape of political dissidence. Based on a series of cyber-attacks carried out between December 2010 and February 2011 by the notorious hacker collective 'Anonymous', *HackPolitik* sets the drama of cyber-activism to the stage. Through music and dance, the piece examines the thin line between activism and anarchy, anonymity and ego, gender and personality. The selections performed on this program are excerpted from character studies that appear in the first act. *HackPolitik* will be premiered in full by Juventas New Music Ensemble and The People Movers Contemporary Dance on November 15th and 16th at the Boston University Dance Theater.

anima/animus Nicholas S. Omiccioli

Juventas New Music Ensemble:

Drew Ricciardi, viola

Wolcott Humphrey, clarinet

Julia Scott Carey, piano

anima/animus (2012) for clarinet, viola, & piano aims to explore the duality and overlapping meaning of the Latin roots of these words. The feminine form, *anima*, has the root meaning breathe, air, and life-force as the masculine form, *animus*, has the root meaning mind and intellect in addition to a secondary meaning of passion or wrath. The terms also have a place in Jungian analytical philosophy describing the unconscious presence of femininity in males and masculinity in females that usually manifest themselves in dreams. *anima/animus* was commissioned by Animus Ensemble in Boston, MA.

COMPOSER BIOGRAPHIES

Omiccioli, Nicholas S.

Nicholas Omiccioli is currently a preparing future faculty fellow at the University of Missouri–Kansas City and production coordinator of newEar Contemporary Chamber Ensemble. His works have been performed throughout the United States, Canada, Italy, Austria, Lithuania, Thailand, New Zealand, and China by the Jasper String Quartet, Curious Chamber Players, DuoSolo, Ensemble Platypus, le Nouvel Ensemble Moderne, l'Orchestre de la francophonie, Society for New Music, Brave New Works, Contemporaneous, Wild Rumpus New Music Collective, and the Simon Carrington Chamber Singers, among others.

Nick has been commissioned by the Wellesley Composers Conference, Shouse Institute at the Great Lakes Chamber Music Festival, Missouri National Teachers Association, National Arts Centre in Canada, and Animus Ensemble. He has received many awards and honors, most recently, Nick was announced as a finalist in representing the United States at ISCM 2014 World Music Days in Warsaw, Poland. His primary composition teachers include James Mobberley, Chen Yi, Brian Bevelander, Paul Rudy, and Zhou Long. He has also had additional study with João Pedro Oliveira and Stephen Hartke.

Quell, Michael

Michael Quell has received a number of commissions and prizes for his compositional work (Kunstpries Frankfurt 1989, International Composition Award 1989 Berlin, selection for premiere at the Gaudeamus Competition 1988 Amsterdam, International Elisabeth Schneider prize 2003 Freiburg, FIFA cultural-project "Globusklänge" 2006 Stuttgart, Barlow Commissioning Award 2011 etc.). His works have been performed at many international festivals such as Semaine Européenne des Musiques d'Aujourd'hui Paris, Festival de musique Montreux/Vevey, Gaudeamus Music Week Amsterdam, Internationale Ferienkurse Darmstadt, Slowind-Festival Ljubljana, Soundscape Festival Pavia and Maccagno, Chamber Music America, Los Angeles, Festival "the cutting edge" New York City, Witten, Cortona, Santiago de Chile, Perth, Melbourne, Vienna etc.) as well as being recorded by numerous domestic and foreign broadcasting companies. His compositions are published by Tonos, Baden Baden. CD records (NEOS, Bayer, Dabringhaus).

One of the centres of gravity in Quell's work is research into the compositional possibilities of interdisciplinary dialogue.

Michael Quell was born in 1960. He studied classical guitar at the Musikhochschule in Frankfurt/Main with Heinz Teuchert as well as harmony and counterpoint, conducting and musicology. At the same time he studied composition with Hans-Ulrich Engelmann and also philosophy and theology at the J.W. Goethe University in Frankfurt. From 1985–89 he studied composition in the masterclass Rolf Riehm at the Musikhochschule Frankfurt and continued his studies with Izhak Sadaj (Paris, Tel Aviv). Michael lives as a composer in Fulda, Germany, teaches at various Academies and as a guest lecturer at several universities (Würzburg, Dresden, Paris, Innsbruck etc.). Since 2007 he has a lectureship in composition, analysis and musicology at the J. W. Goethe University in Frankfurt.

Van Zandt Lane, Peter

Peter Van Zandt Lane (b. 1985) is a Boston-based composer of instrumental and electroacoustic music, with a widely performed catalog of works for ensembles spanning all types and sizes. Praised as “uncompromising music which nevertheless has a ‘direct’ quality about it . . . an appeal which is not only intellectual, but sensual and immediate,” Peter’s work draws inspiration from diverse stylistic backgrounds to appeal to musicians and audiences “no matter their personal aesthetic” (Asymmetry Music Magazine). Music from his upcoming ballet, *HackPolitik*, was critically acclaimed as “angular, jarring, and sophisticated . . . very compelling” (The Boston Musical Intelligencer). The full length electroacoustic chamber ballet, composed over a series of artist fellowships at Yaddo, MacDowell Colony, and the Virginia Center for the Creative Arts, will receive its world premiere by Juventas New Music Ensemble and the People Movers Contemporary Dance in November, 2013. Recent Commissions include those from the Barlow Endowment for Music Composition, the Wellesley Composers Conference and Chamber Music Center, Dinosaur Annex Music Ensemble, EAR Duo, and the SUNY Purchase Percussion Ensemble. His compositions have been performed across the United States, as well as in Europe and South America by acclaimed musicians and ensembles such as the Cleveland Orchestra, International Contemporary Ensemble, The Lydian String Quartet, Triton Brass, Xanthos Ensemble, East Coast Composers Ensemble, SIGNAL, NotaRiotous, The Quux Collective, Freon Ensemble (Rome), and the New York Virtuoso Singers. Peter recently earned a Ph.D. in Music Composition and Theory at Brandeis University. He studied composition with Melinda Wagner, David Rakowski, and Eric Chasalow.

Williams, Chris

Chris Williams (1986) is a graduate of the Sydney Conservatorium of Music and has recently completed a M.Phil in composition with Robert Saxton at the University of Oxford. In 2012 Chris was commissioned by Carnegie Hall, where his work ‘San-Shih-Fan’ was premiered. During this time he worked with composer-in residence Kaija Saariaho. Previously, Chris was one of only six composers worldwide to be selected by Sir Peter Maxwell Davies, Master of the Queen’s Music, to attend his Advanced Composition course at the Dartington International Summer School, England. His work has been performed by The Song Company, The Melbourne and Tasmanian Symphony Orchestras, the BBC singers, the Cavaleri Quartet and The Australian Voices, with whom he was composer-in-residence in 2010.

In November 2012, Chris was awarded the Blake Society’s Tithe Grant for composition. This international prize, adjudicated by Judith Weir, culminated in the premiere of his piece *a golden string*, at St.James Piccadilly, conducted by Aidan Oliver of Westminster Abbey. Most recently, Chris was awarded the Joyful Company of Singers Young Composer Prize.

In 2012 Chris was selected for the Tenso Young Composers workshop, held in Sweden, as part of the Nordic Music Days. He is an Associate Artist at the Australian Music Centre. [www.chriswilliamscomposer.com]

PERFORMER BIOGRAPHIES

Juventas New Music Ensemble

Lidiya Yankovskaya, Music Director/Conductor
Wolcott Humphrey, Clarinet
Drew Ricciardi, Viola
Julia Scott Carey, Piano

Dubbed a five time “Classical Music Pick” by the Boston Globe, Juventas New Music Ensemble voices the musical culture of the present by featuring repertoire of composers age 35 and under. From lyrical melodies to recorded sounds from outer space, our performances are a tour de force, showcasing the most engaging music of today’s generation. Based in Boston, Massachusetts, the ensemble has seven core musicians augmented with guest artists to form a wide array of instrumentations—both traditional and non-traditional.

Since its founding in 2005, Juventas has showcased works by over 150 composers in more than 75 exhilarating performances and has held residencies at The Boston Conservatory (2006–present), Middlebury College (2010, 2011), and Harvard University (2011, 2012). Juventas has also collaborated on several recording projects with Parma Records and with individual composers. This season, we will be producing a full album of new music by young composers with the support of New Dynamic Records. In addition to chamber music concert, our performances have included collaborations with visual artists, dancers, scientists and political activists. Juventas also produces an annual Opera Project, featuring a new, fully-staged production each season. Our recent productions have received The American Prize for Best Professional Opera Production (2012) and the National Opera Association Award for Best Professional Production (1st place 2011, 2nd place 2012). [www.JuventasMusic.com]

Pianist **Julia Scott Carey** is a recent graduate of the Harvard-New England Conservatory joint degree program, in which she studied composition with Michael Gandolfi, and is now a doctoral collaborative piano student at Boston University. As a composer, her orchestral compositions have been performed by numerous orchestras, including the Boston Symphony and the Boston Pops, and her works have been broadcast on national TV and radio in the United States and in Russia. She was also chosen to arrange a folk song for Yo-Yo Ma and Lynn Chang to play at Deval Patrick’s inaugural ball. Next year, she will become a music theory faculty member at Boston College. [www.JuliaScottCarey.com]

Originally from western NY, **Wolcott Humphrey** earned a B.M. in Clarinet Performance from Ithaca College in 2006, and went on to earn an M.M. and a Graduate Diploma in Clarinet Performance from the New England Conservatory in 2008 and 2009, respectively. Wolcott has studied clarinet with E. Michael Richards, Richard Faria, William Wrzesien, and Craig Nordstrom. Humphrey is passionate about new music, and has performed in contemporary chamber ensembles in Ithaca and Boston on clarinet and bass clarinet. Humphrey is an active freelance musician in the Providence area and is currently the principal clarinetist of Fall River Symphony, the co-principal clarinetist of the American Band, and a member of the woodwind octet the Bay Wind Chamber Players.

Violist **Drew Ricciardi** has participated in various festivals, including the Britten-Pears Orchestra and Contemporary Composition and Performance Workshop of Aldeburgh, England, directed by Oliver Knussen, the Emerging Quartets Program, taught and founded by the Muir Quartet, and the Banff Festival Orchestra, as principal viola under the Berliner Symphoniker’s chief conductor, Lior Shambadal. His world premiers include a gala performance of Marcel Tyberg’s Sextet for Strings, hosted by the Foundation for Jewish Philanthropies, honoring Music Director of the Buffalo Philharmonic, JoAnn Falletta, and Pressure, a work by Leah Reid for solo viola and electro-acoustics, performed at McGill University’s Pollack Hall for their 2008 conference in electro-acoustic composition. As a chamber musician, Drew Ricciardi was violist of the Winsor Music Quartet with oboist, Peggy Pearson, and has collaborated with artists including the artistic director of Boston Chamber Music Society, Marcus Thompson, and the Portland String Quartet. As an educator, he has held the position of violin/viola faculty for New England Conservatory’s Festival Youth Orchestra and the Common Time Chamber Music Workshop of Lexington, Massachusetts. Currently, he resides in Boston and studies regularly with Mela Tenenbaum in New York City.

Strung Out Trio

Nathanael May, piano
 Beth Ilana Schneider-Gould, violin
 Matt Gould, guitar

Established in 2002, the Strung Out Trio features the unusual pairing of piano with violin and guitar (Nathanael May & Duo46). Prior to the twenty-first century, only three works had ever been composed for this instrumentation, most notable of which is Arthur Berger's seminal "Trio" of 1972. Members of SOT met while on faculty at Eastern Mediterranean University, and began a commissioning project that has produced a repertoire of new works. Composers have appealed to the unique sound of this ensemble, incorporating diverse influences from each instrument's respective roles in the domains of pop, rock, and world musics. SOT has performed in Turkey, Cyprus, Italy, and throughout the United States, with ensemble residences at Harvard, Del Mar College, University of Florida, and Bursa State Conservatory at Uludag University. Praised as "among the best in their field" (*Fuldaer Zeitung*) and as "extraordinary performers" (*Fanfare*), the trio has released three albums, featuring the music of American composers Scott Brickman, Brian Hulse, and Paul Richards. SOT was awarded a Barlow Commissioning Grant in 2011 to commission German composer, Michael Quell for a new microtonal work, which was performed in their international tour of Germany, Italy, the United States and Canada in the 2012-2013 season. [www.StrungOutTrio.com]. Matt and Ilana Gould are Professors at Cambrian College in Sudbury, Ontario (Canada) and Nathanael May serves as Assistant Professor at Missouri Western State University in St. Joseph. [www.StrungOutTrio.com]

Guest violinist **Jamie Arrowsmith** joined the Music Faculty of Cambrian College in 2005 after an illustrious career as a chamber musician. He holds degrees from the Eastman School of Music and Kent State University. Mr. Arrowsmith has appeared at many leading festivals, including the BRAVO! Vail Valley Music Festival and the Strings in the Mountains Chamber Music Festival. He has won numerous first prize awards as a chamber musician, including the Coleman Chamber Music Competition, the MTNA Chamber Music Competition and the Green Lake String Quartet Competition. He has performed throughout the United States and Canada as a chamber musician, orchestral player, and soloist. He is an alumnus of the National Youth Orchestra of Canada, and has represented Canada at the World Orchestra Festival in Japan. James is currently head of the string department at Cambrian College in Sudbury, Ontario and is the music director of the Sudbury Youth Orchestra. He is also in demand as a string adjudicator and clinician.

Prof. Dr. **Matthew Gould** is Director of Guitar Studies at Cambrian College in Sudbury, Ontario, Canada. Founding member of Duo46, a leading advocate of new chamber music with guitar (duet-octet and larger ensembles); has recorded 11 albums (see www.duo46.com). Artist/faculty member at annual summer music Festival soundSCAPE in Maccagno Italy. Performed extensively in Canada, Europe, Middle East, South America and USA. Featured on numerous radio and TV programs. Nationally and internationally known clinician, adjudicator and lecturer. Holds degrees from the Peabody Conservatory, University of Arizona and Arizona State University. Football fanatic: former head coach Eastern Mediterranean University's Crows in Cyprus and devote Baltimore Ravens' fan, his hometown team.

As a festival producer, concert organizer, recording artist, consultant, educator, and performing pianist, **Nathanael May** seeks to open doors for musicians in today's competitive marketplace. Noted for 'quicksilver grace' (*Fanfare*) and 'highly developed, extremely differentiated touch' (*Fuldaer Zeitung*), Nathanael has performed on three continents and was named the 2012 Winner of the American Prize for solo piano. Nathanael is also the Founder and Artistic Director of the soundSCAPE Composition And Performance Exchange; a festival dedicated to the promotion of music by emerging composers and performers. Recent honors include the 2012 Dr. James Scanlon Service-Leader Award by the MWSU Foundation, and the 2011 Outstanding Recent Alumni Award from his alma mater, the University of Wisconsin-Whitewater. Nathanael holds degrees from the Eastman School of Music (MM) and the University of Kansas (DMA). He presently serves as Assistant Professor of Music at Missouri Western State University.



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