2019-2020 Season: 
Music from the Faraway, Nearby

Musical Ecologies

35th SEASON
24 February 2020, 7:30pm
Icebox Project Space
Philadelphia, PA
Network for New Music Ensemble

**Bass Clarinet**  
Paul R. Demers

**Alto Flute**  
Susanna Loewy

**Violin**  
Hirono Oka

**Viola**  
Burchard Tang

**Cello**  
Thomas Kraines

**Electric Guitar**  
Thomas Schuttenhelm

**Electronics**  
Ken Steen

About Network for New Music

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

STAY TUNED...

Intersections: Jan Krzywicki 30th Anniversary Concert  
Sunday, April 19, 2020; 3 PM  
Settlement Music School  
416 Queen St, Philadelphia

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

For more information, please visit  
www.networkfornewmusic.org/events.

ACKNOWLEDGEMENTS

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

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

**PROGRAM**

*Reflections***

Anna Thorvaldsdottir

Hirono Oka, violin; Burchard Tang, viola; Thomas Kraines, cello

*People of this Place***

Felicity Wilcox

Paul R. Demers, bass clarinet

*Alchemy***

Jonathan Bailey Holland

I. Elements

Susanna Loewy, alto flute; Thomas Kraines, cello

II. Alloy

*Oshta***

Jerod Impichchaachaaha’ Tate

Hirono Oka, violin

-Brief Intermission-

*Rock Piece***

Pauline Oliveros

*in afterness***

Ken Steen

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

* NNM Commission
   + World Premiere
   ** Philadelphia Premiere
BIOGRAPHIES AND NOTES

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

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

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

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

Reflections

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

NETWORK CIRCLE

COMPOSER ($2500 and above)
Anonymous (3)
Peter Benoît & Willo Carey
Nancy Drye
The Wendy & Gregory Gosfield
Philanthropic Fund
David W. & Jeanine B. Webber

ENSEMBLE ($1,000-2,499)
Ingrid Arauco
Joellen Meglin & Richard Brodhead
Ian Krzywicki & Susan Nowicki
Anne Silvers Lee & Wynn Lee

NEW MUSIC CIRCLE

MUSICIAN ($500-999)
Melinda Whiting & John Burrows
Thomas Kraines & Juliette Kang
Katharine Sokoloff & William B. McLaughlin
Linda Reichert & Mark Putnam
Lisa Miller & Ron Sarachan

BENEFACER ($250-499)
Baird & Carol Brown
Anthony & Benita Valente Chechizia
Lourdes Starr Demers & Paul R. Demers
Naomi Gonzalez
Patricia Manley & Michael Harrington
Karen & Mark Hite
Donald W. Maloney, MD
Barrie Tringham & David Pierson
Andrew Quint
Jamuna Samuel
Laurie Wagman
Richard & Beatrice Wernick

SUSTAINER ($100-249)
Dr. George E. Allen
Nathalie F. Anderson
Sylva Baker
Marcia Bener
Lawrence & Diane Blum
Ulrich Boeckcheler
Dr. & Mrs. Harris Clearfield
Paul Dellevigne
Marc Di Nardo & Elizabeth Drum,
In Honor of Tom Di Nardo
Leonard Rieser & Chang-Muy Fernando
Mark & Jean Gilbert
Martha Lask & Jonathan Harmon

Dan Rothermel & Michael Hairston
Louis & Julie Karchin
Gary King & Eleanor Kazdan
Jeanne Ruddy & Victor Keen
Paul & Joan Krzywicki
Charles & Lucinda Landreth,
In Honor of Richard C. Brodhead
Philip & Wendy Maneville
Joseph & Jeanne McGinn
Eric Moe
Hirono Oka
Lambert T. & Jan Orkis
Edward Schultz & Beth Parke

Henry & Yumi Scott
Gay Scott
Rheta Smith
Vera Wilson
Maurice W. Wright & Darcy R. Boyd
Chen Yi & Zhou Long,
In Honor of Fran Richard, ASCAP

PATRON ($50-99)
Eric & Rae Ann Anderson
Matthew Bengston
Eliza Brown
Donald Chittum,
In Memory of Margaret Garwood
Daniel Coren & Gretta Leopold
John Levenson & Jan Clark-Levenson
Norman & Carolyn Ellman,
In Honor of David Webber
Paul Epstein
Hellmut Fricke-Gottschald
Alan Harler, In Honor of John Krzywicki
John F. Johnson, In Honor of Jan Krzywicki
Jonathan Hodgson & Andrea Knox
Joyce Lindorff
Dori & Karl Middleman
Jeffrey & Lynn Mumford
Anthony Orlando
Pierre Ravaon
Anne Peterson & Gary Sippel
Melinda Wagner

FRIEND ($50-49)
Andrea Clearfield
Rahel inniger & Barbara Jaffe
Judith Mendelsohn
Larry A. Smith
Burchard Tang began his musical studies on the violin at the age of 3 and at 16 switched to viola, studying with Choong-Jin Chang, principal viola of The Philadelphia Orchestra. He continued his musical education at the Curtis Institute of Music, where he studied with Joseph de Pasquale, former principal violist of The Philadelphia Orchestra. Upon graduation, he was appointed to the viola section of The Philadelphia Orchestra, with which he has appeared as soloist. As a chamber musician, Mr. Tang has appeared at many of the country’s top festivals, including Marlboro, Ravinia, Music from Angel Fire, Seattle, and Caramoor. He is a founding member of the Dolce Suono Ensemble. He has toured with Music from Marlboro, and the Brandenburg Ensemble. He has soloed with the Temple University, and Temple University Music Prep Orchestras. He is currently on faculty at Temple Music Prep, where he teaches viola and chamber music.

LINDA REICHERT COMMISSIONING FUND
Gifts and Pledges (9/1/2019 – 2/18/2020)

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

NETWORK CIRCLE
ENSEMBLE ($1,000-2,499)
Joellen Meglin & Richard Brodhead
Anne Silvers Lee & Wynn Lee

MUSICIAN ($500-999)
Ingrid Arauco
Nancy Drye
Linda Reichert & Mark Putnam

NEW MUSIC CIRCLE
BENEFACCTOR ($250-499)
Melinda Whiting & John Burrows
Laurie D. Olin & Victoria Steiger

SUSTAINER ($100-249)
Marcia Berner
Peter & Miriam Burwasser
Deenah Loeb & Walt Crimm
Lourdes Starr Demers & Paul R. Demers
Thomas Di Nardo

PATRON ($50-99)
Eric & RaeAnn Anderson
Donald Chittum, In Honor of Margaret Garwood
Alan Harler, In Honor of Jan Kraywicz
John Levenson & Jan Clark-Levenson
Dori & Karl Middleton
Melinda Wagner

FRIEND ($0-49)
Joseph & Jeanne McGinn
Charles Peck
Melinda & Barry Ota

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

Stephen Jaffe & Mindy Oshrin,
In Honor of Jan Kraywicz, Linda Reichert & Thomas Schittenhelm

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

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

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

People of this Place

“This work for solo bass clarinet is an expression of my sense of shared place. It contains multiple influences that reflect the echoes of nature and the blend of lives lived in this beautiful country of birds, bush, grasses, sandstone and sea. D’harawal man Gawain Bodkin-Andrews (UTS CAIK) was consulted on protocols for creation of work that considers Indigenous spaces and perspectives, and research was conducted with leading Australian clarinetist Jason Noble to develop new approaches to multiphonics and other extended performance techniques for the instrument. The resulting work is an important addition to the Australian solo bass clarinet repertoire that has enjoyed multiple performances nationally and internationally over the last 3 years. In presenting People of This Place, the composer and performer acknowledge the Gadigal people of the Eora nation as traditional owners of the land that inspired it, and to whom the work is dedicated. We pay our respects to their elders, past, present and emerging, and to all Aboriginal people.”—Felicity Wilcox
Jonathan Bailey Holland (b. 1974, Flint, MI) was influenced early on by his grandfather’s baby grand piano and his father’s record collection, which contained everything from Miles Davis to Bootsy Collins, G. F. Handel, Sergio Mendes, Michael Jackson, Kenny Rogers, and more. Holland draws inspiration from classical, jazz, hip-hop, and other musical genres, as well as from visual art, architecture, poetry, dramatic works, and contemporary events. Early studies of piano, trumpet, tuba, and double-bass led him to interlochen arts academy, where he discovered music composition. He continued his studies with ned rotem at curtis institute of music, and bernard rands and mario davidovsky at harvard university, in addition to studies with andrew imbie, yehudi wyner, and robert sirota. He is currently chair of composition, contemporary music, and core studies at boston conservatory at berklee, and was formerly faculty co-chair of composition at vancouver college of fine arts. he has also served as faculty at the berklee college of music, and the curtis summerfest program.

Holland has been commissioned by numerous orchestras, ensembles, and soloists. He served as the first ever composer-in-residence with the cincinnati symphony orchestra during the 2018-19 season. His work ode premiered in November, 2018 and his fifth work for the orchestra, following the initial commission in 2003 of halcyon sun, written to celebrate the opening of the national underground railroad freedom center. Holland has also been commissioned by the atlanta, baltimore, cleveland, dallas, and detroit symphony orchestras, among others. Future collaborations and performances are scheduled with the arx duo, buffalo philharmonic, concord chorus, chicago modern orchestra project, and eighth blackbird, and more.

Alchemy

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

Jerod Impichchaachaaha’ Tate, born in 1968 in norman, oklahoma, is a citizen of the chickasaw nation and a 2011 Emmy Award winner. Mr. Tate is dedicated to the development of American Indian classical composition, and a review by the Washington Post states that "Tate’s connection to nature and the human experience was quite apparent in this piece...rarer still is his ability to effectively infuse classical music with American Indian nationalism."

In 2006, Mr. Tate was the recipient of the Joyce award which supported the commission of nitoshi’ imali, concerto for guitar and orchestra, which premiered in 2007 with soloist jason vieaux and the civic orchestra of minneapolis, conducted by cary john franklin. His new work for orchestra and children’s chorus, commissioned by the american composers forum continental harmony project, celebrates the opening of the new chickasaw cultural center in sulphur, oklahoma. In 2008, he was appointed cultural ambassador for the state of oklahoma.

Cellist Thomas Kraines has forged a multifaceted career, equally comfortable with avant-garde improvisation, new music, and traditional chamber music and solo repertoire. Mr. Kraines has been heard with ensembles such as music from copland house, concertante, mistral, the east coast chamber orchestra (ecco), and the network for new music, and at festivals including the Bravo! vail, bard, the sebago/long lakes, and moab. An accomplished composer, his works have been performed by artists such as pianists Awadagin Pratt and wayman chin, violinists Corey cerovsek and jennifer frautsch, sopranos maria jette and ilana davidson, and the english symphony orchestra under the direction of kenneth woods. His free-improvisation duo dithyramb, with percussionist cameron britt, has performed and taught as guests of the longy school of music, the university of Florida at gainesville, and the jubilus festival. Mr. Kraines has taught at the peabody conservatory, princeton university, the longy school of music, the killington music festival, yellow barn, and the walden school, and currently teaches at the university of Pennsylvania. He lives in Philadelphia with his wife, violinist juliette kang, and their two daughters, Rosalie and clarissa.

Hirono Oka joined the first violin section of the Philadelphia orchestra in 1990. She made her first public appearance in her native Japan at the age of 11 with the tokyo symphony. After winning numerous competitions and awards in Japan, she came to the united states to continue her studies at the san francisco conservatory and the curtis institute of music in Philadelphia. Her teachers have included ivan galamian, Jaime laredo, Arnold Steinhardt, Felix galimir, and stuart canin.

Ms. Oka has appeared as soloist with the san francisco chamber ensemble, the utica symphony, and numerous orchestras in the Philadelphia area. As a chamber musician, she has appeared with the marlboro music festival, chamber music west in San francisco, the theatre chamber players of the kennedy center in Washington D.C., the network for new music, the delaware chamber music festival, and the Philadelphia chamber music society. She has also toured throughout the united states with the brandenburg ensemble and music from marlboro.

Ms. Oka has performed and collaborated with such world renowned artists as Mr. Laredo, Alexander Schneider, Leon Fleischer, Yefim Bronfman, and murray perahia. In addition to teaching privately, Ms. Oka is a faculty member of temple university and its music preparatory division and of rutgers university.

Thomas Schuttenhelm is an American composer and guitarist whose compositions have a strong conceptual component exhibiting an intentional belatedness that gives expression to the post-historical conditions of the 21st century. His music uses embodied programs and celebrates in allusions to the musical, literary, poetic, visual, and theatrical influences that resonate throughout his compositions. For over a decade he has been performing with soprano Sarah armstrong and has given collaborative concerts with poet rafael ozes. Recently he has collaborated and composed works for the hartford symphony (intertwine series), the hartford independent chamber orchestra, the New American Mandolin ensemble, duo montagnard, chorosynthesis, and the Kaleidos World music duo. He has recorded all of the guitar music of Tom Johnson (August 2012). He is presently the artistic director of network for new music.

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

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

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

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

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

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

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

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

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

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

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

Oshta

“Oshta” is the Chickasaw word for the number four and was selected both for its reference to the four strings on a violin and symbolically to represent the spirit of a conceptual approach to composition that reflects Four Strings Across the World. The work is closely based upon a Choctaw church hymn that was composed in the 1800’s. One unique artistic development that grew out of European contact is the modern American Indian church hymn. As missionaries fanned out across Indian Country they became the first to document our Native languages and create translations of The Bible and other Christian texts, including church hymns. This almost immediately lead to a new series of hybrid music, composed by tribal citizens. For Southeast Indians (Choctaw, Chickasaw, Cherokee, Creek and Seminole) this hybrid style of music is now 300 years old and contains a vast repertoire. The music is unmistakably Native and added a third type of traditional music alongside stamp dancing music and our old folk songs. Oshta presents the Choctaw Hymn 53 as the centerpiece and is embedded within my abstractions of the melody and my feelings of the ancient time in which it was originally composed.” — Jerod Impichchaachaaha’ Tate
Pauline Oliveros’ life as a composer, performer and humanitarian was about opening her own and others’ sensibilities to the universe and facets of sounds. Her career spanned fifty years of boundary dissolving music making. In the ’50s she was part of a circle of iconoclastic composers, artists, poets gathered together in San Francisco. In the ’60s she influenced American music profoundly through her work with improvisation, meditation, electronic music, myth and ritual. She was the recipient of four Honorary Doctorates and among her many recent awards were the William Schuman Award for Lifetime Achievement, Columbia University, New York, NY, The Giga-Hertz-Award for Lifetime Achievement in Electronic Music from ZKM, Center for Art and Media, Karlsruhe, Germany and The John Cage award from from the Foundation of Contemporary Arts.

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

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

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

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

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

in afterness...

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

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

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

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