

# **TECHNOSONICS XV: FOUND SOUND**

**November 6, 2014  
8:00pm, Open Grounds**

**&**

**November 7, 2014  
8:00pm, Old Cabell Hall**

**Presented by  
the McIntire Department of Music and the  
Virginia Center for Computer Music**

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# TECHNOSONICS XV: FOUND SOUND

## **Preconcert Panels, 7:30pm**

Thursday, November 6

*“On the Nature of Found Sound”*

*Joo Won Park, Ryan Maguire, Kevin Davis*

*Moderator: Judith Shatin*

Friday, November 7

*“On the Role of Found Sound in Music”*

*Annie Gosfield, Michael Rasbury, Judith Shatin*

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# PROGRAM 1

## FOR NOVEMBER 6

- Toccatà* (8:00) Joo Won Park  
Found Objects & SuperCollider  
(performed by the composer)
- smooch* (3:00) Jon Bellona  
Wacom Tablet, KYMA
- Limited Aggregation* (5:00) Max Tfirm &  
Seung-Hye Kim  
Amplified Percussion & Live Processing  
(performed by the composers)
- Within a Sand Dune* (7:00) Erik DeLuca  
Percussion (I-Jen Fang) & Electronics
- 37720 (6:00) Aorist  
3-Channel Playback
- Look the Other Way* (6:00) Kristina Warren  
Voice & Live Electronics  
(performed by the composer)
- Touching* (5:19) Eli Stine  
Stereo Electronics
- Hyperions* (8:00) Paul Turowski  
Solo Instrument & Interactive Software  
Kevin Davis (cello)
- Trans* (9:00) Ryan Maguire  
Electronic Playback, Computer Listener and Performer,  
Human Transducers/Instrumentalists  
Flute (Jon Bellona), Cello (Kevin Davis), Percussion (I-Jen Fang),  
Steel Guitar (Ryan Maguire), Horn (Rachel Trapp)

## PROGRAM NOTES FOR NOVEMBER 6

*Tocatta* by Joo Won Park is a solo live electroacoustic piece for found objects and the SuperCollider program. Joo Won performs this piece by scratching, rubbing, tapping, and pushing the objects in different ways on a board with a contact microphone. What you hear is the sound of those objects being digitally processed. Every time you see him clicking on a laptop, you hear different effect combinations. In the pre-performance ritual, he mentally prepares himself to create a wide range of sounds in a nervous and hectic mood. The performance guide and the SuperCollider patch for *Tocatta* can be found at [www.joowonpark.net/Tocatta.pdf](http://www.joowonpark.net/Tocatta.pdf)

*Limited Aggregation*, by Max Tfirm and Seung-Hye Kim, is a collaborative piece for percussion and computer that explores sounds that are found by hitting different percussion instruments and modified by live processing. Each composer in the collaboration composes new material and edits each other's material on the fly. This blends the composers' compositional styles. Each sound from the percussion and computer interacts with every other, creating larger sounds and richer textures. There are also moments where the component sounds are zoomed in on that creates a contest between the larger built sounds and the microscopic natural sounds. These microscopic zoomed sounds are products of analyzing the spectrum and taking certain characteristics of the sound and filtering out others. The changing length of the processed sounds also reinforces the small/microscopic and zoomed aspects.

*Within a Sand Dune*, by Erik Deluca, scored for amplified percussion quartet with one player, involved a compositional system inspired by time listening to the breath of the Great Sand Dunes in Colorado. The percussion quartet transduces the sounds of the dunes, and the composer's experience listening to them.

*37720*, by Rachel Trapp, is a construction of found sound shaped through a process of unfolding telematic communication. Acoustic and inductive recordings of the composers' simultaneous transit rituals are transformed and positioned in the performance space according to the composers' shared sensibilities, creating an audible landscape of movement across time, space, and subjectivity.

*Look the Other Way*, by Kristina Warren: "I explore what I call "found text." First I compiled texts from several sources, including novels, poems, and newsreels. Then I digitally recorded myself singing-speaking them, and next used various means to obscure the words (e.g., recording to and from tape, intensive layering, etc). This serves to emphasize the sonic and de-emphasize the semantic qualities of the source texts. In performance, I modulate the resulting texture by way of live, semi-semantic vocal input. All this aims to re-consider both signification and authorship."

*Touching*, by Eli Stine, is an exploration of surface: surface sounds of different objects and the surface layer of musical structure. Sonic materials come exclusively from recordings of touching, leading to friction, leading to striking of surfaces and objects and their resultant resonances. The sounds of these objects meet and interact, but no interaction is more than skin deep.

*Hyperions*, by Paul Turowski, is software that presents an interactive context for musical improvisation. While the performer is free to make specific choices about pitch, timing and activity level, their choices are recognized by the computer via microphone input and significantly affect the dynamic physics-based system. Chance-based factors, including the gradual advance of destructive agents, make the piece akin to a tower defense game and allow unique visual and sonic textures to emerge with each performance.

*Trans*, by Ryan Maguire, is a real-time sonification of a computer transcription of a transalpine scene. The original auditory moment, amidst a herd of cows along a Swiss mountain pass awaiting an approaching thunderstorm, is transformed via machine/human listening and digital transmission. Through repeated transmutation the transience of this particular "found sound" is transpired. In general, all signals are transmodified, and transparency is only relative. The transitory can never be truly transfixed because, first, we have only its trace and, second, communication necessitates transduction wherein its substance is transmuted. Nevertheless, might transpersonal knowledge of such ephemerality facilitate transcendent experience and/or esthetic trance?

## PROGRAM 2 FOR NOVEMBER 7

*Landscapes* (7:32) Jane Brockman  
Amplified Piano (John Mayhood) & Stereo Electronics

*All Sink* (11:00) Scott Wyatt  
8-Channel Electronics

*One Note Solo* (8:30) Ted Coffey &  
Aaron Henderson  
Video & Electronic Sound

*Flute Code* (7:00) Matthew Burtner  
Flute Quartet (Lisa Cella, Kelly Sulick,  
Angela Kelly and Wayla Chambo) & Laptops

- INTERMISSION -

*For the Fallen* (7:10) Judith Shatin  
Amplified Trumpet (Christopher Buchanan) & Stereo Electronics

*On Air | Behind Glass* (13:33) Sivan Elder  
Stereo Electronics

*Phantom Shakedown* (8:00) Annie Gosfield  
Amplified Piano (Annie Gosfield) & Stereo Electronics

## PROGRAM NOTES FOR NOVEMBER 7

*Landscapes for Piano*, by Jane Brockman, plays with changing terrains, from the familiar world of the piano, to the exotic terrains of the electronics. One of the most prominent electronic sounds is the sampled voice of the Amazonian Cicado beetle. While it is organic in origin, it is perhaps the most digital-sounding timbre of all. The found sound of the beetle is processed and intertwined with synthesized sound. Noted LA-based pianist Vicki Ray performed the premiere.

*All Sink*, by Scott Wyatt (11:00): Unlike some of the more serious themes of Wyatt's previous compositions, *All Sink* is a light-hearted sonic exploration of the sounds of the composer's dishwashing skills. All material for the piece was derived from sounds recorded in and around the kitchen sink. All sounds were recorded at home, followed by processing and assembly into an eight-channel performance environment within the University of Illinois Experimental Music Studios.

*One Note Solo*, by Ted Coffey: The one note solo is a myth and reality of many musical genres -- jazz, rhythm & blues, rock, 'serious' music. In this present assemblage, our note is C, the least fancy note there is. However, 'note' is interpreted broadly. For example, frequencies related to particular Cs via the harmonic series are allowed, and clusters of these frequencies can be used to (AM) modulate other, more strictly formed Cs. Lois V. Vierk's take on the 'ostrich guitar' provides another deviation. Musical materials are derived almost entirely from tuning forks (favorite 'found' instruments), guitars, old school synthesis both analog and digital, and the usual atmospherics. Rhythms include (among others) those of speech and those regulated by sub-audio rate Cs. For that matter, structure is regulated by periods of super-low Cs, too. Video is by long-time collaborator Aaron Henderson.

*Flute Code*, by Matthew Burtner (8:00)

I compute the air.

The flute is the code.

I compile the sound.

My breath is a computer.

My force is the processor.  
I change the music.  
Flute Code.

*For the Fallen*, by Judith Shatin, was commissioned by Italian trumpeter Ivano Iscari. It was inspired by, and the electronics made from, the sound of the Maria Dolens bell in Rovereto, Italy. Originally cast from canons melted after WWI, this bell is one of the largest ringing bells in the world. Built between 1918 and 1925 to commemorate the fallen in all wars, it is rung every day in their memory. While the political situation changes in the particulars, the topic is all too timely. At the same time, its performance this year is in memory of the centennial of the start of WWI. The original recordings of the bell were kindly provided by audio engineer Marco Olivotto. Recent performances include the *Mondi Sonori*, XV Edizione, in Trento, Italy.

*On Air | Behind Glass*: Silvan Eldar spent ten months in Prague as a Fulbright Fellow in 2013. Towards the end of her stay, she composed a sound work for Czech Radio's *rAdioCUSTICA* program. *On Air | Behind Glass* is her impression of Prague through its language, streets and artists; an impression that is poetic rather than concrete. The words became colors – an extension of breaths – and the streets began to breathe counterpoint. It is an internal world that is very physical and sometimes frightening, with the radio used as its stage. The music was sculpted from sounds recorded both inside and outside the studio, with the help of local actors and musicians. It received the European Broadcasting Union's 2013 *Palma Ars Acustica* Award.

*Phantom Shakedown*, by Annie Gosfield, is performed live on piano, accompanied by recorded samples of detuned and prepared piano, a grinding cement mixer, the howl of a malfunctioning shortwave radio, and a mixed din of tube noise and other failing technologies. The piece is an audio snapshot of the composer's odd sonic environment, and juxtaposes the wide mix of piano music she has absorbed over the years, from John Cage to James Booker, along with some recently recorded off-kilter mechanical sounds. *Phantom Shakedown* is part of an ongoing series of compositions for solo acoustic instruments with electronics that she developed in close collaboration with individual musicians. Composed for the *Tzadik* CD "*Almost Truths and Open Deceptions*", this is the first piece in the series that the composer performs herself.



## COMPOSER BIOS

**Jon Bellona** is an intermedia artist who specializes in the interdisciplinary creation of activities to deepen our response to the human experience. Jon's music and intermedia works have been shown internationally including KISS (Kyma International Sound Symposium); SEAMUS (Society for Electro-Acoustic Music in the United States); IMAC (Interactive Media Arts Conference); SLEO (Symposium on Laptop Ensembles and Orchestras); with special performances at the Casa da Musica (Porto, Portugal) and CCRMA (Palo Alto, CA). Jon received his M.Mus. in Intermedia Music Technology from the University of Oregon, audio engineering degree from the Conservatory for Recording Arts & Sciences, and B.A. from Hamilton College. Jon is currently pursuing his Ph.D. in Composition and Computer Technologies (CCT) at the University of Virginia and is part of the art collective, Harmonic Laboratory.

**Jane Brockman** ([www.janebrockman.org](http://www.janebrockman.org)) creates film and concert music, influenced by collaborations with choreographers in NY and film directors in LA. After a career in academia, including founding and directing the Computer Music Studio at the University of Connecticut, and teaching at the University of Rhode Island and the Hartt School of Music, Jane left academia. Inspired by her Film Composers Fellowship at the Sundance Institute, she left her tenured position to move to LA. There, she scored films and continued to compose chamber and electroacoustic music. Awards include Fulbright/Alliance Française, a Rackham Foundation Grant for work in Vienna, Mario Davidovsky's Composers Lab, multiple MacDowell Colony residencies and Connecticut Composers Fellowships. Her music is widely recorded (AIX, Leonarda, Centaur and Capstone labels, among others), and performed by groups such as Continuum and the New Music Consort. In LA, she produces a chamber music series, Music & Conversations.

**Matthew Burtner** (<http://www.matthewburtner.com>) is a composer and sound artist specializing in concert music, electroacoustics and interactive media. Born and raised in Alaska, Burtner is First Prize Winner of the Musica Nova International Electroacoustic Music Competition and a 2011 IDEA Award Winner.

His opera “Auksalaq” received a 2014 Special Judges’ Citation from The American Prize for “Extraordinary Use of Technology to Expand the Boundaries of Performance”. He has been Visiting Researcher at IRCAM, Provost Fellow at UWM’s Center for 21st Century Studies, and Howard Brown Foundation Fellow of Brown University. As a Professor at UVA, he teaches courses in composition, computer music, interactive media, ecoacoustics and MICE (mobile interactive computer ensemble). He has collaborated with members of the English, Engineering, Architecture and Drama departments. He is now collaborating with Rita Dove on an NEA Art Works project exploring new forms of music/poetry interaction, and with Anselmo Canfora on a sonic architecture Faculty Research for the Arts project. Burtner received a Doctorate from Stanford’s CCRMA. Previously, he studied composition, computer music and philosophy at the Peabody Conservatory, Iannis Xenakis’ UPIC Center in Paris, Tulane University, & St. Johns College in Santa Fe.

**Ted Coffey** ([www.tedcoffey.com](http://www.tedcoffey.com)) makes acoustic and electronic chamber music, sound art, and songs. His work has been presented in concerts and festivals across North America, Europe and Asia. Recently he has focused on collaborations with dance, developing large-scale works with Paul Matteson, Jennifer Nugent, and Bill T. Jones. In Open Space, Newton Armstrong described Coffey’s music as “subtle, weird and devoid of heroics. It’s the kind of music that resonates for days after you’ve heard it, and its spaces and gestures continue to form into new and extraordinary geometries.” Coffey studied composition with Jon Appleton, Christian Wolff, Pauline Oliveros, Paul Lansky, and others, earning degrees at Dartmouth (AB), Mills College (MFA) and Princeton (MFA, PhD). He is Associate Director of the Virginia Center for Computer Music and Associate Professor of Music at the University of Virginia, where he teaches courses in composition, music technologies, critical theory, and pop.

**Kevin W. Davis** is a composer, improviser, and cellist. Originally from Appalachian Tennessee, he has at various times been based in Memphis, Chicago, New York, and Istanbul, where he has played in and composed for a large variety of musical situations. He has recorded and performed in the US, Europe, and the Middle East. He has degrees in composition from the University of Memphis (B. Music) and the Centre for Advanced Musical Studies (MIAM)

in Istanbul, Turkey (MA). He is currently pursuing a PhD in Composition and Computer Technologies at the University of Virginia. His recent creative work deals with mediating the sometimes-problematic relationship between composition and improvisation by bringing differing types of structure into confrontation with the unstable properties present in motion, gesture, and sound.

**Sivan Eldar** ([sivaneldar.com](http://sivaneldar.com)) is a San Francisco-based composer who uses instrumental, electronic and found sounds to create compositions for live concerts, theater, dance, radio and gallery spaces. She has worked with many leading ensembles and received awards from the Fulbright and Hearst Foundations, ASCAP, The European Broadcasting Union, the Accademia Musicale Chigiana and the Nicola di Lorenzo Competition.

**Annie Gosfield** ([www.anniegosfield.com](http://www.anniegosfield.com)), whom the BBC called “A one woman Hadron collider, the queen of the detuned industrial noise” works on the boundaries between notated and improvised music, electronic and acoustic sounds, refined timbres and noise. She composes for others and performs with her own band. She was a 2012 fellow at the American Academy in Berlin, and a recipient of the Foundation for Contemporary Arts prestigious “Grants to Artists” award. Gosfield’s Tzadik CD “Almost Truths and Open Deceptions” features a piece for piano and broken shortwave radio, a cello concerto, a 5-minute blast by her band, and music inspired by baseball and warped 78’s. Her music has been performed at Warsaw Autumn, the Bang on a Can Marathon, MATA, MaerzMusik, the Venice Biennale, OtherMinds, Lincoln Center, The Stone, The Miller Theatre, and The Kitchen. Recent compositions were inspired by factory environments, jammed radio signals from WWII, and her grandparents’ immigrant experiences in New York City. Her discography includes four solo releases on the Tzadik label, and she writes on compositional process for the New York Times’ series “The Score.” She held the Darius Milhaud chair of composition at Mills College, and has taught at Princeton University and California Institute of the Arts.

**Aaron Henderson’s** videos and installations examine the ways that humans move. Recent projects look at the personal, cultural and political ramifications of all action, from intimate gestures

to displays of super-human acrobatics. Well acquainted with movement, he threw himself into walls and off of platforms for STREB Extreme Action, an acrobatic performance company from 2002-6. His videos, installations and projection designs have been presented at Lincoln Center, the Wexner Center and many other theaters, colleges and festivals across the country. Aaron co-founded LOSTWAX, an East Coast company creating fusions of performance and video, and edited and founded the International Thought Exchange, a now defunct mail art organization. Currently, Aaron is an Assistant Professor in the Studio Arts Department at the University of Pittsburgh.

**Seung-Hye Kim** is a composer and performer of both acoustic and electronic music. Seung-Hye received a Ph. D in Music Composition from University of Florida, an MA in Electroacoustic music composition from Korean National University of Arts and a BA in piano from Seoul National University. Her compositions have been performed in international festivals such as ICMC, New York City Electroacoustic Music Festival, SEAMUS, the Society of Composers Inc. National Conference, the Seoul International Computer Music Festival, 3rd Practice, SIGGRAPH, Brisbane Festival, Bourges "Synthese" and many others. Her piece, Fluctuation, for flute and computer has been released on the SEAMUS label (vol. 16) and her other works also have received awards from the Computer Music Competition and the Italy Percussion Music Competition.

**Ryan Maguire** believes that through music we live more fully, feel more deeply, think more clearly, and connect more truly. His work persistently attempts to find hidden resonances and, at the least, to not bore you to tears/sleep. \*At best\* he hopes it might catalyze transcendent, humane experiences sometime, somewhere. Ryan is currently a Ph.D. student in Composition and Computer Technologies at the University of Virginia. After earning his undergraduate degree in Physics, he earned postgraduate degrees at the New England Conservatory and Dartmouth College in Composition and Digital Musics, respectively.

**Joo Won Park** (joowonpark.net) wants to make everyday sound beautiful and strange so that everyday becomes beautiful and strange. He performs live with toys, kitchenware, vegetables, umbrellas, and other non-musical objects by digitally processing their sounds. He also makes pieces made with field recordings,

sine waves, and any other sources that he can record or synthesize. Joo Won draws inspirations from listening to Florida swamps, Philadelphia skyscrapers, his 2-year-old son's play, and other soundscapes. He studied at the Berklee College of Music and the University of Florida, and is visiting assistant professor of computer music at the Oberlin Conservatory of Music. Joo Won's music and writings are available on the ICMC DVD and from Spectrum Press, MIT Press, PARMA records, and MCSD NetLabel.

**Judith Shatin** ([www.judithshatin.com](http://www.judithshatin.com)) is a composer whose music, called "something magical" by Fanfare, reflects her fascination with the arts, the sounding world, and the communicative power of music. She is William R. Kenan Jr. Professor at UVA, where she founded the Virginia Center for Computer Music (VCCM). Commissions include those from the Barlow and Fromm Foundations, Library of Congress, Virginia Commission for the Arts, and many others. A four-time fellowship recipient from the NEA, Shatin's music has been honored with a two-year retrospective sponsored by the Lila Wallace Readers Digest Arts Partners Program, culminating with the premiere of COAL, a folk oratorio scored for Appalachian band, chorus, keyboard and electronics. Her music has been heard at festivals including Aspen, BAM Next Wave, Grand Teton, Havana in Springtime, Warsaw Autumn, and West Cork. A master teacher, she has served as BMI composer-in-residence at Vanderbilt University, Master Composer at California Summer Music, Master Artist at the Atlantic Center for the Arts, and Senior Composer at the Wellesley Composers Forum.

**Eli Stine** ([www.elistine.net](http://www.elistine.net)) is a composer, programmer, and media designer in his first year as a Jefferson Fellow in the Composition and Computer Technologies program. Stine is a graduate of Oberlin College and Conservatory with degrees in Technology In Music And Related Arts and Computer Science. As the winner of the 2011 undergraduate award from the Society for Electro-Acoustic Music in the United States, Stine has had performances at the SEAMUS conference, as well as the International Computer Music Conference, Conference on New Interfaces for Musical Expression, and 60x60 at the International Sound Art Festival Berlin. Most recently, his piece Forget was performed by the Akropolis Reed Quintet as part of his position as young composer-in-residence of the Detroit Chamber Winds and Strings.

**Maxwell Tfirm** is a third year PhD student at the University of Virginia in Composition and Computer Technologies. Max received his M.A. in Composition from Wesleyan University, a Bachelors of Music from the University of Florida as well as a Performance Certificate in Percussion. He has had work selected for the SEAMUS, Electro Acoustic Barn Dance, FEAST Festival, Technosonics XIII, South Central Graduate Music Consortium, 12 Nights series, N\_SEME and Subtropics Music Festival. He was also a featured composer for Share. Maxwell enjoys studying noise, timbre and spectral-morphology as a means of composition. His teachers include Anthony Braxton, Matthew Burtner, Ted Coffey, Paula Matthusen, James Sain, Judith Shatin and Ronald Kuivila.

**Aorist** is the shared creative entity of **Kimberly Sutton** and **Rachel Devorah Trapp**, long-distance collaborators in the sonic arts delineating imprecise modes of communication. They met pursuing graduate studies at Mills College in 2011. Sutton, based in Chicago, is active in the experimental collective Articular Facet, where she explores material feedback and practices of labor and social relations. Her installation work has been shown at Blue Heart Gallery and Tri-Triangle in Chicago. Trapp, based in Charlottesville, is a first-year composer in the doctoral music program at the University of Virginia whose works for performance and installation crystallize in sound the habits of being: the daily patterns of ineffable exchange that bind our individual lives together.

**Paul Turowski** is a composer and performer from Baltimore, Maryland. He is currently completing his PhD in Composition and Computer Technologies at the University of Virginia. Previously, he studied composition at Towson University and completed his masters in Intermedia Music Technology at the University of Oregon. His current focus is the philosophical and practical exploration of the space between video games and music performance, including the development of interactive notational systems. This involves research in areas such as computer science, network and mobile technologies, and the design of visual information.

Composer and vocalist **Kristina Warren**, is currently pursuing a Ph.D. in Composition & Computer Technologies from the University of Virginia. Research interests include voice, noise, text, looping, p'ansori, graphic notation, performer-centric indeterminacy, and

aleatory. Her music has been played across the US and Europe by ensembles such as So Percussion, Ekmeles, and Dither; and at festivals including SEAMUS and ICMC. ([www.kristinawarrencomposer.com](http://www.kristinawarrencomposer.com))

**Scott Wyatt** (<http://ems.music.uiuc.edu/>) is Professor Emeritus of Music Composition at the University of Illinois School of Music, where he served as director of the Experimental Music Studios. He has composed for theatre, voice, acoustic instruments, small and large ensembles, orchestra, electroacoustic music, and music for a variety of media. Wyatt was one of the winners of the International Society for Contemporary Music National Composers Competition, the National Flute Association's Composition Competition, the Concorso Internazionale Luigi Russolo Composition Competition in Italy and winner of the International Confederation of Electro-Acoustic Music Grand Prize at the 12th annual International Electro-Acoustic Music Competition in Bourges. He is also recipient of an Arnold Beckman Research Award for the development of digital timescaling applications. He was awarded the UIUC College of Fine and Applied Arts Outstanding Faculty Award, and appointed as Associate in the UIUC Center for Advanced Study. His current research involves positional three-dimensional audio imaging for multi-channel audio.



## PERFORMER BIOS

**Chris Buchanan** is equally at home playing music of the 15th and 21st centuries. His performance has been praised for its “technical wizardry and compelling melodic storytelling” as well as “breathtaking virtuosity (ITG Journal).” He has appeared with ensembles across the country, including the U. S. Naval Academy Band, Annapolis Symphony Orchestra, Mid-Atlantic Symphony Orchestra, Sinfonia da Camera and is currently a member of the United States Navy Band. He received BM degrees in trumpet and in composition from the University of Illinois and completed his MM there as well. He is currently working on his DMA at the Peabody Institute. Christopher has performed and given masterclasses throughout the country and is a committed early musician, performing on natural trumpet, cornetto and recorder. As a composer and arranger, he has written for the U.S. Navy Band, U.S. Marine Band, U.S. Naval Academy Band, Ars Nova Chamber Orchestra and members of the Baltimore Symphony Orchestra.

**Lisa Cella** is a champion of contemporary music and has performed as flutist throughout the US and abroad. She is Artistic Director of San Diego New Music and a founding member of its resident ensemble NOISE. She is a faculty member of the Soundscape Festival of Contemporary Music in Maccagno, Italy and is Associate Professor at the University of Maryland, Baltimore County and a founding member of its contemporary music ensemble, Ruckus. Her undergraduate work was completed at Syracuse University and she received an MM degree and a Graduate Performance Diploma from Peabody Conservatory where she studied with Robert Willoughby. Lisa received a DMA in contemporary flute performance under John Fonville at the University of California, San Diego.

**Wayla J. Chambo** is a versatile performer of new and experimental flute music as well as traditional repertoire. She has premiered pieces for flute and electronics at the CEAIT and Pixilerations festivals, and recently performed with the Dallas Festival of Modern Music’s Ars Nova Ensemble, the Dallas Wind Symphony, NOVA (the UNT New Music Ensemble), and the UNT Wind Symphony. Wayla holds



degrees from the UNC and California Institute of the Arts. She is currently a DMA candidate at the University of North Texas and a faculty member at Thomas Nelson Community College. She has also been recognized for her intermedia performances involving dance and music, including a fully staged production of Karlheinz Stockhausen's *Kathinkas Gesang als Luzifers Requiem*, and a piece combining Bach's music with original choreography at the 2011 National Flute Association Convention.

**I-Jen Fang** serves as the percussion faculty of the McIntire Department of Music as well as Principal Timpanist and Percussionist of the Charlottesville Symphony. She received her BFA from Carnegie Mellon University, MM from Northwestern University and DMA from the University of North Texas. She has performed or recorded with such noted artists such as Keiko Abe, Christopher Deane, Heini Kärkkäinen, Jan Müller-Szeraws, Diane Pascal, Michael Spiro, Nanik Wenton, Attacca Percussion Group, and Da Capo Chamber Players. She has performed as marimba soloist in Taiwan, U.S., Austria, France, Hungary, Romania, and South Africa. She appears frequently as a featured performer at the Percussive Arts Society International Convention and the Staunton Music Festival and has also performed with the Charlottesville. I-Jen Fang is an Innovative Percussion Artist.

**Angela Kelly** is an accomplished soloist and orchestral flute player with an extensive list of credits including performances with The Virginia Consort, The Oratorio Society of Virginia, the Charlottesville University Symphony Orchestra, the Greenwich Symphony and Greenwich Choral Society, as well as the Lawton (OK) Philharmonic, among others. She also performed regularly as a member of the chamber music ensemble ELYRICA, including an acclaimed Holocaust Museum-sponsored tour of Michael Cohen's *I Remember*, based on The Diary of Anne Frank. Ms. Kelly performed at numerous National Flute Association Conventions. She is a graduate of the Indiana University School of Music.

**John Mayhood** has performed as pianist soloist and chamber musician throughout North America, as well as in Germany and Austria. He has frequently appeared on CBC and SRC radio as well as on various NPR affiliates, and his performances have been televised in both the USA and Canada. Also a scholar, he has presented on subjects ranging from the philosophy of performance

practice to neo-Riemannian theory at, among other places, the University of Chicago and the annual meeting of the Deutsche Gesellschaft für Musiktheorie. John earned his MM degree from the University of Illinois, where he studied with Ian Hobson. He has taught piano at the University of Illinois and philosophy at Brown University and the Rhode Island School of Design and is currently a member of the piano faculty at the University of Virginia.

**Kelly Sulick** teaches at the University of Virginia and serves as Principal Flute in the Charlottesville and University Symphony Orchestra. Previously, she served as Principal Flute with the Evansville Philharmonic Orchestra and as Consortium Instructor of Flute at the University of Evansville. She earned her MM degree from USC and recently completed three seasons as principal flute with the Young Musicians Foundation Debut Orchestra in Los Angeles. She holds the BM degree in Flute Performance from the University of Michigan, where she graduated with highest honors. Ms. Sulick won second place in the 2010 National Flute Association's Young Artist Competition. She has recorded several compact discs, including William Bolcom's *Songs of Innocence and of Experience* under Leonard Slatkin.

## *ABOUT THE VIRGINIA CENTER FOR COMPUTER MUSIC (VCCM)*

UVA's center for computer music since 1987, the VCCM is dedicated to the intersection of music, technology and intermedia. The CCT faculty and staff work together to create a vibrant center supporting music technology education, research and creative practice at UVA. The VCCM supports computer music teaching and research at both the undergraduate and graduate levels. In addition to state of the art computer music equipment, the lab houses UVA's 1970's ARP 2500 synthesizer, a Max Mathews Radio Baton and a Theremin. In 2014 the VCCM was renovated and redesigned into a "Telematic Stage" and 18.2 surround-sound research facility.

## *ABOUT THE COMPOSITION AND COMPUTER TECHNOLOGIES (CCT) PROGRAM AT UVA*

The UVA Music Department's program in Composition and Computer Technologies (CCT) explores and develops innovative compositional practices combining instrumental composition, electro-acoustics, computation and multimedia. CCT is a PhD program and a suite of undergraduate courses in the Music Department. Students take seminars on topics such as interactive media, computer sound generation, multimedia, instrumental and choral composition, the producer as composer, telematics and spatial processing, and open form. PhD students compose intensively and undertake analysis and research projects relevant to their practice with the guidance and support of faculty. New computer music is presented annually at the Digitalis and TechnoSonics Festivals. Students also compose music for ensembles-in-residence, as well as for self-directed performances within the CCT community, UVA's New Music Ensemble, and in the field at large. Ensembles visiting recently include the Dither, Da Capo Chamber Players, the Cassatt and Voxare String Quartets, Talujon Percussion Quartet, and the Relache and Verge Ensembles. Students also take advantage of the broad resources of the University of Virginia, one of America's top institutions. Recent and current PhD dissertations engage topics such as physical modeling synthesis, audience interaction, interactive dance, musical networks, and robotics. The CCT Program makes use of a number of studio spaces including the VCCM.

## *Acknowledgements*

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*This event is a Fall 2014 Arts Enhancement Event*

*Sponsored by the Office of the Provost  
and the Vice Provost for the Arts*