

Performer Biographies

Rachel Beetz, flute - This spring Rachel graduated with distinction from Indiana University – Bloomington with a Bachelor Degree in Music Performance. In the summers, she likes to attend festivals in Italy, most recently the soundSCAPE festival in Pavia, where she spent the last two summers premiering new chamber works written specifically for the festival. Rachel is currently a student in the Post-Baccalaureate Certificate Program in Contemporary Americal Music at UMBC.

Tom Goldstein, percussion - A freelance percussionist for over twenty years in New York, Mr. Goldstein performed extensively with the Orchestra of St. Lukes and the Brooklyn Philharmonic. Especially active in contemporary music, he has premiered dozens of solo and chamber works, many written expressly for him. From 1980-1990 he served as Artistic Director of the new-music group GAGEEGO. Mr. Goldstein has toured with Steve Reich, played with Pauline Oliveros and the ensemble Continuum. He has published articles in *Perspectives of New Music*, *Percussive Notes*, and for *Mellen Press*, and has composed liner notes for Summit Records jazz recordings. He currently performs and records with the Hoffmann/Goldstein Duo (piano/percussion) and the new music ensemble Ruckus. He has recorded on the Neuma, Vanguard, Polydor, Opus 1, O.O. Discs, CD Tech, Capstone, Innova and CRI labels.

E. Michael Richards, clarinets - Praised by the *American Record Guide* for his “dazzling technique,” E. Michael Richards has premiered over 150 works that have utilized the clarinet at performances throughout the US, Japan, Australia, and Western Europe. He received a 1990 U.S./Japan Creative Artist Fellowship (sponsored by the National Endowment for the Arts, U.S.-Japan Friendship Commission, and Japanese Government Cultural Agency) as a solo recitalist for a six-month residency in Japan, a NEH Summer Fellowship to study traditional Japanese music, and a residency grant (Cassis, France) from the Camargo Foundation to complete a book - *The Clarinet of the Twenty-First Century*. During the past year, Richards has given numerous performances, including engagements at The Spark Festival (Minneapolis), Third Practice Festival (Richmond), New York Computer Music Festival, Institute for American Music (Hartford), and Nicolini Conservatorio (Piacenza, Italy). He has been recorded (CD) on the NEUMA, Mode, and CRI, and New World labels, and with pianist Kazuko Tanosaki on Ninewinds, and Opus One. Richards is currently Professor of Music and Chair of the Music Department at UMBC.

Danielle Spaeth, flute - Danielle recently graduated, magna cum laude, from the University of Maryland, Baltimore County with a Bachelor of Arts in music performance. She was a recipient of the Linehan Artist Scholarship and the 2009 Achievement Award in Music. Throughout her years at UMBC, she was an active participant in the UMBC Symphony Orchestra, Camerata, Chamber Players, and Flute Ensemble. Danielle received an Undergraduate Research Award in 2006 for a group interdisciplinary art project based on reaction art. In 2008, she received two more awards: another interdisciplinary group project based on Surrealism and a solo project on flute lineage. Danielle is a very active musician in her church and in the community. She is currently a student in the Post-Baccalaureate Certificate Program in Contemporary Americal Music at UMBC.

The Departments of Music
at
University of Maryland, Baltimore County (UMBC)
and
University of Virginia
present

3x3

New Music from the United States and Greece

featuring a residency by

Spiza

a contemporary music collective from Athens, Greece

and
RUCKUS

the faculty contemporary music ensemble in residence at UMBC

E. Michael Richards, clarinets

Tom Goldstein, percussion

Rachel Beetz and Danielle Spaeth, flutes

University of Virginia
Friday, October 16, 2009
3:30 pm Colloquium with Spiza
107 Old Cabell Hall

8:00 pm Concert
Harrison Institute Auditorium

UMBC
Sunday, October 18, 2009
8:00 pm Concert
Fine Arts Recital Hall

Monday, October 19, 2009
12:00 pm workshop
Spiza: From the Everyday to the Musical
Fine Arts Studio 508

The Program

All US Premieres

<i>Adagio (amore)</i>	William Kleinsasser (USA)
<i>Cambos</i>	Tim Ward (Greece)
<i>Skra</i>	Linda Dusman (USA)
<i>A'aa</i>	Matthew Burtner (USA)
<i>3x3x3</i>	Theodora Panagopoulou (Greece)
<i>Clepsydra Mm</i>	Sofia Kamayianni (Greece)

Soundscapes from Virginia, played between movements and before the concert at UVA.
Carrollton Ridge played between movements at UMBC.

UVA Concert: Charlottesville Soundscape Miniatures

Soundscape miniatures recorded by UVA's EcoAcoustics class will be performed between each composition and before the concert. Audio engineers: Zach Aman, Andrew Aylward, Leila Bushman, Lindsey Cederholm, William Daniel, John Dreyzehner, Elaine Goodman, Claire Lester, Jessica Modi, Laurie Moy, Abi Myers, Mitchell Oliver, Maggie Roth, Alex Tripplett, Lane Ware, Kevin Wyckoff, Susan Yousuf, Sydney Ziltzer and Matthew Burtner.

UMBC Concert: Carrollton Ridge by Andy Hayleck

Soundscapes by Andy Hayleck, IMDA graduate student at UMBC, will be played between each composition. These pieces are based on recordings made in the Carrollton Ridge neighborhood of west Baltimore.

Composer Biographies (continued)



Theodora Panagopoulou is a composer who has written for a wide range of different ensembles and solo performers, and whose music has been performed in concerts and festivals in Greece, Germany and the UK.

Within Greece she has twice had her music programmed in the workshops and seminars of the Greek Composers Union - in 2004 her work 'Diadromi' took first prize in the Workshops for New Composers held in Patras, Greece, and in 2005 her work 'Arotho' was selected for the annual Athens Megaron new music workshops under the direction of Theodore Antoniou. Other notable performances within Greece include the performance of children's songs by the Orchestra of Colours (as part of the 2004 Athens Olympic Games Cultural Festival), work with the Camerata Orchestra (recorded for a CD of contemporary music under the auspices of the Greek National Radio ERT-3), performances by the baroque recorder and bayan ensemble Duo Goliardi in Athens and Munich, the harpsichord soloist Katerina Michopoulou in Corfu, Athens and Germany, and a commission for the CD of music setting the poetry of Palamas recently commercially released by the University of Athens.

In 2006 Theodora took part as a composer and performer with her work 'Sminos' in 'The Storytelling Project', commissioned and funded by the 'European Capital of Culture: Patras 2006' festival. She then took part in the Living Composers Project in London in 2007 with a new work for piano. In the last two years she has begun to work with electronic resources, both electroacoustic sounds and live electronics for real-time performance. Work in this field includes regular performances of a joint composition with Tim Ward and Sofia Kamayianni ('Around and About the Soundscape'), which has been presented on numerous occasions in Patras, Athens and as part of the ElectroMedia Works festival (Athens, 2008).



Tim Ward is a composer of acousmatic and soundscape works designed for performance via sound diffusion systems (sometimes termed 'loudspeaker orchestras'). His music has been widely performed across Europe at festivals and in concerts in the UK, France, Germany, Holland and Greece. While he began writing with performances via standard sound diffusion systems in mind, and continues to perform his music wherever possible using these systems, he quickly identified a need for simpler performance systems designed to exploit smaller and

more unusual venues through their great flexibility, simplicity and speed of installation. Together with three other young composers in the UK - Nick Fells, John Richards and Gabriel Prokoviev - he was a founding member of the performance group Nerve8, who established just such a sound diffusion system and performed a highly successful sequence of concerts across the UK. Two CDs were released by Nerve8, whose activities were recently brought forward once again via an invited concert as part of the artistic program at one of the leading music research centres in the UK (the Music Technology and Innovation Group at DeMontfort University, UK). This concert formed part of a BBC radio broadcast about the group and its approach to the performance of electroacoustic music.

In parallel to these activities Tim Ward also performs improvised pieces using live electronics. Initial performances were focused around the tuba and were highly theatrical in nature, culminating in concerts at the Huddersfield Contemporary Music Festival in the UK (2000). Later performances have focused around laptop improvisation using a collection of everyday objects connected together via contact microphones and movement sensors.

Composer Biographies (continued)



Andy Hayleck is a sound artist who has lived in Baltimore, MD for the past ten years. Things used to make sound include amplified gong/wire, bowed metal (scrap metal, cymbals and musical saw), and electro-acoustic feedback. His work often deals with the passing of sound through different objects. Recordings include: "Two Gong/Wire Pieces" (Ehse), "Gong/Wire" (Earlids), "Various Recordings Involving Ice" (HereSee), and "The Disappearing Floor" (Recorded).



Sofia Kamayianni was born in Athens. Her musical interests cover a wide spectrum of activities and she particularly likes to collaborate and experiment with other artists who follow diverse directions. In recent years she has become increasingly involved in electroacoustic music.

A consistent special focus in Sofia Kamayianni's activities to date has been on music and multimedia works, highlights of which include her play 'Rabila Co' (contemporary music, dance, poetry and images, Athens 2003) and her experimental project 'MESA sto mesa' of 2006 (actress, video, flute, cello and recorded tape). In 2006 Sofia Kamayianni also took part as a composer and performer in the music theatre work 'The Storytelling Project', which was commissioned and funded as part of the 'European Capital of Culture: Patras 2006', Greece. These productions took place under the auspices of the artistic society Spiza, of which she is a founder member.

Sofia Kamayianni's music has been performed throughout Europe (many locations in Greece, London, Val Tidone and Piacenza in Italy, Holland) as well as in the USA (WEALR in 2006, 2009). She has worked with numerous musical ensembles as well as with a diverse range of solo performers. She has also worked extensively in the world of song writing and music for the theatre, as well as writing the scores for short films as well as a video-art film. Recordings include specially written music for the performance 'The Dock' (for 6 musicians and actress) released on CD in 1999 as well as music commissioned to be part of a CD setting the poetry of Palamas (under the auspices of the University of Athens, commercially released in 2004). Her latest work was the CD "On the star's aura" (2009), music on greek poetry.



William Kleinsasser's music ranges from acoustic chamber and orchestral pieces to interactive computer music and music for film. His work integrating electro-acoustic music with virtuosic instrumental performance has been widely recognized and supported by commissions and grants from the National Endowment for the Arts, the Maryland State Arts Council, the American Music Center, Meet the Composer, and the Argosy Foundation among others. His music is recorded on the Everglade, Innova, C74, Ars Harmonica (ICMA), and Mark labels.

Kleinsasser received DM and MM degrees in composition from Indiana University School of Music and BA and BM degrees from the University of Oregon. He is a professor of composition and related studies at Towson University in Baltimore, Maryland.

Program notes

William Kleinsasser: *Adagio (amore)*

Adagio (amore) was composed in 2009 for the *Ecology* project with the Spiza contemporary music collective and is dedicated to my wife, Susan. The genesis of the composition is a recasting of a recording of two-minutes of flute and clarinet multiphonic counterpoint from my earlier composition entitled *Smooth Wood, Flash Metal*, performed by Lisa Cella and E. Michael Richards. This recording was folded, recombined, and layered upon itself after being time-stretched well beyond its original proportions. Once this new multiphonic music was created, it was made the subject of spectral analyses to map salient pitch and contour profiles within the developed multiphonic excerpt. This might be thought of as analogous to time-varying sequences of changing prismatic light intensities. The analysis results provided a skeletal frame from which contrapuntal lines were composed for alto flute and clarinet. There is also a sonic affinity between the computer music and the indefinitely pitched metal percussion music, which is formed from the analyzed spectral texture as well. In performance, the acoustic instruments synchronize with the computer music so that the acoustic music is anchored to, and built upon, the multiphonic texture layer. Because the computer music is created from transformed and overlaid recordings of flute and clarinet multiphonics, the pitches of the computer music are not always aligned to Western twelve-note equal-tempered tuning. When instrumental notes are prominently sustained along with such pitches in the computer music, slight tuning inflections are encouraged from the performers to match the tuning in the computer music. These inflections are to be approached as elements of expressive interpretive freedom by the performers—moving in and out of agreement with their sonic context. Despite the rather technical genesis for *Adagio (amore)*, the music is primarily lyrical and expressive, cast in a shade of mystery, but essentially and consistently gracious and positive in tone—a love song.

Tim Ward: *Cambos*

Cambos is based entirely around the use of a live electronics system, which captures the sounds created by the performers, and replays them at later points in the piece. Each time the recorded sounds return they undergo some form of sound transformation, and it is the shaping of these transformed sounds into musical textures that gives rise to the overall shape of the piece.

This quite simple procedure seems to me to offer a very direct engagement with the issue of what 'live' might mean in a performance involving technology, and how an audience perceives this. The captured sounds appear to retain a unique and hard to define 'live-ness' of character, which can slip so easily through the fingers on other occasions when attempts are made to compose similar sounds onto a fixed recording medium.

It seems of central creative importance that no sounds exist in any recorded form before the piece begins, and if the performers chose to be silent the live electronics would unfold over time but no sounds would emerge. Likewise when the piece has finished nothing remains other than our memory of it - the sounds pass through the live electronics and dissipate into the air around us, leaving behind just the performers who initially created them and the machines that helped form them briefly into a musical structure.

The title 'Cambos' is taken from the Greek term for 'valley'. Since the score for the piece provides only a very general outline of the kind of musical material the performers should play, I feel I should point out (in a similar spirit to a literary acknowledgement) that a successful performance of the piece comes about thanks to the reserves of creative improvising musicianship within each performer, and any moments that don't seem to go so well are entirely due to the musical structure created by the composer not living up to their needs.

Program notes (continued)

Linda Dusman: *Skra*

I found the inspiration for *Skra* in the artist Mary McDonnell's *Red Line Drawings* (marymcdonnellart.com). The meditative quality of these works, seemingly simple "parallel" lines, upon contemplation feel as though one may be seeing their intimacy from a great distance. I also love the beauty of their "primitiveness," a sense of a work of art in the act of becoming itself. Creating the composition followed a similar conceptual process, as I used recordings of Mary making the drawings and the ambient sounds in her studio to accompany somewhat "primitive" sound on the clarinet—keys clicking, air passing through the instrument colored in various ways—creating the sense of a sonic landscape becoming itself. There is one basic gesture in the piece, moving from hearing pen scratches from inside the paper (from recordings made using contact mics) gradually to the external environment in and outside of the artist's studio. I am grateful to Alan Wonneberger for technical assistance in making this piece, and to E. Michael Richards for his imaginative work on extended techniques for the clarinet, another important inspiration for the work.

Matthew Burtner: *A'aa*

The lava flows of Guatemala create spectacular sounds that are difficult to hear because of the extreme environment they occur in. In 2009 I recorded these flows on an actively erupting volcano named Pacaya. The 'a'aa lava flow is approximately 2000 degrees Fahrenheit at the source, and although I melted some expensive recording equipment in the process, the recorded sounds capture something of the stunning power and beauty of our planet. This composition for flute, clarinet and lava is the outcome of that adventure. The 'a'aa flow sounds as if a pane of glass is shattering in slow motion sound. We hear the rumble of the earth pushing shards of molten magma out with great force. The lava cools creating crusts which the molten rock pushes against to make the breaking sound. Upon spectral analysis, I observed that this ecological phenomena exhibits a tonal musical quality. The instrumental parts attempt to ignite the harmonic qualities of the lava through music. The sound of the lava as I recorded it in real time is ever-present, and the computer and instruments augment and play on that. At the end we hear the explosive eruptions of Pacaya like the earth is a giant drum.

Theodora Panagopolous: *3x3x3*

3x3x3 is based around a carefully controlled initial collection of musical material. The two instruments slowly expand this material, extending it outwards to encompass progressively wider and more diverse musical territory. The instruments largely move in parallel - only occasionally working in opposition to each other - as they each fulfill their own individual cyclic path. Pre-recorded and transformed sounds on tape join the instruments at different points in the piece, each time supporting and illuminating the musical material in a different way. These sounds were one of the key sources of the whole piece - out of them grew the pitches and other musical material played by the instruments and the shape and structure of the piece as a whole. (Athens and Antiparos, 2009)

Sofia Kamayianni: *Clepsydra Mm*

This piece has a narrative character obviously connected with time as all the stories. I could not specify the story that it tells; it was more or less abstract in my mind during composition. However, the path after some time revealed itself and became clear. The live instruments are always in a dialogue with the tape. *Clepsydra* is the Greek word for *hourglass*.

Composer Biographies



Matthew Burtner (www.burtner.net) creates sound art performance works exploring noise-based musical systems, ecoacoustics, and (dis)embodiment theory. He composes for a wide range of musicians and ensembles, and for his own groups MICE (Mobile Interactive Computer Ensemble) and Metasax & DRUMthings. First prize winner of the Musica Nova International Electroacoustic Music Competition, and a 2008/2009 Howard Brown Fellow of Brown University, Matthew Burtner's music has received honors and awards from Bourges, Gaudeamus, Darmstadt, Prix d'Ete, Meet the Composer, ASCAP, Luigi Russolo, American Music Center, and Hultgren Biennial competition.

Burtner's music has been presented widely, at festivals and venues throughout North America, Europe, Africa and Asia. Among recordings for DACO (Germany), The WIRE (UK), MIT Press (US), Innova (US), Centaur (US), EcoSono (US), and Euridice (Norway), his music appears on three critically acclaimed solo recordings: "Portals of Distortion", "Metasaxophone Colossus" and "Signal Ruins". His 2008 "Signal Ruins" sound art-works DVD was described by London's Further Noise as "a dissonant, ecstatic anti-chorus of metallic shrieking, stresses, and crackle... cementing this audio-visual project as a most trenchant experience in ritual."

Burtner spent his early childhood in a small village on the Arctic Ocean of Alaska, and on fishing boats on Alaska's Southwest coast. His earliest acoustic memories include the sound of wind, and of storms on the ocean. He studied philosophy, composition, saxophone performance and computer music in Australia, Santa Fe, New Orleans, Paris, Barcelona and Palo Alto, before relocating to Charlottesville, Virginia. He is now Associate Professor of composition with tenure at the University of Virginia, Director of the Interactive Media Research Group (IMRG) and Associate Director of the VCCM Computer Music Center.



Linda Dusman's compositions provide stimulating and thought-provoking listening experiences for audiences throughout the world. Her work has been awarded recently by the State of Maryland (in both the Music: Composition and the Visual Arts: Media categories). In the fall of 2006 she was a Visiting Professor at the Conservatorio di musica "G. Nicolini" in Piacenza, Italy, and in 2009 she was honored as a Mid Atlantic Arts Foundation Creative Fellow for a residency at the Virginia Center for the Creative Arts. She advocates for the work of women composers by serving on the board of the International Alliance for Women in Music (IAWM). In 2009 she founded I Resound Press, an archive/press for music by women composers at the University of Maryland, Baltimore County (UMBC).

Linda Dusman recently premiered her duo for piccolo and alto flute entitled *An Unsubstantial Territory* which was composed for the *inHale* duo, and her piano trio *Diverging Flints* will be premiered by The New Music Ensemble at Towson in 2009. Her compositions are published by Silent Editions and are recorded on the NEUMA, Capstone, and New Albany labels. As a frequent contributor to the literature on contemporary music and performance, Dr. Dusman's articles have appeared in the journals *Link*, *Perspectives of New Music*, and *Interface*, as well as a number of anthologies. She was a founding editor of the journal *Women and Music: A Journal of Gender and Culture*, and is as an associate editor for *Perspectives of New Music*. Her blog appears on the e-zine *New Music Box* sponsored by the American Music Center.

Former holder of the Jeppson Chair in Music at Clark University in Massachusetts, she is currently Professor of Music at UMBC where she served as department chair from 2000-2008.