

The Hot Air Festival 2021

A festival of new, original music by composers from around the world.

San Francisco Conservatory of Music and Worldwide

Sunday, March 7th, 2021

10:00 AM - 9:00 PM

<https://vimeo.com/event/766570>

Hot Air Team: Sam Nedel, Dana Marie Chan, Nicole Yazmin, Emma Markowitz

Session Do

...lift off at 10:05

Session Re

...entering the galaxy at 11:30

Session Mi

...planetary exploration at 1:00

Lunch Specials

...intergalactic detour at 2:00

Session Fa

...a new continuum at 3:00

Session Sol

...planetary predicament at 4:00

Session La

...asteroid loop journey at 5:30

Session Si

...finding home at 6:30

Finale

...out of the galaxy at 8:00

Session Do

10:00 - 11:30 AM

Putting it together
Progression
Spark
eleison III.
Missing Memories
Shojoshin-In Chants

Daniel De Togni
Adam Beard
Nathan Hudson
J. Zhu
John Baxter
Glenn Gass

Session Re

11:30 AM - 1:00 PM

AI vs. Human Consciousness
Defective
Sleep's Undulating Tide
Phosphenes I
Two Lost Loves
Lullaby for Stepanakert
Thinking Too Much
Doyennes' Diaries
Your huddled masses yearning to breathe free

Cecilia Suhr
Alex Bailey
Elainie Lillios
Emily McPherson
Andrew Hannon
Joseph Bohigian
Mario Godoy
Michele Cheng
Brian Mark

Session Mi

1:00 - 2:00 PM

Sonata
Brittle King
At Ends: The Transformation
"Au fil de la Vézère" - Pièce pour Violoncelle et Piano
On Fever I
On a Windy Night
I Tried So Hard for You

Aaron Dai
James Young
Michelle Green Willner
Pierre Fontaine
Jee Seo
Thomas Nickell
Marcus Norris

Lunch Specials

2:00 - 3:00 PM

KMART
Plum Blossom
Black Echo for piano
Rational Melodies #1 and Three Notes
Rorrim's Run
Friday, May 18 at a distance

Nicole Yazmin
Chen Yi
Vera Ivanova
Jonathan Hostottle and Brian Ellis
David Garner
Stephen F. Lilly & Michael Boyd

Session Fa

3:00 - 4:00 PM

SIDE-BLOW for solo percussion improviser
Pump #5
URBIS IMAGO (RITRATTO DI CITTA')
Hollow
Convergences
Daramad for Tar and Fixed Media

Seong Ae Kim
Dana Kaufman
Cesare Gallo
Yun Ming, Tai
Joshua Tomlinson
Ali Balighi

Session Sol

4:00 - 5:30 PM

Unsung Lullabies
Canciones del Paraíso
About a Girl in Love (Homage a Leo Brouwer)
Leili
Reverie
truths: self-evident/alternative
damplication
Talos Dreams
Ad Astra
Dukha
Queen
Pearl
5 short stories

Joshua Tomlinson
Brennan Stokes
Willi Leinen
Mahdis Golzar Kashani
Ryan Suleiman
Isaac Mayhew
Selim Goncu
Costas Dafnis
Allison McIntosh
Dan Langa
Molly Joyce
Ryne Siesky
Pavle Gavrilović

Session La

5:30 - 6:30 PM

HELLOWORLD
flicker and grind
Wire Spill
La Valse d'Amélie, arr. Stephan Kane
wind_down_2
Pull Up

Zong Chiang
Scott Fish
Nicholas Shaheed
Yann Tiersen
Yaz Lancaster
Andrew Noseworthy

Session Si

6:30 - 8:00 PM

Romantic Remnants - Music for Dance, Motion Graphics, and Visual Art
Sound of Mermy
Oceans of Time
Overcoming the Beast
until again
Chromoplexy

Owen Ho
NI Shan
Mats O Hansson
Kyle Shaw
Logan Dougherty
Cory Brodack

Zheng-Tu “箏途” for 21 strings Chinese guzheng
Scissors Fantasia Toccata

Chihchun Chi-sun Lee
Jiyoun Chung

Finale

8:00 - 9:00 PM

DREAM
AND THE MOSES DROWNED
Svár a smír
Mu Absence
The Emigrants

Zong Chiang
Mahdis Golzar Kashani
Lukáš Janata
Chatori Shimizu
George Tsz-Kwan Lam

Sponsorship:

This performance of *And the Moses Drowned* was made possible with a gift from Joe Vassallo and Doug Paxton of San Francisco.

Session Do

10:00 - 11:30 AM

Putting it together

Daniel De Togni

Performer(s): The Julius Quartet - string quartet

Program Note: Putting it together is a piece about the importance of community and about the struggle of voices aiming to unify themselves. The piece begins with small fragmented, and very much isolated, musical germs that throughout the course of the piece, strive to come together as one. Much of the music material is not derived from, but is inspired by taiko drum patterns. The tapestries of weaving accents and rhythms created by a taiko community sets a backdrop for many sections of Putting it together. The idea of community plays a significant role in the taiko community as well as being a driving force behind the writing of this piece. Recorded by the Julius Quartet as part of the EMERGE Coalition.

Bio: Daniel De Togni was born in St. Louis (b. 1993), grew up in Arkansas, and is a composer currently living in the beautiful state of Oregon. His compositional style has been praised for its breadth and his ability to integrate a variety of soundworlds and influences into his music. Daniel's music is that of cross-pollination between genres and styles, and the exploration of sonic environments and the musical organisms that dwell in them. His focus is that of creating emotionally moving, auditory experiences for the listener.

Credits: Special thanks to the Julius Quartet, Jesus Martinez and the EMERGE Coalition.

Progression

Adam Beard

Performer(s): DNA Percussion (Adam Beard - vibraphone, percussion, melodica, Daniel Pate - glockenspiel, percussion, melodica)

Program Note: Progression explores polymetric textures inspired by Progressive Metal music. As the title suggests, the music in Progression is characterized by a series of rhythmic progressions as simple themes grow in complexity and spin out of control before breaking apart and forming something new. The continuous growth and decay of themes throughout the work is guided by recurring polyrhythmic cycles that underpin the overall structure of the piece and influence the developmental path of the music.

Bio(s): Adam Beard is an active Percussionist and Composer residing in NYC. As a composer, Dr. Beard composes works that focus on the exploration of rhythm and the interaction between layers of musical time. He received the Sarofim Composition Award for his piece Webs and has composed works for ensembles such as Musiqa, The AURA Contemporary Ensemble, DNA Percussion and the Flauto d'Amore Project. Dr. Beard holds a DMA in Percussion Performance from Stony Brook University. DNA Percussion is an emerging New York-based percussion group committed to the advancement of modern percussion music. Through performance, education, and collaborative creation, DNA Percussion seeks to broaden the reach of today's percussion repertoire by presenting new and exciting music that represents a vast range of contemporary musical styles. DNA Percussion was founded by percussionists Daniel Pate and Adam Beard.

Credits: This virtual performance of Progression for the Hot Air Music Festival is the World Premiere of this piece!

Spark

Nathan Hudson

Performer(s): Ginevra Petrucci - flute

eleison III.

J. Zhu

Performer(s): Issei Herr - cello

Program Note: The third iteration of a years-long collaboration with cellist Issei Herr, eleison III is a conversation between the visual and aural languages. Twelve glyphs (and twelve points of view) are sonified four times, each subsequent utterance longer than the last, allowing the strophes to bloom. A digital release allowed us to compose layers of sound and video, resulting in a new paradigm for co-creation. The graphic score and previous live performance can be found here:

<https://youtu.be/vT7cfkoTueg>

Bio(s): A compelling soloist and a dedicated collaborator, cellist Issei Herr is a fierce advocate for the music of our time. Past highlights include a series of concerts with distinguished violinist Rolf Schulte in Mexico and New York, a collaborative project with choreographer Mary Armentrout in San Francisco, and a recording of the complete solo cello suites of Bach. Issei recently completed studies at The Juilliard School, where he was a student of cellist Fred Sherry.

J. Zhu is a composer, artist, and carillonneur. Her work is visual and aural, operating on an expansive definition of score, striving for the unexpected, obvious, and expressive absurd. She entangles various media, from mural painting and sculpture to performance and video, and collaborates with artists from different fields to create experimental chamber experiences.

Credits: Cinematography by Chong Gu.

Missing Memories

John Baxter

Performer(s): John Baxter - piano

Program Note: This is a piece about time lost/taken and memories stolen. Performer should repeat and alternate the first and last two measures in any octave at any dynamic at liberty. Continue repeating until the performer feels time is back in his/her control.

Bio: A young composer whose compositional work has been described as "a great spiritual experience," John Baxter seeks to explore the tense and mercurial chasm between musician and listener. He is currently a DMA candidate in composition at the Frost School of Music, studying composition with Dr. Charles Mason. Current projects include compositions for the Richmond Pops Band, the Sofia Philharmonic Orchestra, the Apply Triangle Trio, and a cello concerto for cellist Qianci Liu.

Shojoshin-In Chants

Glenn Gass

Performer(s): Eric Yang - Cello

Program Note: Shojoshinin is a Buddhist temple in Kōya, Wakayama Prefecture, Japan. The piece symbolizes the four great elements in Buddhism: Earth, water, fire, and air. These elements “chant” throughout the piece.

Bio: Eric Yang is a cellist from Naperville, IL. He was a member of the DuPage Symphony, Illinois Music Education Association Honors Orchestra, and the Chicago Youth Symphony Orchestra. Eric is currently studying with Jean-Michel Fonteneau at the San Francisco Conservatory of Music to earn a Bachelor of Music in Cello.

Credits: Special thanks to Bryan Hayslett for introducing me to this piece!

Session Re

11:30 - 1:00 PM

AI vs. Human Consciousness

Cecilia Suhr

Performer(s): Cecilia Suhr - violin

Program Note: AI vs. Human Consciousness imagines the sonic environment and visual representation of AI when it comes to conversing with the human consciousness. Using musical improvisation as a way of tapping into streams of consciousness, this interactive audiovisual performance carefully reflects on AI's potential as well as devastating risks pertaining to certain areas.

Bio: Cecilia Suhr is an intermedia artist and researcher, multi-instrumentalist (violin/cello/piano/voice), painter, improviser, and author, working at the intersection between art, music, and interactive media. Her work has been exhibited and performed across the U.S. and overseas in U.K., Australia, Greece, France, Russia, Portugal, Italy, Japan, Korea, Mongolia, etc., through festivals, galleries, biennials, museums, and conferences. She is a recipient of the MacArthur Foundation, Digital Media and Learning Research Grant Award (2012).

Credits: Programming: Federico Foderaro.

Defective

Alex Bailey

Performer(s): Alex Bailey

Program Note: The early 1990s saw the birth of a new musical genre - glitch music. A soundscape composed of the resonances of technological failure.

Defective is an exploration, as well as a celebration of the glitch aesthetic that has defined many art forms over the last three decades. A sonic amalgamation of FM synthesis, concrete sounds, and glitch noises.

Bio: Alex Bailey is a composer and sound artist with particular interest in electronic music. Achieving his Master's degree in Electroacoustic Composition and Sonic Art at Bangor University in 2015, Alex's investigative focus is the crossbreeding of musical genres; namely electronic dance music and acousmatic music. Through his research he aims to draw influence from various musical genres to generate a powerful and moving sonic hybridization.

Sleep's Undulating Tide

Elainie Lillios

Performer(s): Jessie Nucho - flute

Program Note: "Sleep's Undulating Tide" takes inspiration from Margaret Atwood's poem "Variations on the Word Sleep." Atwood's text reveals desire, intimacy, and longing as she imagines accompanying her lover through luminous forests into foreboding darkness. She references Orpheus's descent into hell to rescue Eurydice, yearning to "become the boat that would row you back carefully." The poem ends with her desire to "be the air that inhabits you for a moment only," simultaneously unnoticed and necessary.

Bio: San Francisco-based flutist Jessie Nucho (SFCM MM '15) is passionate about sharing both traditional and contemporary music as a chamber musician, soloist, and educator. She performs regularly with new music ensembles After Everything and Ninth Planet New Music. She is a founding member of Siroko Duo, a flute duo dedicated to commissioning and presenting new works in creative spaces. As a soloist, Jessie has performed at San Francisco's Center for New Music, the Berkeley Arts Festival, the Hot Air Music Festival, and the Legion of Honor.

Credits: Performed live at the Center for New Music in January 2020. Video and audio by Brett Austin Eastman.

Phosphenes I

Emily McPherson

Performer(s): Austin Windau - fixed media, videographer

Program Note: Phosphenes I is composed entirely of recorded and processed Beyblade sounds. Let it rip!

Bio: Emily McPherson's work includes a wide variety of instrumentation across different styles including solo, large and small chamber ensembles, and electronics. Her works have been performed throughout the U.S. and internationally in China.

Emily is currently pursuing her Master of Music in composition at Penn State University with Dr. Baljinder Sekhon. She holds her B.M. in Music Composition from Bowling Green State University under the tutelage of Drs. Elaine Lillios and Mikel Keuhn.

Credits: Special thanks to Austin Windau, videographer.

Two Lost Loves

Andrew Hannon

Performer(s): Andy Hudson - bass clarinet

Program Note: Two Lost Loves was created with the help of many individuals. Volunteers left messages at a Google Voice account setup for this composition. These messages were then used as source material for the vocal samples. While the entire story of the two primary messages in this piece is largely unknown, they both carry a thread of love, loss, and remorse. The end result is an intimate glimpse into the contributors' emotional state during the voicemail.

Lullaby for Stepanakert

Joseph Bohigian

Performer(s): Ensemble Decipher with Chelsea Loew - voice, Sam Beebe - guitar, KaiChen Cheng - flute, Ford Fourqurean - clarinet

Program Note: Stepanakert is the capital of Artsakh, an unrecognized republic between Armenia and Azerbaijan. On September 27, 2020, Azerbaijan and Turkey launched a full-scale war on Artsakh's native Armenian inhabitants. For weeks, civilians faced daily shelling from Azerbaijan, causing over half the population to flee and the rest to shelter in bunkers. The piece begins with the sounds of cluster munitions falling on a street in Stepanakert on October 4, 2020. From the explosions emerges a reinterpretation of an oror (Armenian lullaby).

Bio(s): Joseph Bohigian is a composer and performer whose cross-cultural experience as an Armenian-American is a defining message in his music. His work explores the expression of exile, cultural reunification, and identity maintenance in diaspora. Joseph's works have been heard at the Oregon Bach Festival, June in Buffalo, Walt Disney Concert Hall, New Music on the Point Festival, TENOR Conference (Melbourne), and Aram Khachaturian Museum Hall.

Ensemble Decipher is a modular, experimental music group that performs with vintage, contemporary, and emerging technologies. The ensemble strives to redefine performer virtuosity by drawing on the technological advancements of our time in order to highlight new voices and ways of listening. Recent works commissioned by the group have mobilized network technologies, accelerometers attached to rocks, boxes trained via machine learning to respond to touch, acoustic instruments, and laptops.

Credits: The piece is dedicated to the people of Artsakh and all people who have lost sleep because of this war.

Thinking Too Much

Mario Godoy

Performer(s): Doug Machiz

Program Note: Thinking Too Much is inspired by visual artist Sherry Karver's work "Thinking Too Much." See the work here: <https://bit.ly/3e3MadG>

Karver has this to say about her work:

"I feel like we are at a time in our history where things seem to be disintegrating and falling apart, socially, environmentally, politically, and economically, which is what my work reflects, but at the same time, I always look for the beauty within the chaos and uncertainty. The photo "Thinking Too Much" represents me, my friends, and probably most people, etc., who worry about where all this is going - will we as a society recover and go back to a 'normal' life?"

This piece was written in October and November of 2020 amidst the COVID-19 pandemic and the weeks leading up to the 2020 election. I wanted to capture that constant swirling of thoughts and emotions that we all experienced during this time of uncertainty. Still, I also tried to keep a sense of hopefulness in the music to show that better times are coming. We just have to wait.

Bio(s): Mario Godoy is a composer, saxophonist, sound designer, and music educator based in the San Francisco Bay Area. Godoy's compositional style has been described as "rhythmically brilliant" and "imaginatively colorful." He currently teaches Scoring for Film and Media at Las Positas College in Livermore, CA, as well as Music and Spanish at Maybeck High School in Berkeley, CA. He also teaches composition through Crowden Music Center's John Adams Young Composers Program.

Doug Machiz is the co-founder and cellist of Friction Quartet, a quartet dedicated to expanding the audience and repertoire for contemporary music. In addition to his quartet work, he is a cello instructor at The Crowden Music Center, and an active free-lance musician. He has performed with Symphony Napa Valley, Fremont Symphony, SF Contemporary Music Players, Post Ballet, Mercury Soul, and Opera Parallel, and has been on faculty at Interlochen Summer Camp and Velocity Music Academy.

Credits: Live cello and cello samples recorded by Doug Machiz. Mixed and edited by Mario Godoy. Special thanks to Sherry Karver for her piece "Thinking Too Much" which inspired this work, and to MusaiCs of the Bay who commissioned this work.

Doyennes' Diaries

Michele Cheng

Performer(s): Michele Cheng - custom instrument with FX

Program Note: Doyennes' Diaries portrays modern womanhood through a custom instrument processing household objects and narrated diaries contributed by four women-identified artists.

Bio: Michele Cheng is an interdisciplinary artist who intertwines music, experimental theatre, and other forms of media to engage with social issues and cultural identities. Through a journalistic approach to interview and research, she develops creative work that shines light on underrepresented figures and their disregarded narratives. Her works have been performed internationally at National Sawdust, JACK Studio, CCRMA, ISSTA, Sonorities, SICMF, Musée des Beaux-Arts de Dijon, eavesdropping, White Snake Project, New Music Gathering, among others.

Credits: Greatest gratitude to Barbara, Simona, and Michi for sharing their stories. Special thanks to Dave (live video recording) and Hassan (live audio recording).

Your huddled masses yearning to breathe free

Brian Mark

Performer(s): Cole Bartels - trombone, Brian Mark - video installation and delay pedal processing

Program Note: "Your huddled masses yearning to breathe free", a recent work for solo trombone and digital delay processing pedal that was created in response to COVID-19. The title is a verse taken from Emma Lazarus's iconic 1883 poem "The New Colossus," which was a tribute to the symbolism of Lady

Liberty. The landscape of New York citizens wearing masks in public, let alone those across the United States, is now also a stark contrast from Lazarus's plea to "breathe free." Although the masks are required to prevent the infection of this respiratory disease, I feel that we could be entering a new dystopian age where the freedom to breathe and prosper will be suppressed by major forces beyond our control. The mood on the streets in New York City feels very grim and ominous, yet at times hopeful, as these new "social distancing" laws have put its citizens through fear and uncertainty. I experimented with various techniques and textural ranges of this instrument, as the material contracting and expanding throughout the work symbolizes the poet's metaphor from this particular verse.

Bio(s): Brian Mark is an award winning composer, pianist and visual artist based in Brooklyn, NYC. He has had works performed by ensembles such as the BBC Singers, Chelsea Symphony, members of the London Symphony Orchestra, Atlas Ensemble, Ensemble Signal, the Ligeti quartet, and at festivals including Bang on a Can, London Contemporary Music Festival, June in Buffalo. Brian has received grants from New Music USA, Grammy Foundation, Jerome Fund, Mozaik Philanthropy, and ASCAP. From 2015-2017 he was appointed as an Associate Member with the London Symphony Orchestra's Composer Soundhub Scheme. He completed his PhD at the Royal Academy of Music.

Cole Bartels is a trombonist based in the Madison, WI area. He is currently working towards completion of a Doctor of Musical Arts degree at the University of Wisconsin – Madison. In addition to his studies, Bartels is an avid freelancer performing all styles and he maintains a thriving private studio. His main interests as a performer are bringing the voices of living and underrepresented composers to the concert hall and making contemporary music accessible for the general listening population.

Credits: "Your huddled masses yearning to breathe free" was professionally recorded on May 7, 2020 (between myself and the trombonist via internet). The abstract and surreal video installation for this work features actual news footages during the Coronavirus Pandemic here in America, and was completed on May 17, 2020. This work was recently awarded one of the top 10 prizes from the Mozaik Philanthropy's "Future Art Awards" Competition.

Session Mi

1:00 - 2:00 PM

Sonata

Aaron Dai

Performer(s): Brian Thompson - violin, Aaron Dai - piano

Program Note: *Sonata* is an abbreviated study in absolute music, or music that is non-programmatic and non-representational. As suggested by the title, the piece follows the traditional sonata form, contrapuntally manipulating motivic ideas and patterns. Harmonically, the work is rooted in the belief that the tritone can be experienced as a stable and consonant interval.

Bio: Brian Thompson is a NYC based music teacher and freelance violist and violinist. Brian holds a masters in viola performance from The Conservatory of Music at Brooklyn College and Suzuki certification from The School for Strings. Collaborating with a variety of ensembles ranging from The Chelsea Symphony to The Dream Unfinished, Brian seeks a diversity of musical experience. When not performing, Brian is on faculty at The Brooklyn Conservatory of Music as well as maintaining a private studio in Brooklyn.

A graduate of Columbia University and Mannes School of Music, Aaron Dai began his composition studies at the University of Pennsylvania. His *The Night Before Christmas* for Narrator and Orchestra has been performed internationally, and he collaborated with Pulitzer-nominated playwright Jon Marans on their fifteen-minute miniature opera *Hamlet*. A former clarinetist, oboist, and bassoonist, Aaron is now the resident composer at The Chelsea Symphony. He lives and teaches in New York City.

Credits: Recorded at The Great Room at South Oxford Space, Brooklyn, NY.

Brittle King

James Young

Performer(s): Ginevra Petrucci - flute

At Ends: The Transformation

Michelle Green Willner

Performer(s): Curtis Macomber - violin, Doni Silver Simons - performance direction, Nicole Powell - choreographer and dancer, Robin Wilson, Natalie McCall - dancers, Gal Zohar - video, Brinna Sales - editing

Program Note: With an overriding tempo: "vigorously, with bite, as fast as possible," At Ends embodies rhythmic/virtuosic acrobatics with two themes 'at ends' with each other, i.e. by their unique use of extended register, tempo, thematic and pitch materials. At Ends: The Transformation: the true story of three ladies entering a gallery on New Year's eve. Without thinking that anyone is aware, they vandalize a piece of artwork, transforming their behavior from elegance and sophistication to barbarism.

Bio: Michelle Green Willner is a dramatic and evocative award-winning composer, commissioned and performed internationally by numerous ensembles. With her love for artistic collaborations, her multi-disciplinary works have been performed at LA's Museum of Tolerance; LA Made Festival; 92nd St. Y, NY; Jerusalem Biennale; More Art Here, SM and other art installations. Having received her DMA from Columbia University, Green Willner is always welcoming new projects! For more information and to contact Michelle, please visit www.michellegwillner.com.

Credits: At Ends, for solo violin: Michelle Green Willner (music); Curtis Macomber (violinist) The Transformation: Doni Silver Simons (Performance Direction); Nicole Powell (Choreography) Presented at Arena 1 Gallery as part of 2018 More Art Here in conjunction with the prestigious Art Los Angeles Contemporary. Thank you to the 2021 Hot Air Music Festival for featuring this work!

Note: This performance was recorded prior to the COVID-19 Pandemic.

"Au fil de la Vézère" - Pièce pour Violoncelle et Piano

Pierre Fontaine

Performer(s): Matthew Park - cello, Cynthia Sun - piano

Program Note: Through this piece, I want to express my fascination for a unique place where I used to go on holidays, in the center of France. As a kid, wandering between brook (Vézère) and forest, I spent a lot of time discovering new landscapes, flavors and wild species. This piece, commissioned by Matthew Park, Cello PSD '20 for his recital, is an homage to this wonderful environment that has lulled my childhood.

Bio: French-born Pierre Fontaine (b.1995) is a composer based in the San Francisco Bay Area. As a multifaceted musician, his taste for rich harmonies, impressionism area and jazz influences, and his great interest in film music, have brought him to compose for various ensembles and films. Pierre is currently completing his Advanced Certificate program studies in Composition at the San Francisco Conservatory of Music where he studies with Dr. David Conte.

Credits: Recorded and premiered at San Francisco Conservatory of Music - February 2020 - Special thanks to Matthew Park and Cynthia Sun, Dr. David Conte for his wise advices.

Note: This performance was recorded prior to the COVID-19 Pandemic.

On Fever I

Jee Seo

Performer(s): Elissa Brown - flute

Program Note: Rhythm is the universal musical language which transcends space and time. Based on this belief, I have been addicted to diverse ethnic music from around the world for many years just like a treasure hunter. And, I have been trying hard to experiment with my musical experience to develop a unique, attractive, and new groove. My solo piece series 'On Fever' is a notable example.

Bio: Jee Seo is a South Korean composer. His music has been performed in Europe, North and South America and Asia. Jee graduated from the College of Music Chung-Ang University in South Korea, and had a residency at the Isang Yun Haus in Berlin. He is currently attending the Academy of Music in Cracow, Poland.

On a Windy Night

Thomas Nickell

I Tried So Hard for You

Marcus Norris

Performer(s): Rose Crelli - violin, Jason Kim - piano

Program Note: This piece comes from a conversation about the cyclical nature of unhealthy relationships in the lives of Black American families. Many of us were born into one-parent homes that were struggling. We imagine, if we could know our lineage, we could trace these cycles back to American slavery. The music is not a reflection of those cycles, but instead draws inspiration from how these “inheritances” have effects on our relationships.

Bio: Marcus Norris’ musical beginnings are making rap beats on pirated software installed on a Windows 98 computer that he Macgyvered together from spare parts while laying on the floor of his childhood bedroom. His concert music shares that same imagination, and in 2020 he founded South Side Symphony – the only orchestra that performs “Back That Thang Up” on a program with Beethoven. For more on Marcus, visit www.MarcusNorris.com and www.SouthSideSymphony.org.

Lunch Specials

2:00 - 3:00 PM

KMART

Nicole Yazmin

Program Note: “KMART” is meant to get people to ask questions. This piece may be about a superstore, big pharma, consumerism, an apocalypse. Or maybe its meaning is to get people to think. Or perhaps its goal is to get people to not think at all and enter a new world. To me, it’s a little of everything, and I hope you all get that too.

Bio: Nicole Yazmin is a multi-instrumentalist composer, performer, sound designer, and visual artist for media and installations. She is a current MM student in *SFCM’s Technology and Applied Composition* program and holds a BA in Music and Communication from Santa Clara University. Her unique exposure to world music and experimental films from an early age resulted in an exploration and deep dive into multimedia installations, soundscapes, and scoring to image. This, paired with her love of performing, results in an eclectic blend of instruments and vocals in her works. Some of her most notable works include the *Mandala Flow State VR Experience*, which premiered at the San Francisco Asian Art Museum in January of 2020, the short films *Signs of a Stalker* (South By South Bay, Genesis Film Festival Selection) and *Modus Operandi of My Mind* (Independent Short Award Feature), and the video game *Evil Purple Robots*, currently in beta for Android and iOS.

Nicole is also known for her collaborations, most recently being selected to collaborate on a song in the style of the TV show *Outlander* in the Society of Composers and Lyricists 1st Global SongDemic. This opportunity paired people from across the world to create new music and ended with a sync session with music supervisors.

When she’s not writing music, Nicole can be found performing, walking her dog, watching Netflix, or playing video games.

For more information, you can visit her SoundCloud at <https://soundcloud.com/itisnicole>.

Plum Blossom (U.S. Premier)

Chen Yi

Performer(s): Ting Luo - piano

Program Note: Commissioned by The Chopin Society of Hong Kong Ltd., Plum Blossom is written for the 5th Hong Kong International Piano Competition in 2019. In Chinese culture, the plum blossom symbolizes nobility, elegance, perseverance, independence, and faithfulness. The pitch is taken from the beginning of a Cantonese children's song Moonlight. The developments of the initial material are in variations, featuring the expressions of the image with the techniques for both hands with the textures in layers.

Bio(s): Ting Luo, pianist and director of NAC, has performed and lectured in prestigious venues in China and U.S., advocating contemporary music. Ting Luo has been active in collaborating with artists from multiple disciplines including composers and instrumentalists in festivals and concerts. Ting Luo curated a multimedia new music project New Arts Collaboration (NewArtsCollaboration.org) since 2019. Ting Luo obtained a Master's degree in Piano Performance at USC and she currently resides in the Bay Area, CA.

Dr. Chen Yi is Distinguished Endowed Professor at UMKC Conservatory since 1998.

She blends Chinese and Western traditions, transcending cultural and musical boundaries. She was a recipient of Ives Living Award from the American Academy of Arts and Letters in 2001. She has composed over 150 works, many of which have been recorded in over 120 commercially released CDs. Dr. Chen Yi has been inducted into the American Academy of Arts and Letters in 2019.

Black Echo for piano

Vera Ivanova

Performer(s): Nic Gerpe - piano

Program Note: This piece was inspired by the lute ayre of John Dowland (1563-1626) "Flow my tears," and in particular by the opening vocal phrase, consisting of two descending tetrachords. The tetrachords are not quoted exactly; they are free of modal/tonal implications and act rather as a distant "echo" of Dowland's song. The tetrachords are harmonically altered to create and dismantle symmetric and asymmetric harmonic complexes, reflected by the resonance of the low black-key cluster, silently depressed throughout the piece. The right and middle pedals reinforce the allusive echoing of the tetrachords, which serve not only as a reference, but also as constructive material for the entire piece.

Bio(s): Vera Ivanova teaches at Chapman University (Associate Professor of Music, Music Theory and Composition Department). She graduated from Moscow Conservatory (BM and MM), Guildhall School in London (MM), and Eastman School (Ph.D.) with degrees in music composition. Her compositions have been performed worldwide and received many national and international awards.

Pianist Nic Gerpe, a Los Angeles native, has been hailed as "magnetic" and "prodigious... heroic". Music critic Mark Swed described his playing as "wonderfully illuminating... his tone is crystalline. His technique is dazzlingly fluid." A dedicated proponent of new music, Nic has worked with composers such as Steve Reich, Gernot Wolfgang, and Michael Gordon, and has given numerous world premieres locally and abroad. Nic has performed in such venues as Walt Disney Concert Hall, Zipper Hall, the Wallis Annenberg Center, and the Roy and Edna Disney Cal Arts Theater. Nic's performances have also been nationally broadcast on 91.5 KUSC and classicalkusc.org. Nic has performed with such renowned artists as Andrew Bain, Judith Farmer, and Michele Zukovsky, as well as ensembles like WildUP and The Industry LA.

Credits: From the live performance by Nic Gerpe on the Piano Spheres series, June 19, 2018, Zipper Hall in Los Angeles: www.pianospheres.org.

Rational Melodies #1 and Three Notes

Jonathan Hostottle and Brian Ellis

Rorrim's Run

David Garner

Friday, May 18 at a distance

Stephen F. Lilly & Michael Boyd

Performer(s): No Steve (Michael Boyd, Benjamin Levy, Stephen Lilly, Stacey Mastrian, Kristian Twombly)

Program Note: Friday, May 18 at a distance is a real-time, albeit virtual, composition comprised of electro-acoustic sound, simultaneous performances, visual art, and audience participation. It is an absurdist take on video conferencing and mediated communication in general. The text-based score directs participants in abstracted interactions and reactions, creating a shifting videographic landscape with performers veering from the self-indulgent monologues to heated disagreements.

Bio(s): Stephen Lilly is a DC-based composer, performer, audio engineer, and poet. Described as “dark ... demanding” (The Retriever) and “the sort of thing you are glad to have experienced without wanting to revisit” (The Washington Post), he mostly writes abstract or satirical works for friends and friends of friends.

Michael Boyd, Associate Professor of Music and Music Program Coordinator at Chatham University, is a composer, scholar, and experimental improviser. His music embraces experimental practices such as installation, multimedia, and performance art. His installation Confessional won the 2016 FETA Prize in Sound Art. Boyd has published in Perspectives of New Music, Tempo, and Notes. He is active in his community, currently serving on the Wilkins Township Board of Commissioners. Boyd competes in mountain bike races.

No Steve is a collective of new music performers and composers. The original ensemble all lived within the gravitational pull of the University of Maryland and did indeed once include a Steve in their midst. They formed around a love for FLUXUS and performative experimentation. While they are now all grown-up and living spread across the country, they still regularly collaborate and perform together. Steve, on the other hand, could not be reached for comment.

Credits: A/V production by Kristian Twombly.

Session Fa

3:00 - 4:00 PM

SIDE-BLOW for solo percussion improviser

Seong Ae Kim

Performer(s): Josh Perry - percussion

Program Note: SIDE-BLOW for solo percussion improviser was composed in collaboration with percussionist Josh Perry. The compositional concept comes from the saying “in a fight the innocent bystander gets hurt [suffers a side blow].” Reflecting on the political situation throughout the last few years in the U.S., we often observe the most powerless ones, who are unable to escape from a situation, become the biggest victims within our community. The piece is a requiem for these innocent victims.

Bio(s): Seong Ae Kim is a Korean-born composer based in New York City. She has received commissions from Forward music project, Parhelion Trio, Ensemble Mise-en, Iktus Percussion, Ensemble Pan, Köhne Quartet, B3M Chamber Ensemble, Rath Duo, and Krechkovsky/Loucks Duo among others. Her works call people’s attention aiming to break boundaries, create safe spaces to share vulnerability and empower people to stand up and voice themselves for their basic human rights. www.seongaekim.com

Josh Perry is a solo and ensemble percussionist based in New York City. Acclaimed by the New York Times as a "creative percussionist," Perry regularly collaborates with living composers and has premiered well over 100 works for percussion and mixed ensemble. Perry is a member of Iktus Percussion, ensemble mise-en, and Hotel Elefant. Recent solo appearances include the ATM Festival (Seoul, South Korea), Kroumata Percussion Center (Stockholm, Sweden), and the Transplanted Roots Symposium (Guanajuato, Mexico). Perry recently received his Doctorate from Stony Brook University.

Credits: Recorded in Brooklyn, NY.

Pump #5

Dana Kaufman

Performer(s): Klaviercussion (Chuan-Li Ko - piano, Nian Shee Yon - percussion)

Program Note: "Pump #5" features and is inspired by the sounds of gas pump #5 at the ARCO station on the corner of Iowa and University Avenues in Riverside, California.

Bio(s): Nian Shee Yon, percussion: Nian Shee is an active musician based in Kuala Lumpur.

She is one of the Music Directors of the Malaysia Percussion Festival. She performs regularly with the National Symphony Orchestra and Kuala Lumpur City Opera. Nian Shee also conducted percussion workshops and currently teaches at University Malaya, University

Putra Malaysia and Garden International School. Nian Shee holds Master in Music in Percussion

Performance at The Boston Conservatory, and Bachelor of Performing Arts from University Malaya.

Chuan-Li Ko, piano: Born in Kuala Lumpur, Malaysia, Chuan-Li completed his Bachelor of Music at UCSI University and Master's degree at Texas State University. He also obtained his Associate, Licentiate, and Fellowship Diplomas in Piano Performance, awarded by the Trinity College of London. Chuan-Li is currently in his final semester pursuing his Doctor of Musical Arts in Piano Performance at Texas Tech University, where he received a graduate music theory teaching assistantship grant.

Dana Kaufman, composer: Hailed as "whirlwind" (Gramophone), Dana Kaufman's music has been heard at New York Opera Fest, Jordan Hall, Contemporary Music Center of Milan, and Hartford Opera Theater. A Fulbright Research Fellow in Estonia and four-time American Prize awardee/honoree, Kaufman is a frequent speaker and has given lectures at the LA Opera, Music by Women Festival, and Women Composers Festival of Hartford. She is Assistant Professor in Music Composition at University of California, Riverside. danakaufmanmusic.com.

Credits: "Pump #5" was recorded remotely by Klaviercussion (Chuan-Li Ko, piano and Nian Shee Yon, percussion) in Texas and Malaysia.

URBIS IMAGO (RITRATTO DI CITTA')

Cesare Gallo

Program Note: The work combines beautiful images of the city of Milan with an original poem text, both in Italian and English (subtitles). Sounds are accurate and reinforce visual situations. In this work there are cross reference/synesthetic references between poetic text and sound text. The work is a tribute to L. Berio and Maderna radiophonic works. The piece was commissioned by Musiche in Mostra (Conservatorio G Verdi - Milano, Italy) to Cesare Gallo and Massimo Vito Avantaggiato.

Bio(s): Cesare Gallo was born in Milan in 1959. He began his musical studies at the Conservatory "Giuseppe Verdi": Piano (Professor Maria Luisa Beech) and composition (M°Alberto Soresina); Band Instrumentation (M° Ugo Turriani). He does Postgraduate studies in composition with Salvatore Sciarrino Summer Courses of Città di Castello (1984, 1985, '88 and 1990) and with Franco Donatoni 1990-1993 Accademia Musicale Superiore di Biella. His works are published by Taukay Edition and Map Publishing.

Massimo Vito Avantaggiato is a multimedia artist, composer and poet born in Italy. His work revolves around research processes and combination of experimental video and experimental electronic or acoustic music. He has studied sound engineering; electroacoustic composition; composition.

Credits: Actor voice over: Roberto Pompili; Sound design: Massimo Vito Avantaggiato; Poem: Massimo Vito Avantaggiato; English text revision: Julia Wohlers; Assistant: Jacopo Menno/Stefano Papa.

Hollow

Yun Ming, Tai

Program Note: Hollow is an electronic work inspired by the monstrous characters of Ransom Riggs' novel series Miss Peregrine's Home for Peculiar Children known as hollowgasts or hollows.

Bio: I am a Malaysian student composer at Yong Siew Toh Conservatory of Music, National University of Singapore. I am passionate in music with/for the multimedia and has collaborated with film and visual artists.

Credits: Video and visuals by DVET.

Convergences

Joshua Tomlinson

Program Note: Convergences explore the merging and juxtaposition of metal and wood, sound and silence, momentum and stagnation. The electronic medium allows a composer to create a unique musical environment in which sounds can simultaneously exist near to and distant from the hearer. This piece uses these aspects to create a dualistic environment, which is an unnatural auditory occurrence.

The work is composed with two basic elements: metal and wood, which are featured in their own space at various points in the piece. Where they converge, the cold metallic gestures are contrasted with the warmth of the wood—the metal aggressive, the wood gentle.

Video work by Geo Holmes.

Bio: Originally from the Outer Banks of North Carolina, Joshua Tomlinson is a composer, sound designer, and educator specializing in electroacoustic music and technology. He currently serves as Instructor and Area Coordinator of Music Technology at the University of North Florida.

His compositions have been performed in the United States, Europe, and Australia—upcoming performances include the Hot Air Music Festival this spring at the San Francisco Conservatory and the International Computer Music Conference this summer in Santiago, Chile.

Joshua serves on the steering committee of the New York City Electroacoustic Music Festival and has participated as a composer and audio technician at NYCEMF since 2012. He accepts commissions to compose original music for film, solo performance, ensembles, dance companies, and visual art installations. When he isn't composing or teaching, he enjoys spending time with his wife Hannah and their lemon tree and four cats.

Daramad for Tar and Fixed Media

Ali Balighi

Performer(s): Golnaz Khalili - tar

Program Note: Daramad means to start music in Persian. Daramad for me, means composing a new piece which has a new experience. It is the first time that I write a piece for Tar and Fixmedia. It is clear that finding new perspective of this instruments has a profound importance for me. However, Tar as a classical instrument in Persian music plays a powerful role but a few contemporary composers have worked on this instrument. I tried to find new techniques in Tar that were hidden.

Bio: Ali Balighi is an experimental composer. His works are mostly composed based on traditional and folk music of Iran. His main tendency is on micro-tonality and new perspective of instruments. His works have been performed at contemporary music festivals in Iran, Portugal, Finland, Belgium, Canada, Germany, Poland, Latvia and The USA.

Credits: Commissioned by Yarava Electronic Studio (YES) 2020.

Unsung Lullabies

Joshua Tomlinson

Performer(s): Erin Bennett - piano, Franklin Sandoval - cello

Program Note: We were excited. But a doctor's visit that revealed there was no longer a heartbeat led to an unexpected surgery and several quiet days. We're thankful to still have each other and for the joy Bumble brought while with us.

Bio: Originally from the Outer Banks of North Carolina, Joshua Tomlinson is a composer, sound designer, and educator specializing in electroacoustic music and technology. He currently serves as Instructor and Area Coordinator of Music Technology at the University of North Florida.

His compositions have been performed in the United States, Europe, and Australia—upcoming performances include the Hot Air Music Festival this spring at the San Francisco Conservatory and the International Computer Music Conference this summer in Santiago, Chile.

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Credits: Credit to performers and engineers of 'Unsung Lullabies.' The pianist is Erin Bennett, Associate Professor of Piano at the University of North Florida; the cellist is Franklin Sandoval, a student at the University of North Florida; the audio work was done by Jack Miller; and the video work was done by Hannah Tomlinson.

Canciones del Paraíso

Brennan Stokes

About a Girl in Love (Homage a Leo Brouwer)

Willi Leinen

Performer(s): Willi Leinen - guitar

Program Note: „About a girl in love“ is an homage to Cuban composer Leo Brouwer. I took a quote from el Decameron negro (ballada de la doncella enamorada) and evolved the piece around it. The piece is dedicated to my former teacher David Tanenbaum.

Bio: Willi Leinen grew up in Jena/ Germany. He started playing classical guitar at an early age with Heiner Donath (Weimar/HMT Leipzig). He continued his musical education under the tutelage of Martin Steuber (Leipzig). Entering the Hochschule für Musik 'Hanns Eisler' (Berlin) in 2011, he has been studying in the class of Prof. Dr. Daniel Göritz, while also working with Jazz-guitarist Robert Keßler and Jazz-pianist Prof. Maria Baptist.

Willi Leinen has gained stage experience as a soloist as well as a chamber musician. He achieved the first prize at the 'Klangsüchtig-Festival' (Leipzig) for best film music and sound design in 2012. After that he was commissioned to compose film music for the movie "Mord im Heiligenwald" (Pantheon Pictures/Prague). The premiere took place in Prague in 2014.

Beside his music career he studied philosophy and political science. He completed his studies successfully in 2012 at the Universität Leipzig. From 2013 - 2016 Willi Leinen was scholarship holder of 'Yehudi Menuhin Live Music Now Berlin'. 2017, Willi Leinen finished his studies under David Tanenbaum at the San Francisco Conservatory of Music. In 2017 Willi Leinen premiered his own electronic pieces with Singer Elizabeth Boardman at the Mcroskey Mattress Factory in San Francisco. This was the start of a US Westcoast tour with stops in Los Angeles, San Francisco, Oakland and Seattle.

2018 Willi Leinen came back to Berlin (Germany). While touring more with his electronic music through out Germany, he started composing for classical guitar. His debut EP "Four Homages" for guitar solo was released in January 2021. In February 2020 Willi Leinen premiered a composition in Germany by Alexander Liebermann (New York) at Berlin Dialogues, a concert series by Open Strings Berlin.

Credits: Special thanks to David Tanenbaum, Macondo Cafe Berlin (recording venue) and Nikolas Haumann. The piece is part of my release "four homages" and they are on all streaming platforms. The sheetmusic is available through edition Margaux.

Leili

Mahdis Golzar Kashani

Performer(s): Tehran Triangle Ensemble

Note: This performance was recorded prior to the COVID-19 Pandemic.

Reverie

Ryan Suleiman

Performer(s): Clark Evans - cello

Program Note: In Reverie, the cellist shifts between relative stability, bouts of fury, and gentle dream-like diversions. We're not always sure where things are going or why, but that's ok.

Bio: The music of Ryan Suleiman engages with daydreams and the natural world – in particular, the simultaneity of sublime beauty and dread of living in our times. His work has been performed throughout the United States at such festivals as SICPP (New England Conservatory), June in Buffalo (NY), and NANOWorks Opera Workshop (Atlanta). Dr. Suleiman has worked with numerous ensembles, including West Edge Opera, Left Coast Chamber Ensemble, Daedalus Quartet, and Symphony d'Oro. More at www.ryansuleiman.com.

truths: self-evident/alternative

Isaac Mayhew

Performer(s):

Program Note: "We hold these truths to be self-evident, that all men are created equal, that they are endowed, by their Creator, with certain unalienable Rights, that among these are Life, Liberty, and the pursuit of Happiness." - The Declaration of Independence (July 4, 1776)

"You're saying it's a falsehood and Sean Spicer, our Press Secretary, gave alternative facts to that." - Kellyanne Conway (January 22, 2017)

Bio: Isaac Mayhew is an award-winning composer and trumpet player based in Saint Paul, Minnesota. His music has been programmed by performers around the country. Isaac strives to create music that has the capability to engage a wide range of audiences while maintaining a high level of artistic integrity, drawing influence and inspiration from folk music, pop music, and small moments throughout everyday life. More information is available at www.isaacmayhewcomposition.com.

Credits: Recorded February 21, 2021 at the A-Mill Artist Lofts - Minneapolis, Minnesota.

damplication

Selim Goncu

Performer(s): Kate Campbell, Anne Rainwater - piano

Program Note: "damplication" begins as a traditional solo piano piece. However, this familiar scene is disturbed by the alienating presence of the assistant. A huge contrast of colors exists between the pianist's and the assistant's worlds: The foggy, swimming lines of the pianist face the presence of dampened, pizzicato-like timbres of the assistant. The piece tries to find a balance between these realms, during which various colors and textures take shape.

Bio: Selim Goncu has been honored with »Salvatore Martirano Composition Award«, »Ettelson Composer's Award«, Chamber Music of California's »California Prize« and »Nicola de Lorenzo Prize in Composition« (three times), Selim Gönçü aims to create a personal balance of contrasting polarities in his music. Raw gestures are contrasted with transparent textures, elegant timbres are interrupted/combined with abrupt impulses. He currently is Composer-in-Residence of NY based Ensemble Échappé and is contributing director of sfSound.

Note: This performance was recorded prior to the COVID-19 Pandemic.

Talos Dreams

Costas Dafnis

Performer(s): Ellie Falaris Ganelin - flute, Kyle Bruckmann - oboe, Ariel Wang - violin, Lewis Patzner - cello, Costas Dafnis - ghostplate

Program Note: Talos Dreams is inspired by the real and imagined automatons of ancient Greece. It features the ghostplate, a novel metallic instrument the composer built and designed with Bay Area improviser Tom Nunn. The work's namesake Talos was a mythical robot that guarded Crete from invaders. It was powered by the divine lifeblood ichor (I. Ichor) and cooked his enemies alive in a deadly embrace (II. Body Heat). The complete work is set to premiere this spring. Learn more: talosdreams.com

Bio(s): Costas Dafnis is a composer and sound artist. In addition to concert music, Dafnis composes works for film, theater, dance and games. His orchestral works have been featured by the Cabrillo Festival of Contemporary Music, the Dallas Winds and New Music USA. Dafnis lectures in film at the San Francisco Art Institute and serves on the Technology and Composition faculty at the San Francisco Conservatory of Music. www.CostasDafnis.com

The Greek Chamber Music Project (GCMP) is an arts presenter and record label devoted to the music of Greek composers, shedding light on little-known chamber music works, as well as revisiting popular songs in a fresh way. Past performance venues include the John F. Kennedy Center for the Performing Arts, the Library of Congress, as well as cultural centers and universities across the U.S. and Canada.

Credits: Talos Dreams is commissioned by the Greek Chamber Music Project with generous support from the San Francisco Conservatory of Music Faculty Grant. It appears on the album Synchronos: New Greek Voices, set to be released in Spring 2021. Learn more: talosdreams.com

Ad Astra

Allison McIntosh

Performer(s): Adam Lowe - tenor, Dana Marie Chan - piano

Dukha

Dan Langa

Performer(s): Sarah Fazendin - violin 1, Achuth Raghunath - violin 2, Maxim Estevez-Curtis - viola, Yasmine Kocan - cello

Program Note: The Four Noble Truths of Buddhism are the backbone of the Buddha's teachings. They are the truth of suffering, the truth of the cause of suffering, the truth of the end of suffering, and the truth of the path that leads to the end of suffering. The First Noble Truth, Duhkha, acknowledges the presence of suffering in the world.

Bio: Dan Langa is a composer, producer, and arranger fusing elements of his influences to create image-provoking sounds. He holds a particular fascination with electroacoustic music and how to incorporate elements of the natural world into his work.

Dan is currently based in Brooklyn where he is pursuing his Masters in Music Theory and Composition at New York University. He studies with Julia Wolfe and Robert Honstein.

For more information, please visit his website at www.danlanga.com.

Queen

Molly Joyce

Performer(s): Divesh Karamchandani - glockenspiel, G crotale, kickdrum, Elizabeth Hall - vibraphone

Program Note: "With this work, I tried to ask what exactly is a queen and what it means to be a queen. Or perhaps more properly, who is a queen and who knows what it takes to be a queen. I think these could be considered routine questions for those that have ever felt underestimated, and perhaps one approach to answering these possibly unanswerable questions would be to consider that queens are everywhere and all around us, and can often come from unexpected places."

Bio: Prism Percussion explores the expressive colors of percussive sounds utilizing non-standard instruments and seeks to champion works by BIPOC, women, and queer composers. This San Francisco based percussion duo was founded in 2018 by Divesh Karamchandani and Elizabeth Hall. They enjoy fostering the creation of new works and have commissioned several pieces for the duo. Karamchandani

and Hall's presence on stage is "both musically and visually stunning" affirms Jessica Balik of San Francisco Classical Voice.

Pearl

Ryne Siesky

Performer(s): Kyle Pearl - cello

Program Note: "Pearl" (2018) was written at the Charlotte New Music Festival but under a different title, "heX." Following an incredibly expressive performance of the work by Kyle Pearl, the piece was renamed in honor of Kyle.

Bio(s): Ryne Siesky's music explores the intersections of art and music, bringing focus to the idiosyncrasies of music creation and sonic processes. Siesky is currently working towards his Doctor of Musical Arts in Composition at the University of Miami – Frost School of Music. Ryne is a member of the Society of Composers, Inc. National Student Council, Author and Curator of the Charlotte New Music Opportunity Newsletter, and Co-Founder of the -NESS Composer Collective. Website:

<https://www.rynejsmusic.com/>

Kyle Pearl is an American cellist and composer based out of Miami. Pearl regularly performs music ranging from Bach to Berio, in both a soloistic and ensemble setting. He frequently performs contemporary works with Ensemble Ibis of the Frost School of Music, and collaborates with composers to create new works for the cello. In late 2020 he organized a call for scores in his local Miami community, culminating in a virtual recital of six premiers.

Credits: Performed and Recorded on October 13th, 2020 at Maurice Gusman Concert Hall (Miami, FL).

5 short stories

Pavle Gavrilović

Session La

5:30 - 6:30 PM

HELLOWORLD

Zong Chiang

Performer(s): Zong Chiang - piano, electronics, Taipei Philharmonic Orchestra

Program Note: HelloWorld is a piece that composer ZONG CHIANG wants to use this music to convey an image of a "spiritual soul" in the chaotic time and space of the world, exploring and discovering the connection between self and the new world alone.

Bio: Zong Chiang is a versatile multi-instrumental musician and awards winning composer. Currently based in Los Angeles & Taipei, he is active in film, game, and television as well as music and pop music industries. Zong received his Master in Screen Scoring program at the USC Thornton School of Music and B.A in Technology and Applied Composition at San Francisco Conservatory of Music.

Credits: Recorded in Taiwan by ZONG MUSIC PRODUCTION.

Note: This performance was recorded in accordance with the COVID-19 safety guidelines in Taipei, Taiwan.

flicker and grind

Scott Fish

Performer(s): Thomas Nickell - piano

Program Note:

Bio: Scott Fish is a composer and improviser from Brooklyn, NY.

Credits:

Wire Spill

Nicholas Shaheed

Performer(s): Nicholas Shaheed - kalimba

Program Note: Wire Spill is a multimedia work for kalimba, electroacoustics, and digital animation. The simple melody serves as an anchor for the electronic's complex tapestry of reversed and detuned kalimba samples.

Noise is an ubiquitous component of the music, and shifts from background to foreground throughout the work.

The visual component is a generative digital animation, inspired by the works of Jared Tarbell. The small, random motions of lines and particles combine to form complex, ever-shifting structures.

Bio: Nicholas Shaheed is a composer of acoustic, electronic, and multimedia works which explore aspects of structure. His music has been featured around the globe at venues such as the Seoul International Computer Music Festival, the Norfolk New Music Workshop, CCRMA, and the highSCORE Festival, and has been performed by So Percussion, Christopher Otto, and Quartetto Indaco. Nicholas has studied under Kip Haaheim, Forrest Pierce, Ingrid Stölzel, and Elliot Cole. He is currently based in Oregon.

La Valse d'Amélie, arr. Stephan Kane

Yann Tiersen

Performer(s): Stephan Kane - guitar

Program Note: Yann Tiersen rose to international acclaim as a composer after the release of this film in 2001. I remember being struck by the movie soundtrack in Amélie when it was first released. There were piano versions of this piece, but I wanted to capture the magic of the orchestral version by using a guitar and looping pedal and not compromising on the pitch limitations of the instrument by literally going off the fretboard.

Bio: Stephan Kane is a classical guitarist sharing his arrangements of popular songs for the classical guitar for hundreds of weddings and events since 2009. Stephan holds a Master of Music degree and Professional Studies Diploma in classical guitar performance from the San Francisco Conservatory of Music studying under David Tanenbaum, John Dearman, Marc Teicholz, and Larry Ferrara. Stephan is on faculty at the California Conservatory of Music and maintains a busy private lesson studio online.

wind_down_2

Yaz Lancaster

Performer(s): Sam Zagnit - double bass

Program Note: Vaporwave music for double bass + fixed media after the afterparty.

Bio(s): Yaz Lancaster (they/them) is a transdisciplinary artist most interested in relational aesthetics, collage, and anti-oppression. Their album of music for violin, voice and electronics "AmethYst" is forthcoming with PPR in 2021. They perform in a post-genre duo with Andrew Noseworthy, are the arts editor for Peach Mag and contribute writing for ICIYL. Yaz enjoys chess, horror movies and bubble tea. yaz-lancaster.com

Sam Zagnit (he/him) is bassist, composer and educator based in NYC and Connecticut. He is a co-founder and administrator for Bass Players for Black Composers, and an avid performer of contemporary works. Sam performs with Amber Evans in confluss, and received degrees in double bass from Yale and MSM. samzagnit.com

Pull Up

Andrew Noseworthy

Performer(s): Greg Bruce - tenor saxophone

Program Note: "Pull Up" is about the meaning behind vernacular language, specifically slang terms. Many words over time have lost their original meanings or taken on new ones, especially when transmitted orally. When language is manipulated or removed far enough from its original source, it may even take on the form of purely sound to a listener. At what stage does a word become recognized simply by its sound parameters? At a point of complete contextual disconnect or distortion, does language still retain its meaning?

Bio(s): Andrew Noseworthy: The work of composer-guitarist-arranger Andrew Noseworthy (he/him/his) reflects upon the acceptance/rejection of "locality," drawing from experiences while living in Labrador West, St John's (Newfoundland) and New York City. His music aims to address the contextual space and dissemination for underrepresented musical voices. He is a founding member of experimental hardcore duo this place is actually the worst and DIY label people | places | records.

Greg Bruce: Greg Bruce is multidisciplinary artist-researcher whose unique approach to woodwinds draws from a wide variety of genres and traditions. This musical anarchist finds inspiration in every nook and cranny, from classical, jazz, folk, and pop; to interpret, improvise, and compose. As a saxophone player from one of Canada's most creative cities, St. John's, Newfoundland and Labrador, he can be heard playing with a wide variety of groups and on numerous recordings.

Credits: "Pull Up" was commissioned as part of a 2018 Solo Saxophone Commissioning Consortium consisting of 46 international young and emerging players. This performance was recorded by Greg Bruce in St John's, Newfoundland and Labrador, Canada, in February 2021.

Session Si

6:30 - 8:00 PM

Romantic Remnants - Music for Dance, Motion Graphics, and Visual Art

Owen Ho

Performer(s): Company Concentric - choreography & costumes, Haruka Hochin - motion graphics, Ian McNaught Davis - visual art, Ensemble Matters (Hannah Gillingham - flute; Fran Cervera - clarinet, Mikaela Livadiotis - piano, Elliott Bougant - violin, Tamaki Sugimoto - cello, Owen Ho - conductor)

Program Note: Romantic Remnants takes off from an old art song by Schumann and develops into an unending journey towards the unattainable. The choreography unpicks and explores ideas of longing with abstract movements and allusive gestures. As they move, the motion graphics present a series of deconstructed text from the original lyrics by Heinrich Heine. Visual artworks are displayed around the stage to add yet another dimension to romanticism's nature of existence today: one of fragments, of remnants.

Bio: Owen Ho is a composer/conductor. Described as "highly imaginative and interesting", he won the first prize of the AESS Song Writing Competition for Composers 2019 and the Arcubus Ensemble Call for Scores 2020. Published by the UCLA Music Library, Goodmusic Publishing Ltd., and listed on the CoMA Library, his music has been performed across the UK, Europe, USA, and Hong Kong. His current musical interest lies in the manifestations of romanticism in contemporary music.

Credits: Commissioned and recorded by Bloomsbury Festival 2020. Supported by Hong Kong Arts Development Council, Romanticism on the Net, British Association of Romantic Studies, Gesellschaft für Englische Romantik, North American Society for the Study of Romanticism.

Note: This performance was recorded prior to the COVID-19 Pandemic.

Sound of Mermy

NI Shan

Performer(s): NI Shan

Program Note: Breathe, Whistle, Sing,
Infuse my voice into the water.
Later, it will bring them back to me.

Mermy is an augmented ceramic instrument shaped as a female marine creature, acting as the player's avatar during the performance. This music performance is an illustration of an uncanny world through the sound of Mermy. Interactions between the performer and the instrument are subtle, precise and intimate, adding to the immersive, ritualistic atmosphere of the piece.

Bio: NI Shan is a young composer based in China and LA. She has been invited to present her works around the world including the UK, Germany and the United States.

Beyond the digital techniques of her, in recent years, she tends to do researches into the interaction designs on various levels in multimedia works, with instrument/controller device making for live performance, and interactive installations. Also, she is developing her graphical notation system for acoustic music composition through creative coding, with specific visually represented playing techniques, and partially free instrument choices.

Oceans of Time

Mats O Hansson

Performer(s): Antonietta Loffredo - toy piano

Program Note: The transformed sound of a clock ticking - a timeless sound depicting anything else but timelessness.

"If present is the most real perception of time, almost all of what we perceive as the present is already past..."

Bio: Mats O Hansson (1960) has an MFA in composition from the University of Music in Gothenburg, Sweden. He composes mainly chamber music for ensembles and soloists, but also music for stage and film as well as sound and video art. Beside Sweden, his music has also been performed in Denmark, England, Germany, Italy, Greece, Poland, Spain, South Korea, Argentina and USA.

Member of the International Society for Contemporary Music, ISCM and one of the founders of Kalv Festival (Kalvfestivalen) – a festival for contemporary music in Sweden.

Credits: Recorded in Como, Italy, 2019.

Overcoming the Beast

Kyle Shaw

Performer(s): Kyle and Tess Shaw - piano

Program Note: The Russian formalist school of literary criticism famously (or infamously) suggests that there are really only seven basic narrative archetypes, among them, "overcoming the beast." This is perhaps not unlike Heinrich Schenker's assertion that all masterworks of music can be reduced to one of three basic Ursätze. In either case, surely the creative work comes first, and the analyst's categorization comes later. The process of writing this piece reversed that sequence, taking "overcoming the beast" as the starting point for determining form and the impetus for generating musical content.

Bio: Kyle Shaw has presented at Electronic Music Midwest, NYCEMF, ICMC, and SEAMUS conference. He has won awards and commissions from Morton Gould Young Composers, Belvedere Chamber Music Festival, AGO, ISU Carillon Composition Competition, the Barlow Endowment, the 21st-Century Piano Competition, and Osage Arts Community.

He earned his DMA from the University of Illinois and is currently assistant professor of music theory and composition at California State University, Bakersfield.

Tess Shaw made her concerto debut at age 17 with the Northwest Civic Orchestra playing Grieg's Piano Concerto in A Minor. She earned a BM in piano performance from Brigham Young University where she studied with Robin Hancock and Jeffrey Shumway, and played in masterclasses with Logan Skelton and Nelita True. A member of MTNA, she is currently a staff accompanist at California State University, Bakersfield.

Note: This performance was recorded prior to the COVID-19 Pandemic.

until again

Logan Dougherty

Performer(s): Grace Stringfellow - oboe, Ethan Blake - cello

Credits: Special thanks to Grace Stringfellow for inspiring this piece.

Note: This performance was recorded in accordance with the COVID-19 safety guidelines at CU Boulder College of Music in Boulder, Colorado.

Chromoplexy

Cory Brodack

Performer(s): Zachary Hicks

Program Note: Chromoplexy refers to a type of DNA structure found in cancerous cells, and is an example of chromoanagenesis, which is a term that refers to events that generate structural abnormalities in the chromosomes of the cancerous cells. Chromoplexy is a nod to this process, with the beginning musical material being gradually mutated throughout the piece, framed by the reoccurring multiphonics.

Bio(s): Cory Brodack's music is inspired by aspects of the human condition, with an emphasis on rich timbre, harmony, shifting rhythm, combining textures and gestures in creative ways, and the exploitation of musical decisions and choice. His awards include the Nissim Prize and ECU's Orchestra Composition Competition. Performers of his music include the Rhythm Method String Quartet, Hypercube, Icarus Quartet, Andrew Pelletier, and the Metropolitan Orchestra of St. Louis.

Zach Hick's music has been performed by the Cassatt Quartet, the Manhattan Symphonie, and the NEC Philharmonia, with commissions by members of the Vermont and Jefferson Symphonies, and the piano studios of Victor Rosenbaum and Jihye Chang. He has performed with the NYYS, the Union City Philharmonic, the Brooklyn Metro Chamber Orchestra, and Utopia Opera. He won NYU Steinhardt's Woodwind Concerto Competition, and was a finalist in the San Diego Flute Guild's Young Artist Competition and the Jefferson Symphony's Young Artist Competition.

Credits: Recorded by Zachary Hicks on July 21st, 2020.

Zheng-Tu “箏途” for 21 strings Chinese guzheng

Chihchun Chi-sun Lee

Performer(s): Dr. Haiqiong Deng - Chinese zheng (gu-zheng)

Program Note: “Gazing through the mist of dawn, the warrior reflected. Life flashed by, as a day was just relived; struggles, glories, keenly caressed the healed wound. As the dust of passion fell, then settled, the road lengthened; a fearless mind, rejuvenated, leaded toward another journey of determination worth living for.” Commissioned by Ms. Hsinghui Chen to celebrate a decade-long friendship with the composer, the pentatonic tuning of this movement symbolically represents Ms. Chen's determination and passion for Zheng even after many twists and turns in life. The meaningful depth flows through the music. Zheng-Tu also phonetically implies “The journey of conquest.” For every facet of life, obstacles ought to be conquered with an optimistic determination. However, the journey is definitely individualized.

Bio(s): Taiwanese-American composer, CHIHCHUN CHI-SUN LEE's works were described as “eye-opening, befittingly, complex” (Boston Globe), “exploring unusual techniques” (Gramophone) and “eastern techniques blended with sophisticated modern writing style” (Amadeus). She received Guggenheim Fellowship, won Brandenburg Symphony International Competition, IAWM's Theodore Front Prize and ISCM/ League of Composers Competition. Her commissions are from Boston Symphony Orchestra, Harvard Fromm Foundation, Barlow Endowment, National Culture and Arts Foundation, National Taiwan Symphony Orchestra, Taiwan Philharmonic, National Orchestra of Korea, and National Chinese Orchestra; Her music was featured at Carnegie Hall, 2010 Winter Olympics (Vancouver), UNESCO International Rostrum of Composers, and various international festivals and broadcasts worldwide.

Dr. Haiqiong Deng is a scholar of Chinese music and master player of Chinese guzheng. Her honors include Florida Cultural Heritage Award, Ruby Chao Yeh Research Award, Florida Individual Artist Fellowship, Master Artist of the Florida Folklife Apprenticeship Award, FSU College of Music Research Fellow, and has won the Outstanding Performance Prize at the 1995 Chinese National Zheng Competition in Shanghai. Deng made her professional début in Beijing in 1997 and her Carnegie Hall début recital in 2003. She is the featured zheng artist in the chapter on Chinese music in the widely

used textbook World Music: Traditions and Transformations (McGraw-Hill), by Michael Bakan with accompanying 3-CD set by Sony BMG Music Entertainment.

Credits: Special thanks to Dr. Haiqiong Deng, for her amazing performance and interpretation of "Zheng-Tu".

Scissors Fantasia Toccata

Jiyoun Chung

Finale

8:00 - 9:00 PM

DREAM

Zong Chiang

Performer(s): Zong Chiang - piano, electronics, Taipei Philharmonic Orchestra

Program Note: Dream is a piece that composer ZONG CHIANG is inspired by the movie "Memoir of a Geisha", expounding the process, choice, compromise, and spirit of self-pursuing dreams.

The 56-piece Symphony Orchestra was recorded for the first time in Warner Bros Studio in February 2020. In January 2021, he performed for the first time publicly in ZONG's "Global Honor Concert" with Taipei Philharmonic Orchestra.

Bio: Zong Chiang is a versatile multi-instrumental musician and awards winning composer. Currently based in Los Angeles & Taipei, he is active in film, game, and television as well as music and pop music industries. Zong received his Master in Screen Scoring program at the USC Thornton School of Music and B.A in Technology and Applied Composition at San Francisco Conservatory of Music.

Credits: Recorded in Taiwan by ZONG MUSIC PRODUCTION.

Note: This performance was recorded in accordance with the COVID-19 safety guidelines in Taipei, Taiwan.

AND THE MOSES DROWNED

Mahdis Golzar Kashani

Svár a smír

Lukáš Janata

Performer(s): Andrew Barnhart - alto saxophone, Lukáš Janata - piano

Program Note: Svár a smír (Contention and Reconciliation, 2016) was dedicated to my wonderful ex-partner and colleague M.Schäferová. This work was the antecedent underlying idea of my first symphony about contention and reconciliation. The opening unsettled divaricating gesture in the accompanying piano part along with the saxophone lays out the obstinate character of the musical material. Often diverging and working against each other, the two parts interchange their roles and eventually come to accordance with an open, unresolved question at the end.

Bio(s): Saxophonist Andrew Barnhart is a dedicated performer and educator. Andrew has performed with the Hartford Symphony Orchestra, the Modesto Symphony Orchestra, and the San Francisco Wind Symphony, and many other ensembles. As a chamber musician, he has been awarded first prizes in the Coleman Chamber Music Competition and the Fischhoff Chamber Music Competition. He holds a B.A. in Music from UCLA, and a Master of Music degree from The Hartt School.

Lukáš Janata('95) is a Czech composer, performer, and educator residing in San Francisco. Lukáš' highlighted commissions include the ones from the San Francisco Symphony and SoundBox, New York Cantori, or Punkt Choir, and a residency at the International Orange Chorale SF in the 2021-2022 season. His composition mentors have been J.Corigliano, D.Conte, and O.Kvěch. He has worked with composers: G.Lewis, A.Gaussin, L.Marinescu, D.Maronidis, M.Merlet, and É.Ešenvalds, and is collaborating with artists such as N.Muhly or M.Shapiro. www.lukasjanata.cz

Mu Absence (U.S. Premier)

Chatori Shimizu

Performer(s): Ting Luo - piano

Program Note: Unlike European landscape paintings, Japanese landscape paintings consciously deny the depiction of a realistic sense of distance in the middle ground. By placing “ma” in the center of the painting, it expresses the distinctive spatio-temporal aesthetics found in Japanese expressions, while viewers are able to perceive the imperceptible. *Mu Absence* seeks to identify the imperceptible within the degrading reverberations between two notated sounds of the piano.

Bio(s): Ting Luo, pianist and director of NAC, has performed and lectured in prestigious venues in China and U.S., advocating contemporary music. Ting Luo has been active in collaborating with artists from multiple disciplines including composers and instrumentalists in festivals and concerts. Ting Luo curated a multimedia new music project New Arts Collaboration (NewArtsCollaboration.org) since 2019. Ting Luo obtained a Master's degree in Piano Performance at USC and she currently resides in the Bay Area, CA.

Chatori Shimizu (b. 1990) is a Germany based composer and sound artist. His works are performed in more than twenty countries throughout Europe, North America, and Asia. All of his works engage in repetitive patterns of sound, which aims to make the slightest adjustment of the pattern as a noticeable accent. Shimizu holds degrees from Kunitachi College of Music (Tokyo), Columbia University (New York), and Hochschule für Musik Carl Maria von Weber (Dresden).

The Emigrants

George Tsz-Kwan Lam

Performer(s): New Morse Code (Hannah Collins - cello, Michael Compitello - percussion)

Program Note: “The Emigrants” is a documentary chamber music work for cello, percussion and digital playback, commissioned and premiered by the cello-percussion duo New Morse Code. The project began with collecting oral history interviews with the emigrant musician community of New York City’s borough of Queens, one of the most ethnically diverse urban areas in the world. The work includes these individuals’ voices as part of the score itself, combining spoken word with instrumental music.

Bio(s): New Morse Code (Hannah Collins, cello; Michael Compitello, percussion) is the confluence of two magnetic personalities who have taken up the admirable task of creating a hub for the performance, commissioning, and promotion of new music. NMC is best described as two musicians of extraordinary depth and skill untethered by their instrumental constraints. Their 2017 debut album, *Simplicity Itself* on New Focus Recordings, was described by icareifyoulisten.com as “an ebullient passage through pieces that each showcase the duo’s clarity of artistic vision and their near-perfect synchronicity.”

George Tsz-Kwan Lam is a composer who grew up in both Hong Kong and Winthrop, Massachusetts. George is most interested in working with the idea of “musical placemaking”, which is to create music that is intimately connected with the place where it is performed. In addition to his work as a teacher, George is also a founding member of the artist-run ensemble Rhymes With Opera. For more information, please visit www.gtlam.com

Credits: Special thanks to the interviewees for this project: Harold Gutierrez, composer (Colombia); Rafael Leal, percussionist (Colombia); Yoko Reikano Kimura, koto / shamisen performer and singer (Japan); Alvaro Rodas, percussionist and music educator (Guatemala); Nivedita ShivRaj, Carnatic musician (India); Hikaru Tamaki, cellist (Japan); and Chris Yip, NYPD sergeant and pianist (Hong Kong). Also special thanks to audio recording engineer Zach Herchen.



A sketch of "Mermy", created by NI Shan (Session Si)