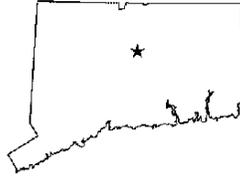


New Music



Hartford

Ashley Addington, flute

Rachel Arnold, cello

Matt Sargent, electric guitar

Zen franglais

premiere 19 works written within less than an hour!!

Sunday, August 30th 2009 at 3PM

ArtSpace Gallery | 555 Asylum Avenue | Hartford, CT 06105

August			
SUNDAY	MONDAY	TUESDAY	WEDNESDAY
2 3-4PM Compose!!	3	4	5
9	10	11	12

proceeds from today's concert will benefit South Park Inn homeless shelter

PROGRAM

Jamie KLENETSKY (b. 1984)	<i>Space Music</i> (for fixed electronic media)
Michael COLEMAN (b. 1955)	<i>3:48 p.m. Eastern</i> (for solo cello)
Ted SMELTZ (b. 1976)	<i>Meditation in 60 Minutes</i> (for cello)
James GEIGER (b. 1977)	<i>Scherzo</i> (for flute and cello)
Nolan STOLZ (b. 1981)	<i>Three Haiku for Flute and Cello</i> I. A Cuckoo's Cry II. The Summons III. The Old Priest
Jay C. BATZNER (b. 1974)	<i>Oblique Variations</i> (for flute and cello)
Peter LAWLESS (b. 1986)	<i>Tangent</i> (for flute and cello)
Jim SCULLY (b. 1972)	<i>Duality in Time</i> (for flute and cello)
Matthew C. SAUNDERS (b. 1976)	<i>Passacaglia</i> (for flute and cello)
Charles A. TURNER (b. 1951)	<i>Burrowing</i> (for flute and cello)
Christopher GAINNEY (b. 1981)	<i>60</i> (for flute and cello)
Evan MERZ (b. 1981)	<i>Confined</i> (for fixed electronic media)
John BACON (b. 1963)	<i>gtr.</i> (for electric guitar and looping effects)
Matt SARGENT (b. 1984)	<i>Beacon</i> (for fixed electronic media)

BRIEF INTERMISSION

Nolan STOLZ (b. 1981)	<i>What the Waves Tell Me</i> (cello sonata no. 2)
Kala PIERSON (b. 1977)	<i>Remember Water</i> (for fixed electronic media)
Carson COOMAN (b. 1982)	<i>Beach Grass Elegy</i> (for flute)
Jennifer JOLLEY (b. 1981)	<i>I feel dizzy.</i> (for flute)
Benjamin FUHRMAN (b. 1982)	<i>Zais</i> (for fixed electronic media)
Russell PODGORSEK (b. 1980)	<i>Horn Fifths to Picasso</i> (for mixed ensemble)
Paul THOMAS (b. 1981)	<i>Mo(u)rning</i> (for mixed ensemble)
Douglas DASILVA (b. 1965)	<i>Antonio Conselheiro</i> (for mixed ensemble)
Michelle McQuade DEWHIRST (b. 1973)	<i>47 Miles of Barbed Wire</i> (mixed ensemble)
Nick NORTON (b. 1986)	<i>London, August 2, 2009, 8:38 PM, Nothing Working</i> (for mixed ensemble)

All pieces (with the exceptions of Podgorsek, Sargent and Stolz) were composed on August 2nd, 2009 between 3-4PM EDT. Today's performance is their premiere.

About the Performers:

Flutist **Ashley Addington** performs and teaches in Boston, Massachusetts. Originally from Texas, Ashley holds a Master of Music degree in Flute Performance from The University of Texas at Austin. She earned her Bachelor of Music degree from The University of Texas at Austin and completed additional graduate work at Longy School of Music in Cambridge, Massachusetts. Her principal teachers include Marianne Gedigian, Robert Willoughby, Jacqueline Hofo, and Alison Young. She has performed with the New England Philharmonic, Neponset Valley Philharmonic Orchestra, The University of Texas Symphony Orchestra and Wind Ensemble, and in Austria with the Austrian American Mozart Academy Orchestra. Ashley was a participant in the 2008 National Flute Association Young Artist Competition, semi-finalist in 2008 Plowman Chamber Music Competition, and recognized in the Chamber Music Foundation of New England Chamber Music Competition. Interested in performing new music, Ashley has participated twice as a fellow in the Summer Institute for Contemporary Performance Practice at New England Conservatory. She performed Steve Reich's Vermont Counterpoint with The University of Texas New Music Ensemble and on concerts at the Lilypad, Isabella Stewart Gardner Museum, The Tank, and the Boston Cyber Arts Festival.

Cellist **Rachel Arnold**, a Los Angeles native, is an active chamber musician and teacher living in the Boston area. She has performed in numerous chamber music festivals including Zephyr (Italy), Bowdoin, and the Summer Institute of Contemporary Performance Practice at the New England Conservatory. Rachel currently performs with the Callithumpian Consort, Juventas Ensemble, and Embryonic Noise. She has been a member of the Los Angeles-based Partch Ensemble, in which she played the microtonal music of Harry Partch on an adapted viola and a kithara (a 72-stringed harp-like instrument). Rachel is a graduate of the California Institute of the Arts, where she earned her Bachelor of Fine Arts degree, and the Longy School of Music where she earned of Master of Music degree. Her principal teachers are Erika Duke-Kirkpatrick and Terry King. Rachel can be heard on the pfMentum, Cold Blue, 7Tangram Records, Afrasia, and Innova record labels.

Matt Sargent is a composer, sound artist, and guitarist, currently living in Hartford, CT. His music is a reflection of his interest in natural resonances, field recording, and outdoor listening. Much of his recent creative work has involved sound installation and intermedia collaborations, including recent works produced with visual artists JT Kirkland and John M. Adams, Ken Weathersby, the art-rock band True Womanhood, video artists Liz Stephens and Devan Mulvaney, and his own multimedia ensemble, the Hartford Sound Alliance. He is a graduate of the Hartt School of Music and St. Mary's College of MD, where he studied composition with Robert Carl, Ingram Marshall, Ken Steen and David Froom. He is an adjunct professor at Capital Community College, and is also a teaching artist and private teacher at the Charter Oak Cultural Center (Hartford, CT). Information about his upcoming performances, as well as recordings of his work, is available at www.mattsargentmusic.com.

"Zen franglais" is an expression of today's global community, a musical "garçon du monde". Performing music that originated from Brussels to Bhutan, Trinidad to Turkey, Zen franglais brings together elements from an astonishing number of musical traditions. At times in stark relief and at others in seamless combination, one concert experience leaves one more aware of the musical flavors of the world

Zen franglais is: **Russell Podgorsek** (viola, electric bass), **Anna Griffis** (violin), **Leonard Bretton** (soprano saxophone) and **Murray Mast** (percussion)

About the Composers:

John BACON (Buffalo, NY), composer, percussionist and educator, teaches percussion and directs a Latin Jazz Ensemble at SUNY Fredonia. The New York New Music Ensemble, Amherst Saxophone Quartet and violinist Leroy Jenkins premiered his works. He recorded with Roswell Rudd, Bobby Previte, and Maelstrom Percussion Ensemble. “Boxing Day” features improvisations with pianist Paul Bley. www.johnbaconjr.com.

Jay C. BATZNER (Mt. Pleasant, MI) is a composer, sci-fi geek, amateur banjoist, home brewer, and juggler on the faculty of Central Michigan University where he teaches music technology and electroacoustic music courses. He has been many places and has done several things, some of which are rather impressive. www.jaybatzner.com

Oblique Variations Normally, I would be writing the program notes for the piece after the composition was completed, but since time is of the essence I decided to write the note first and try to describe what I intend to compose before I actually do it. My inspiration for the piece comes from the Oblique Strategies deck created by Brian Eno and Peter Schmidt and the strategy I drew at random was “Breathe more deeply.” We’ll see what happens.

Michael COLEMAN (Pensacola, FL) has participated as composer/pianist in numerous new music programs and festivals in the U.S and Russia and has also had works performed in France, Kazakhstan, and Uzbekistan. Dr. Coleman teaches at Pensacola Junior College and the University of West Florida.

3:48 Eastern (2009) (for solo cello) consists of a three-note stepwise motive and quartal & quintal patterns which are used to create a tension and release effect in the piece. The work reaches a climax near the end.

Carson COOMAN (Cambridge, MA) is an American composer with works in many forms: ranging from solo instrumental pieces to operas and from orchestral works to hymn tunes. His music appears on over twenty-five recordings, including ten complete CDs on the Naxos, Albany, Artek, and Zimbel labels. He is also an active consultant on music business managers to composers and organizations. Recent projects have included the premiere of his full-length oratorio for chorus and orchestra, *The Revelations of Divine Love (Metaphors from Sea and Sky)* by the University of London and the London Mozart Players. www.carsoncooman.com

Beach Grass Elegy is inspired by an oil painting, *Path to Sesachacha* by Loretta Yoder, depicting a scene from Nantucket Island, MA; it is one of a series of works specifically connected to Yoder's paintings. The painting's textures drive the musical discourse, in which two searching outer sections surround a windblown central one.

Douglas DASILVA (New York, NY) is a composer, guitarist, educator and Artistic director of the Composer's Voice Concert Series. He composes in various styles including jazz, pop, children's music, chamber music and experimental. His writing is influenced by Brazilian music and stress. He is best known by his nom de guerre: Mr. Doug. www.myspace.com/douglasdasilva
I was influenced to compose ***Antonio Conselheiro*** after struggling through a cordel (a form of ballad-poetry in pamphlet-form) based upon the epic story of the assault of Canudos in the 19th century classic *Os Sertoes* by Euclides da Cunha. I've attempted to fit a big story into a small, musical package fit for consumption by the masses.

Michelle McQuade DEWHIRST's (Chicago, IL) music has been performed by such ensembles as eighth blackbird, the Pacifica String Quartet and the St. Paul Chamber Orchestra. Michelle will begin a new tenure-track position at the University of Wisconsin-Green Bay in the Fall of 2009. www.mcquadedewhirst.com

Sometimes when I'm stuck on what to call a piece, I turn on the radio and take inspiration from the first phrase I hear. In this instance, the radio was playing Bo Diddly's *Who Do You Love*; the line "**47 miles of barbed wire**" seemed strangely appropriate for the melancholy sparseness of this piece.

Benjamin FUHRMAN's (Lansing, MI) commissioned works have been performed throughout the US, Brazil, Switzerland, Thailand, and in numerous online venues by performers such as the H2 Quartet, Shawn Teichmer, Jeffrey Loeffert, and Ty Forquer. He is a recent graduate of Michigan State University's doctoral program in music composition. www.msu.edu/~fuhrman
Zais is a sonic depiction of an alien landscape over an elapsed period of time. Like many of my recent works, it was composed using ideas drawn from gestalt theory (segregation and cohesion of dissimilar/similar events) and fractal geometry (iteration and self-referential segments) as a method of delineating both large and small formal structures.

Christopher GAINNEY's (Iowa City, IA) music has been performed in Europe and throughout the US by such groups as the San Francisco Guitar Quartet, The University of Iowa Center for New Music, and the Affinity Chamber Players. His music is published by Vogt&Fritz and in the SCI Journal of Music Scores and he was recently awarded a residency with the Yaddo Corporation. He currently teaches composition and guitar at Grinnell College and Coe College. For more information please visit www.christophergainey.com.

If **60** sounds a bit frantic don't be alarmed. This scatterbrained sense of urgency is a semi-intentional result of the whirlwind creation of this little fragment. In fact, I accidentally erased two bars from the cello part just as I pasted the score into an e-mail and I can't tell whether or not it is an improvement. Enjoy!

James GEIGER's (Dublin, GA) compositions have been performed at numerous SCI and CMS conferences, the Oregon Bach Festival, Free Play Artist Series, and by select chamber members of the Wichita, Syracuse, and Columbus (OH) symphonies, The Third Chair Chamber Players, The Cathedral Brass, and The Clinton String Quartet. Mr. Geiger (BM, Ga. Southern Univ., 2000. MM, Univ. of Tennessee, 2005) is the Director of Bands at West Laurens Middle School and Adjunct Instructor at Heart of Georgia Technical College in Dublin, Georgia.
www.societyofcomposers.org/user/jamesgeiger.html

Scherzo is a dance-like duet filled with rapid rhythmic and melodic exchanges between the flute and cello. As a result of this composition being written in a short time span, Scherzo will be part of two other miniatures composed in like manner.

Jennifer JOLLEY's (Cincinnati, OH) works have been performed at the University of Southern California, the Cincinnati College-Conservatory of Music, the AccentX & MusicX festivals, the Midwest Composers Symposium, and Bard College. Jolley is a 2003 graduate of USC's Thornton School of Music with a B.M in Music Composition. She received her M.M. at CCM and will be pursuing a D.M.A. there. <http://jenniferjolley.blogspot.com/>

I feel dizzy. is a piece written for solo flute that involves quick passages - forwards, backwards, and transposed. One can feel dizzy playing this, listening to this, or writing this.

Jamie KLENETSKY's (Morristown, NJ) music has been performed in San Francisco, Omaha, and New York. She has placed in several competitions and recently performed her own work *The Temple Bells*, with in C4, a new music choral ensemble. Jamie sings with C4 and the Seton Hall

Chapel Choir. She attended Rutgers University, studying traditional and electronic composition/recording. Jamie works as web designer for Morris County, NJ.

www.jamieklenetsky.com

Space Music came without warning, without an idea in mind; it turned out to describe objects passing by in space, starting from nothing and ending in nothing. When listening to this piece, it's probably best to close your eyes and soak in the music, and let your thoughts float through.

Peter LAWLESS's (Kansas City, MO) musical tastes are diverse, and his big ears are evident in his work. His interests run the gamut of jazz, rock, electronic and classical genres, but his passions lie in the chimeric intersections of these styles. Peter graduated in 2008 with a bachelors degree in composition from the University of Missouri Kansas City.

peterlawlessmusic.webs.com/

Like its mathematical analog, *Tangent* was composed as an off-shoot from a series of piano pieces based on the number pi. While the other pieces in the series were composed using rigorous algorithms and processes, *Tangent* was composed through improvisation on a short fragment from one of the process pieces.

Evan MERZ (Chicago, IL) is the blogger at www.computermusicblog.com. He composed music for the million-selling videogame AudioSurf and performed recently at IMMArts TechArt 2008. Although he currently lives in Chicago, he is a proud Pittsburgh native. Merz is a MM student in NIU's Computer Music program. www.computermusicblog.com

All the sounds in *Confined* either originated in a small metal tin, or were recorded while the microphone was within that tin. The sounds were assembled using java software that borrows concepts from Cage and from the AI subfield of Swarm Intelligence.

Nick NORTON (London, UK) came to composition by writing for numerous bands during his teenage years in Newbury Park, California, before going to study at UC San Diego and King's College, London. His music has been performed across the US and in Europe. Nick plays guitar in Honest Iago. www.nickwritesmusic.com

For a program note for *London, August 2, 2009, 8:38 PM, Nothing Working*, Nick writes "See Title."

Kala PIERSON (New York, NY) is a composer and sound/media artist. Trained at Eastman School of Music and Bard College at Simon's Rock, she focuses on long-term projects such as Axis of Beauty (collecting and setting texts by living Middle Eastern writers, since 2004, in an ongoing answer to "Axis of Evil" propaganda). In 2008 and 2009, her pieces were performed and installed in twelve countries. www.unfurl.org.

Remember Water reassembles materials from my audio for a 2003 theater/dance piece by Desiree Gordon. Desiree's voice describes a meeting of one person's child and adult selves; other source sounds are layers of hand percussion by my collaborator Sukato and minimally processed recordings of ocean and river water.

Russell PODGORSEK (Hartford, CT) performs with the Miklos Quartet, Zen frananglais, and as a member of the perceval duo. Recent commissions have come from the Salisbury (MD) Symphony Orchestra and the Sudbury (ON) Youth Orchestra. www.russellpodgorsek.com
The main melodic idea of *Horn Fifths to Picasso* (2009) was inspired by the famous two-part "horn fifth" figuration used in innumerable common practice period works. Though the melodic material is transformed and harmonized in an unfamiliar way, the structure of the piece is simple and familiar.

Matt SARGENT (Hartford, CT) (bio listed with performers)

Beacon (2009) is a one-minute electroacoustic piece composed for the NMNMNE (New Music New Media New England) 60x60 Project. Its source materials include found reel-to-reel tapes and samples of field recordings made on Beacon Street in Hartford, CT.

Matthew C. SAUNDERS's (Guymon, OK) music peers forward while glancing backward, dances quietly while it sings loudly, and echoes the stillness of the Plains while recalling the bustle of the cities. Recent projects include commissions from Nancy Joy, Orieta Dado and Oklahoma Panhandle State University, where he is Assistant Professor of Music.

www.martiandances.com

As a teenager, I often lay awake at night listening to Bach's incredible Passacaglia in C-minor for organ. That piece and Elliott Carter's *Enchanted Preludes* are the direct inspiration for my *Passacaglia* for flute and cello.

Jim SCULLY's (Bakersfield, CA) music has been performed throughout the United States, including the Electro-Acoustic Juke Joint in Cleveland, Mississippi, the United Parish Church of Brookline Massachusetts, the Bakersfield Jazz Festival, the Bakersfield Symphony New Direction Concerts and aboard the Queen Mary in Long Beach, California. Scully has received awards from such disparate parties as the Pacific Coast Collegiate Jazz Festival and the Bakersfield Symphony. Scully teaches theory, technology and jazz studies at CSU Bakersfield.

www.jimscully.com

Duality in Time is an ABA structure that touches on drone, ostinato and syncopation to convey an at times dark, at times playful conversational relationship between the cello and flute.

Ted SMELTZ (Buffalo, NY) is a Violinist, Violist and teacher. He currently plays with several area orchestras and is a founding member of the Presto String Quartet. He teaches at the St. Joseph's Elementary School and has a private studio. Mr. Smeltz holds degrees from Baldwin-Wallace College and SUNY Fredonia.

Meditation was written at the tail end of a very long, very hectic weekend. Forcing myself into the concentration needed for composition allowed me to clear my mind of distraction and release the stress that had built up, leading to a period of much-needed rest...

Nolan STOLZ's (Hartford, CT) music has been performed in Europe, Canada and throughout the US by such groups as the Yale Brass Trio, Avery Ensemble, Synchronix and the Fireworks Ensemble. He has received several commissions from soloists, ensembles, orchestras and festivals. He was recently awarded a residency fellowship at the VCCA. Stolz teaches music in the Connecticut Community College system. www.nolanstolz.com

Movements of *Three Haiku for Flute and Cello* (2004, rev. 2007) have been performed by members of Nextet (Las Vegas), Matrix Music Collaborators (New York), Chicago Miniaturist Ensemble, and the Hartford Sound Alliance. The first two movements are performed *attaca*, and the final movement follows a brief pause to represent the *kireji*, or "cutting word," found in a traditional haiku.

I. A cuckoo's cry/ and today—just today—/ there is nobody by (Shohaku, trans. Henderson)

II. Banked fires; night grows late—/ then comes a rapping/ at the gate (Kyoroku)

III. A temple in the hills:/ the snoring from an afternoon nap/ and a cuckoo's trills

Inspired by Indian *raga* and the waves of Lake Ontario, *What the Waves Tell Me (cello sonata no. 2)* (2008) unfolds the overtone series of the frequency 31.429Hz (a "B" tuned slightly sharp) over the course of approximately eighteen minutes. Rachel premiered the work at the 2009 College Music Society Northeast Conference, where it won the Most Outstanding Student Composition Award.

Paul David THOMAS's (Denton, TX) acoustic and electronic music has been presented throughout the United States and Europe including Florida Electroacoustic Music Festival, Electric Pacific, Chamber Music in Grantham with the Mendelssohn Piano Trio, Western Illinois New Music Festival, Delta State

University, and the Conservatorio Luigi Cherubini in Florence, Italy. Paul is DMA fellow at the University of North Texas. www.pauldavidthomas.com

Mo(u)rning depicts the early morning and the first glimpses of light. A repetitive motive in the percussion eventually breaks-up the stasis; the subtle beauty of the morning succumbs to the busyness of daily life.

Charles A. TURNER (Danvers, MA) studied voice and composition at the University of Iowa and U. Mass, Amherst. His music has been performed by Tapestry, Musica Sacra, Cantata Singers, Church of the Advent Choir, and the New Opera and Musical Theater Festival. He is music director and composer in residence at his church in Danvers.

As I wrote *Burrowing* for flute and cello, I began to see in my mind's eye a small animal like a mole or chipmunk burrowing through the ground frantically, stopping and listening intently, then burrowing again. Strange how a deadline affects the mind.

New Music Hartford would like to thank ArtSpace for the use of their gallery, Lief Ellis for the use of the P.A. system, the performers, and YOU!!!

For more information about future concerts, or for videos and .mp3s of previous New Music Hartford concerts, please visit:

www.nolanstolz.com/nmh.html
www.myspace.com/newmusichartford

If you would like to support New Music Hartford, or if you are a composer and/or performer that would like to be involved, please email us at:

newmusichartford@nolanstolz.com

Donations for the South Park Inn homeless shelter may be made at the door or online at www.southparkinn.org