

New Futures in Contemporary Percussion

November 10-11, 2022 / 9AM-6PM / ROOM 120, 125, and 201

CO-HOSTS

Abby Fisher D.M.A, Jennifer Torrence PhD, and Eric Retterer M.A.

OVERVIEW

This year's New Music/Research day presents an abundance of courageous and creative percussionists and composers who look towards both the future and the past to provide answers to the following question: Towards what possible horizons is the field of new music percussion heading? The compositions and performances that will be presented show a field in constant change, questioning, and celebration, filled with an ever more complex array of practices, aesthetics, artistic backgrounds, and stories to be told.

The 2022 New Music/Research day features leading artists hailing from North, Central, and South America, Asia, Australasia, and Europe and is curated around topics such as storytelling, vulnerability, social justice, climate change, and technological and instrumental innovation.

We are thrilled to present five live concerts and one virtual concert featuring 26 soloists and ensembles, as well as two firsts for the New Music/Research day: an installation by Michael Gould, and workshops by Aiyun Huang and Bri Wiegand where attendants can learn new skills related to DIY technology and performance.

Some performance highlights to look forward to include the Early Evening Showcase performances by I-Jen Fang, Vanessa Tomlinson, and Recap, as well as world premieres from composers such as Vanessa Tomlinson, Alexis Lamb, Celeste Oram, Michael Askill, Elizabeth Jigalin, and Liz Soflin.

SCHEDULE

Thursday, November 10, 2022, room 120

9:00 AM: New Music/Research Opening Concert

11:00 AM: Stories Un/Told

1:00 PM: Revisiting Classics

3:00 PM: Vulnerability

5:00 PM: Early Evening Showcase: The Future is Fearless

Friday, November 11, 2022

9:00 AM: Technology and Percussion Workshop/Presentation- **room 201**

10:00AM: Q&A with World Without Ice Installation artists Michael Gould and Steve Rush- **room 125**

All day Thursday, Friday, and Saturday, room 125

Sound and Visual Installation: World Without Ice Installation

Friday, November 18, 2022

1-2PM ET: Virtual PASIC, New Music/ Research Concert (view via [PAS website](#))

CONCERT DETAILS

Thursday, 9:00 AM, Room 120

New Music/Research Opening Concert

This year's opening event kicks off the New Music/Research programming of concerts, workshops, and an installation with four ambitious works, each taking stock of some of the manifold ways artists conceptualize new music percussion and contribute to the field.

- Rebecca Lloyd-Jones: *The Snakes are Loose* (2014), by Natasha Anderson
- Michal Brauhn Damm: *Figure and Form* (2021), by Molly Joyce
- Michael Jones: *Dust* (excerpts) (2017/2018), by Rebecca Saunders
- Sean Hamilton: *LOCI* (2016), by Sean Hamilton

Australian percussionist **Rebecca Lloyd-Jones** will present *The Snakes are Loose*, by Natasha Anderson. Regarding this piece, Lloyd Jones states, *This piece was made by recording glass bottles — those that happened to be to hand such as beer, passata and juice bottles. Excised fragments of these were then transformed via various electronic processes, and the resulting material composed into a concrete voice. The live percussion part was then written for the same bottles from which the initial recordings were made. Thus, a whole drama of perception — across modes of simulation — was drawn from a small world of refuse.*

During the recording the bottles were mic-ed at three positions: internally, externally but close, and from a moderate distance in the room. I wanted to play with creating a strange sense of location and body by moving between different points of audition and sonic transformations of inside/outside. I hoped to render the object — the literal body — strange, merging it with its ever-extending metaphorical self.

What's happening? Has everything suddenly gone crazy? I don't mean just this. I mean everything. Or is it just me?

Oh, it's not just you. The snakes are loose. Anybody can get them. I'd get them myself, but they're friends of mine.

Crossfire (1947), directed by Edward Dmytryk

Michal Brauhn Damm will perform *Figure and Form* (2021), for solo vibraphone, by Molly Joyce. Joyce, who describes her practice as being concerned with disability as a creative source, has been hailed as one of the “most versatile, prolific and intriguing composers working under the vast new-music dome” (Washington Post). The solo work performed by Michal Brauhn Damm was commissioned by the Well-Behaved Women Seldom Make History consortium led by Emily Salgado.

Michael Jones will perform excerpts from Rebecca Saunders’ (UK) tour de force for solo percussionist, *Dust* (2017/2018). *Dust* is one work in a series of pieces Saunders has made in close dialogue with new music percussion greats Christian Dierstein and Dirk Rothbrust.

Sean Hamilton will perform his energetic and colorful work, *LOCI* (2016), for solo drum set and electronics. Hamilton describes *LOCI* as “one work from an ongoing series of improvised compositions written to explore the symbiotic possibilities of acoustic and electronic sounds in an improvised setting.” *LOCI* features electronics programmed in Pure Data that primarily creates material by reacting to the acoustic drums or by creating its own “improvised” materials.

Thursday, 11:00 AM, Room 120

Stories Un/Told

The 11:00 AM concert takes as its starting point the telling of social histories via elastic and invented languages, and the stories that can't be, for whatever reason, expressed openly, as well as the rituals that ground sustainable community.

- Justin DeHart: Braided Plain Soundwalk (2021) by Reuben de Lautour
- Western Carolina University Percussion Ensemble: Open Space (2019), by inti figgis-vizueta
- Luke Helker: Reduce, Reuse, Recycle (2021) by Dajana Wallace, performed with cellist James Alexander
- Xyloboyz: Lengua Tejida (2021), by Jonathan Rodriguez

New Zealand-based percussionist **Justin DeHart** will perform the electro-acoustic solo Braided Plain Soundwalk (2021) by **Reuben de Lautour**. A braided plain is a kind of riverbed, and this work is performed exclusively with two stones selected from the Waimakariri riverbed in New Zealand. Tracing a landscape, this work transforms the solid into watery cascades.

The **Western Carolina University Percussion Ensemble**, lead by Adam Groh, will perform a work they commissioned by **inti figgis-vizueta** entitled, *Open Space* (2019), for four performers with amplified markers on paper. The work, as Groh describes, "is directly confronting the feeling of isolation and exclusion that accompanies the rituals, norms, and status quo of the [contemporary] music community. The composer elaborates:

"This work is part of a long line engaging heavily with ritual and space-building. Those considerations are entirely for the performers and facilitators however. The integration of ritual in contemporary music spaces has generally been a colonizing act-- reclamation requires boundaries. Community is hard to come by and creating that space here is still a radical act; as is any that works to expand the potentiality of listening and abstraction of physical phenomena. I'm still looking to make new myths around lost ancestors & languages: just in more private ways lately."

Luke Helker and cellist James Alexander will perform *Reduce, Reuse, Recycle* (2021) for percussion and cello, by **Dajana Wallace**. The work was commissioned as a part of Helker's series Ears to the Earth, and it looks at the monotony of the private rituals that ground community sustainability, as exemplified in the practice of recycling.

Performed by **Xyloboyz**, *Lengua Tejida*, or "Knitted Tongue" in English, is a piece by **Jonathan Rodriguez** for electronics and three speaking percussionists. As Rodriguez describes, the piece "plays on the elasticity of language specific to border communities. The result is a development of linguistic identity created to sufficiently communicate the realities and experiences that situate themselves on the borderlands."

Thursday, 1:00 PM, Room 120

Revisiting Classics

The 1 pm concert focuses on inventive interpretations of repertoire pieces and older, perhaps less known, works that deserve a place in our collective repertoire and our collective understanding of the history of the field.

- Rowan University Percussion Ensemble: *Gio Nom: Southern Monson* (2003), by Kim Ngoc
- Beverley Johnston: *Cinnabar Heart* (2009), by Chinary Ung
- Lorenzo Orsenigo: *Tap Oratory* (2015), by Casey Cangelosi
- Karlyn Viña: *Agoru VII* (1994), by Alvin Singleton
- CalArts Percussion Ensemble: *Composition 399 (+287+368e+...)* (various) by Anthony Braxton

Kim Ngoc is a mixed-media composer and improviser based in Hanoi, Vietnam. Her work has been performed widely in Europe and Asia and includes large-scale multimedia and interdisciplinary music theater productions involving both European and traditional Vietnamese instruments. **Rowan University Percussion Ensemble**, led by Dr. Fabio Oliveira, will present her 2003 work *Gio Nom: Southern Monson Music Theatre for 4 Cymbals and the Hands*.

In 2022 Cambodian composer Chinary Ung celebrates his 80th birthday. **Chinary Ung** has enjoyed international recognition for over four decades for his compositions weaving his influences from Cambodian traditional folk music and mentors such as Mario Davidovsky and Chou Wen-Chung. Originally a percussionist himself (roneat aek, a traditional Cambodian mallet instrument), Ung has composed several works for percussion, one of which we will get to hear, *Cinnabar Heart*, performed by the incomparable **Beverley Johnston**.

Italian percussionist **Lorenzo Orsenigo** describes his practice of interpretation as “hacking”: he takes a composition that already exists, picks it apart, and rebuilds it in wildly new images. Orsenigo’s approach is one example of inventive interpretation practices that point to possible futures and questions around notions of “canon”. He will share this approach with his interpretation of *Tap Oratory* by **Casey Cangelosi**.

Karlyn Viña will perform *Agora VII* (1994) by **Alvin Singleton**, a composer who for decades has amassed countless accolades and international recognition, including a Guggenheim Fellowship and the prestigious Kranichsteiner Prize at the Darmstadt Summer Course. His oeuvre includes several solo and chamber works for percussion. *Agoru VII*, for vibraphone, is the seventh in a series of solo instrumental works, which also includes pieces for marimba and snare drum.

Led by Tim Feeney, the **CalArts Percussion Ensemble** will present a collage of free improvisation and materials centering the music and techniques of **Anthony Braxton** and the Tri-Centric Foundation. Recognized as one of the most important experimental musicians of the last half-century, Anthony Braxton's work "examines core principles of improvisation, structural navigation and ritual engagement - innovation, spirituality, and intellectual investigation." With a primary work selected as the frame around which to build, Braxton's performance practice spontaneously creates new material for each performance. As Tim Feeney explains, "During the reading of the score, musicians may decide to play supplemental music from outside this primary composition, launch into solo or group free improvisation, and signal one another via hand cues. These systems offer great detail and specificity in parameters they control, as well as flexibility to the interpreter in the elements left open."

Thursday, 3:00 PM, Room 120

Vulnerability

At 3:00 P.M., our concert will feature several performers sharing works of personal experiences and perspectives, challenging circumstances, and inspiring stories with the PASIC audience. We believe that vulnerability can encourage creativity and is an opportunity to truly feel and be open with the world around us.

- Eric Shuster: *Book of Hours* (2022) by Wally Gunn
- Yónder Muñoz-Calderón: *IV woodcuts by Emilia Prieto for undetermined sound artifacts* (2022) by Susan Campos-Fonseca
- Elizabeth Soflin: World Premiere of *Impostor Poems* by Soflin
- Christopher Thompson (Master Christopher): *Fearless* (2021) by Thompson

Eric Shuster will perform *Book of Hours* by **Wally Gunn**, scored for drums, woods, metals, and speaking percussionist. Through his work, Gunn poses the question: What does a home practice look like for a percussionist today? As conveyed by Shuster, “Wally Gunn, a queer, Australian-American composer draws on material from the Old Testament—a text known to be hostile to the queer community—and repurposes it for a meditation on self-reliance, The extra-musical themes in [Gunn’s] work look outward to explore the natural world, and inward to reflect queer identity and experience.”

Yónder Muñoz-Calderón will perform the experimental work *IV woodcuts by Emilia Prieto for undetermined sound artifacts* by the Central American composer **Susan Campos-Fonseca** and video by Jose Pablo Ureña. The work is based on a historical recording of Emilia Prieto-Tugores performing a version of the corrido “Elena y el Francés” (known in Costa Rica as “Ferdinand the French”). Muñoz's performance will include recycled sound artifacts, which he states are “a call to reflect on the climate crisis and the difficulty of access to quality instruments in institutions and socio-economically disadvantaged regions,” which has personally impacted Muñoz. The sound artifacts were selected by Muñoz from the garbage that accumulates in the streets of San José, the capital of Costa Rica.

Elizabeth Soflin will perform a world premiere of an original work titled *Impostor Poems*. Nashville-based artist **Billy Prosize (OK Housecat)** assisted with gear design. The work centers on a notated piece for solo speaking percussionist by Elizabeth Soflin, which will be treated as fixed media and manipulated with electronics and circuit-bent instruments designed by OK Housecat. The text of the work deals with personal experiences of social anxiety and impostor syndrome. Soflin states, “it is important that as artists we do not work so hard to portray confidence and poise that we forget the importance of being truly vulnerable in the work we are creating and in the stories we are telling.”

Christopher Thompson (Master Christopher) will perform “FEARLESS” from his Music Desegregation Project. Thompson describes his project as, “classical music incorporated [with] rap and lyrics in a creative way [that is] authentic to both styles... taking the best attributes of these different genres and merging them in a way that feels genuine...Think of the interest, inspiration, and exposure that these combinations would provide to underserved communities. This is Music Desegregation!”

FEARLESS features five different styles of percussion: North Indian Tabla, West African Djembe, Latin American Percussion, Orchestral Percussion, and Drum set, along with incorporating rap. Thompson expresses that “the lyrics represent taking a leap of faith to reach your dreams, and overcoming the fear of leaving your safety net.” Christopher will be joined onstage by Shawn Mativetsky – Tabla, Matthew Henry – Congas, Adam Riviere – Djembe, and Julian Alred – Drumset.

Thursday, 5:00 PM, Room 120

Early Evening Showcase: The Future is Fearless

We are thrilled to feature fantastic established and emerging artists for the early evening showcase concert. Their works look to the future and bring fresh perspectives to the percussion community.

- Recap (Arlene Acevedo, Alexis Carter, Tiahna Sterling and Aline Vasquez) with Leslie Flanigan: *Hedera* by Lesley Flanigan
- I-Jen Fang: *Adventure on Mt. Hehuan* (2021) by Judith Shatin
- Vanessa Tomlinson: *New Futures, Deep resonance, Multiple perspectives* (NDM)
 - Vanessa Tomlinson - *Solo Series Revisited* (2022)
 - Elizabeth Jigalin - *Rondo of Things* (2022)
 - Michael Askill - *Particles* (in 4 movements) with guest Thomas O'Kelly (2022)

As described by percussionist Colleen Bernstein, “**Recap's Hedera** represents an ultimate cohesion of community, inclusivity, and collaboration. This re-envisioning of a work by composer/instrument-builder **Lesley Flanigan** exemplifies how a barrier-breaking percussion ensemble can bring fresh perspectives to art-making in percussion chamber music.” Named #73 in NPR's Top 100 Songs of 2021 and included on Recap's debut album “Count to Five,” *Hedera* provides an immersive experience “with pulsating tom-toms dictating a strong groove while Flanigan's voice creates ‘clouds of pitch wrapping around the line of unrelenting beat’ as it continues to mesmerize.” *Hedera* evolved from a piece for voice and electronics to a collaborative project with Recap and Flanigan.

Judith Shatin's *Adventure on Mt. Hehuan*, dedicated to and performed by **I-Jen Fang** is a piece for bass drum and optional interactive electronics that speaks to the future in a variety of ways. Fang states that the work “features techniques that Shatin developed in collaboration with me that have expanded the range of the bass drum, augmenting its timbral palette.” Regarding the title, composer Shatin provides that “the image of the mountain itself was inspired by beautiful paintings by I-Jen's father. Hehuan Shan is located in Taroko National Park in Central Taiwan.”

Vanessa Tomlinson's project *New Futures, Deep resonance, Multiple perspectives* (NDM) presents three new works from Australian composers from three different generations. Tomlinson states, “All 3 composers are inter-tangled within the ecology of Australian percussion performance - Liz was inspired to be a composer in high school after listening to a Michael Askill composition, Vanessa's obsession with performances featuring the sound of pencil and paper were inspiring for her, and Michael and Vanessa have worked together presenting Australian Percussion Gathering, 1000 Gongs and many other projects over the years. Here we propose the intersecting sound worlds of the past, present and future.”

Bent Metal (2022) by **Vanessa Tomlinson** (b. 1971)

This composition is a revisiting of the Solo Series (2019) produced for the Australian Art Orchestra. I have always been fascinated by the pitch of found objects, and the way in which our ears learn to accept new arrangements of pitch material. In Bent Metal, the vibraphone soundworld is extended to include ceramic bowls, wooden planks, mixing bowls, bottles and Sichuan Opera cymbals on the one side, and water with Indian bells on the other. Together this sound world contorts the pitch world of the vibraphone, bending it into a seemingly fluid set of frequencies. Starting and ending on the orchestral tuning pitch A – 440, this work expands and contracts around different centres.

Vanessa Tomlinson has been a leading voice in Australian percussion for the past 20 years. After completing a Doctorate at University of California, San Diego with Steven Schick, she returned to Australia as an independent artist, starting Clocked Out and working with Australian Art Orchestra. In 2003 she began her teaching career as Head of Percussion at Queensland Conservatorium, Griffith University where she has trained a generation of percussionists, presented 2 Australian Percussion Gatherings, and directed Transplanted Roots (2017). Vanessa currently directs the Creative Arts Research Institute at Griffith University, composes site-specific works and performs with a wide variety of artforms.

Alphabet Soup – for an alphabet of everyday objects (2022) Elizabeth Jigalin (b 1994)

Alphabet Soup is a sound piece for 26 pocket-sized, everyday objects. This piece is a personal and playful ecosystem of sound for Vanessa to explore. Throughout Alphabet Soup, Vanessa completes a series of busy activities that consider the different ways we can categorise and sound a noisy palette of objects. It was important to me that the ‘everyday things’ featured in this piece represented a variety of object qualities, interactions and possibilities - ranging from their size, colour, and sound to the curious memories they might hold for Vanessa, myself and treasured listeners.

Elizabeth Jigalin (born 1994) is an Australian composer and performer. Elizabeth collaborates with artists across disciplines, audiences, participants and communities to create unexpected encounters of music. She has been an Artist in Residence at Bundanon Trust (2019), Campbelltown Arts Centre (2020) and Bondi Pavilion (2022). At present, she is an Ars Musica scholar and Composer in Residence for Voices of Women. Awards include 1st Prize Centenary of Canberra Composition Competition and Unbound Flute Festival Competition. <https://www.elizabethjigalin.net>

Particles (2022) by **Michael Askill** (b 1952), performed with Thomas O'Kelly
Particles was composed at the request of Professor Vanessa Tomlinson for a performance at PASIC 2022 in Indianapolis. Movement 1. (Solo) uses fragments (particles) of earlier quartet compositions - Lemurian Dances (1990) and Spirals (2001). Movement 2. is an improvised electronic track made by creating feedback with my studio mixer. The performer is invited to respond and improvise with the electronic sounds using instruments from the 1st Movement. Movement 3. (Interlude) reflects on the music of J.S. Bach and Andrei Tarkovsky's film Solaris, directly quoting the chorale, Ich ruf zu dir, Herr which was used in the film. Movement 4. (Duet) acts as a coda to the Bach chorale using fragments (particles) of Lemurian Dances. This work is co-commissioned by Thomas O'Kelly (QLD), Dr Louise Devenish – Monash University (Vic) and Mr Tim White (WA).

Michael Askill is foundational to percussion performance in Australia. Originally with the Sydney Symphony Orchestra, he became an independent artist performing with Synergy Percussion and Sydney Dance Company. He is a composer, performer, musical director and has a doctorate from the University of Queensland. He has worked on staff at Queensland Conservatorium and as a co-director of Early Warning System with Tomlinson. Current projects include Songs from the Bardos with Grammy Award nominee Tenzin Choegyal and the legendary Laurie Anderson, and Song to the Earth with Corrina Bonshek. This is his first solo percussion work.

Tom O'Kelly is one of Australia's leading timpanists and percussionists. In 1983 Tom studied with Sylvio Gualda at the Nationale Conservatoire de Versailles and in May 1985 was awarded Premier Prix de Percussion. In France he worked with Pierre Boulez and the Ensemble Intercontemporain, Percussion Ensemble de Aix En Provence under the direction of Sylvio Gualda and Iannis Xenakis, which toured Europe playing music of Xenakis as well as various chamber and solo concerts. He has held the positions of Principal Percussion with the Tasmanian Symphony Orchestra and Principal Timpanist. From 1989 he was timpanist in Orchestra Ensemble Kanazawa (OEK). Japan's first professional chamber Orchestra.

In 2002, Tom established Just Percussion which is Queensland's leading drum and percussion instrument supplier. and includes the JP Music School with a roster of the city's leading players teaching at JP. Tom has taught at the Queensland Conservatorium with Vanessa from 2004 - 2021, where they developed a collaborative teaching model that has influenced a generation of Australian percussionists.

Friday, 9:00 AM, Room 201

Technology and Percussion Workshop/Presentation

Aiyun Huang and Bri Wiegand will both present workshops, in which attendees can learn new skills related to technology and performance. DIY technology is continuing to develop as an essential aspect of new music percussion.

- Bri Wiegand: *Sine Language* (2022) by Bri Wiegand
- Aiyun Huang and David Bithell: *Windward* (2018) by David Bithell

Bri Wiegand will present a session to demonstrate how the vibraphone can be used as both an acoustic and electronic instrument without permanently changing the instrument. She will also perform her work *Sine Language*, which “uses both the crackle and pitch effect of the prepared vibes creating a special distortion.”

As part of her session, Wiegand will demonstrate the functionality of the apparatus, consisting of multiple circuits connected to the same battery power source. As described by Wiegand, “the apparatus includes 11 speakers...each speaker has two ends that connect to the circuit. One end of each is linked to a single wire that connects to the battery and connects to the wire mallets.” Wiegand’s hope is that “other percussionists can experience a more hands-on approach to incorporating technology within their performance, which will hopefully alleviate some of the trepidation that usually comes with new music technology.”

Aiyun Huang will present **David Bithell's** *Windward*, scored for bass drum and electronics, including Max, Unity and homemade technology. Huang will perform the work and lead an informal workshop to provide instruction on creating the DIY tech required for the work. Bithell will also be present to answer questions about his work and the integration of technology.

In *Windward*, the head of the bass drum acts as a projection screen for the performer to interact with animation, and the performer triggers sounds in Max through striking the bass drum. As expressed by Huang, “the piece addresses the issue of integrating the performer with technology without losing the performer as the focus in a live performance.”

All day Thursday, Friday, and Saturday, Room 125

Sound and Visual Installation

World Without Ice Installation (2012)

Michael Gould, Sculptor/Musician

Stephen Rush, Composer/Musician

Marion Tränkle, Scenographer

Henry Pollack, Climate Scientist

As described by sculptor and musician, **Michael Gould**, World Without Ice is a “multimedia installation that captures a precarious moment in the history of our planet. Part science, part music, part art, this collaboration is a groundbreaking, thought-provoking and compelling multisensory experience focusing on Earth’s changing climate.”

Henry Pollack’s book *A World Without Ice* provided the inspiration for this collaboration. The installation includes “an original composition by Stephen Rush, with musical patterns and structure derived from a century of climate data, and innovative ice-melt-actuated instruments, created by Michael Gould. The instruments are comprised of “suspended ice domes melting drip-by-drip onto an array of differently tuned and amplified concert tom-toms.” Providing a “slowly evolving large-scale visual envelope” for the installation, “a digitally manipulated film by Marion Tränkle blends beautiful photographs from both the Arctic and Antarctic by Pollack and his colleagues.”

As described by Gould, “the musical composition carries the listener through more than a century of inter-annual variability in the global mean temperature, the randomly dripping ice yields an eerily beautiful and natural companion sound, and the film provides a stunning visual and architectural immersion. The overall narrative of the imagery takes the viewer from a totality of ice, slowly evolving into landscapes of ice, land and water, eventually to reach an enveloping ocean that characterizes Earth without ice. The exhibit creates a unique space in which visitors can contemplate Earth’s changing climate, and shape their own perspectives of this ongoing global.”

VIRTUAL PASIC: November 18, 2022 at 1PM.

The New Music/Research concert as part of Virtual PASIC features artists from around the globe who will present exclusive world premieres and performances of their own compositions. Be sure to log on and tune in!

- Britton-René Collins: *"Greetings from..."* (2022) by Alexis Lamb
- Reynaliz Herrera: IDEAS NOT THEORIES-*Bicycle Beats* (2013), by Herrera
- Project Ohr: *4L3g&e* (2021), by Project Ohr
- Niki Johnson and Hamish Upton: *Navigating Distance and Closeness* (2022), by Johnson and Upton

Award-winning soloist and chamber musician **Britton-René Collins** will present a brand new solo work *"Greetings from..."* by **Alexis Lamb**. Alexis is herself a percussionist as well as a composer, and she describes her work as incorporating "a variety of mediums, such as oral histories, field recordings, improvisation, and community input."

Reynaliz Herrera and her theatrical percussion company IDEAS, NOT THEORIES will present a mini performance from their full-staged show that incorporates unconventional percussion instruments, such as, among many other things, bicycles. Composed and performed by Reynaliz Herrera, *Bicycle Beats* explores sonorities of the musical bike with inspiration from world rhythms like Afro-cuban and Brazilian samba, and combines these with polyrhythms and physical theater.

Based in Switzerland, **Project Ohr** is Juliana Santacruz (Colombia) and Romane Bouffieux (Switzerland). They will present their piece *4L3g&e*, for tambor alegre and live electronics. Project Ohr describe the work as "an exhibition, documentation and protest against the massacres that took place in 2000 in Colombia, a year in which more than 260 massacres and more than 1500 victims were registered. The gaita, (instrument, musical genre and rhythm) is a survivor of war, [and] in the midst of crossfire tells in its lyrics and melodies both beautiful, joyful and hopeful stories, and others of pain, sadness and displacement that evoke the suffering of a people and the massacre."

Australia-based percussionists **Hamish Upton and Niki Johnson** will present their work *Navigating Distance and Closeness*, which explores isolation and connection brought about by Australia's Covid-19 pandemic laws. With an instrumentation of sculptural ceramic vessels with ladders and rough surfaces, and bamboo pole instruments with carved ridges, the piece bridges performance art, interdisciplinary practice, and contemporary classical composition through new instrument design, instrument spatialisation, performative gesture, rhythm and texture.

CO-HOSTS BIOGRAPHIES:

Abby Fisher is a percussionist and educator, focused on performing and supporting continued growth of new music, with expertise in contemporary and classical percussion. National and international performances include: Stony Brook University's TEDx, Transplanted Roots Percussion Symposium, New Music Gathering, Big Ears Festival, Percussive Arts Society International Convention, and One World Trade Center. Abby is a co-founder of the percussion duo Fisher/Lau Project with Matthew Lau, and she is regularly collaborating with composers and musicians on new works. Abby is a dedicated educator and is the Assistant Professor of Percussion and Director of Percussion Studies at Northern Arizona University. She previously taught at University of Tennessee Knoxville and Pellissippi State Community College. Abby is supported by Marimba One, Black Swamp Percussion, and Vic Firth. Please visit her website: www.abbyfisherpercussion.com

Jennifer Torrence (USA) is a percussionist, performer, and scholar based in Oslo, Norway. She has performed and taught in a variety of contexts in twenty-five countries across four continents. In addition to solo and collaborative projects she is a member of Pinquins (NO) and the Queer Percussion Research Group. Jennifer is Associate Professor II of percussion at the Norwegian Academy of Music. She will also teach at the 2023 Darmstadt Summer Course alongside Håkon Stene. For more information see www.jennifertorrence.com.

Eric Retterer is an Alaskan-born percussionist with a passion for contemporary music and the collaborative arts. Having studied and trained at the University of Alaska Fairbanks and Arizona State University, he actively pursues the creation and proliferation of new music through his involvement in numerous commissions and chamber ensembles that champion modern works. Retterer regularly performs at major music festivals such as the Intermedia Festival, Piteå Percussion Repertoire Festival, Open Ears Festival, Big Ears Festival, and the Percussive Arts Society International Convention—the latter for which he serves on the New Music/Research Committee, and will co-host the PASIC New Music Day concert series "New Futures in Percussion" with colleagues Abby Fisher and Jennifer Torrence in November 2022.

Retterer taught at his alma mater in Alaska as the director of percussion studies from 2016-19, as well as at the University of Tennessee Knoxville as an interim lecturer in 2020. His artistic work has increasingly integrated music technology, marrying its wide range of expressive tools to the expansive world of sounds offered by the percussion family. Following the outbreak of the COVID-19 pandemic and the shuttering of live performances, he has continued to explore the ways in which technology can cast light on veiled sonic landscapes not usually featured on the concert hall stage. Since 2015, Retterer has served as the Production Director for Nief-Norf and in 2021 joined the staff at the University of Tennessee Knoxville School of Music in a newly-created supportive role responsible for implementing music technology in the aid of scholastic innovation and development of artistic projects for both students and faculty.