

3rd Annual

NEW 2024 MUSIC 2024 FESTIVAL 2024



Concert 1: October 4 @ 7:00 PM - Kesey Square

Concert 2: October 5 @ 1:00 PM - ArtCity Studios

Concert 3: October 5 @ 6:30 PM - Berwick Hall

Concert 4: October 6 @ 2:00 PM - First Christian Church

Welcome to EDMÉ's 3rd Annual New Music Festival!

Each year this event gets more and more exciting, with new composers, new pieces, and new venues! Not only are we hosting a concert in Kesey Square for the first time, but we're also inviting another ensemble, Impulse, to join us. That means our three-concert series has officially grown into a four-concert series! This change reflects our commitment to continually improve our programming and bring a unique aesthetic journey to the people of Eugene. New music is a transcendent experience, encompassing a variety of styles, a spectrum of emotions, and a plethora of notation practices. It is our goal to reflect these elements through top-quality performances.

Our first concert displays a creative slate of performances by our selected guest artists in Kesey Square. Mage Chadowitz's glitchy projection art will respond to live sound from the performers, as will the custom visuals of one of the performers, Peer2Peer. They are joined by Professor Lumos, Ryan Carraher, Synsor, and Treya Nash. Our second, third, and fourth concerts feature a catalog of competitively selected works, from colorful solos and duets to delightful large ensemble pieces and everything in between. Some feature graphic notation and others live-generated electronics, as well as creative renditions of bizarre non-traditional scores. Our core ensemble, visiting musicians, and Impulse performers have worked months to perfect their interpretations. There's really nothing like it in Eugene, and we're happy to invite you to some or all of our concerts this year.

This festival is the result of countless hours of organizing, fundraising, practicing, volunteering, and rehearsing among EDMÉ members, Impulse performers, and guest musicians/artists. It is made possible through the support of the local community, which includes the individuals, patrons on Patreon, non-profits, and businesses who gave us time, money, space, and equipment towards our cause. Because of their generosity, we are able to make all concerts free and open to the public for the third year in a row. Please take time to review the list of community supporters in the back of the program and consider becoming one yourself. We thank everyone who helped make the Festival possible!

Enjoy the shows!



JP Lempke
Executive Director, Eugene Difficult Music Ensemble



Concert 1 - Guest Artists: October 4 @ 7:00 PM

Kesey Square | 10 E Broadway

Professor Lumos (Chet Udell)
Treya Nash
Peer2Peer (Brad Robin and Seth Shafer)
Synsor (Steve McQuarry)
Ryan Carraher

Concert 2 - EDME: October 5 @ 1:00 PM

ArtCity Studios | 160 E Broadway

Firmament
traces in the earth of our bodies
Intersections
Dialogue
How to Play Mariana
Three Miniatures for Bowless Violin
Étude Topologique: 3. Light
Marooned
Chroma

Alex Matterson
Dylan Dukat
João Pedro Oliveira
William Bolles-Beaven
Henry McPherson
Mojgan Misaghi
Fani Kosona
Daniel Townsend
David Acevedo

Concert 3 - Impulse: October 5 @ 6:30 PM

Berwick Hall | 975 E 18th Ave

Crash
Crackle//Sleep
Close Your Eyes and See
Postcards from Veneto
Vibrant Spontaneity
Grief's Spectrum
Points of Interest
dynatox delirium
Meditations 1-5
Secrets from Atop the Bluff

Zach Gulaboff Davis
Matt A Mason
Nahuel Litwin
Daniel De Togni
Timothy Gargiulo
Rebecca Pape
Mark Zanter
Jude Duane
Nathan Froebe
Jonathan Newmark

Concert 4 - EDME: October 6 @ 2:00 PM

First Christian Church | 1166 Oak St

Ebi Revolution
Medi(no)tation
Fresh Fuel for the Sodium Flares
Stop the Wind of My Voice Before it Breaks Me
Zero: Aria 2. Hazy Forest
Billow
Dance of the Beloved Forever Chemicals Meeting Each Other
Once Again In An Orgiastic Reverie After Many Lifetimes Apart
First Light
Samoyeds
ChouChou's Suite
Celestial Bodies

Chatori Shimizu
Michael Todd Kovell
emma denney
Marc Perez
Kaito Nakahori
Alicia Castillo
M.A. Tiesenga
Joshua Weitz
Robin Haigh
Qingye Wu
Cooper Wood

Concert 1 - Guest Artists: October 4 @ 7:00 PM

Kesey Square | 10 E Broadway

Featuring visual artist Mage Chadowitz | @gork_online

Guest Artist Bios



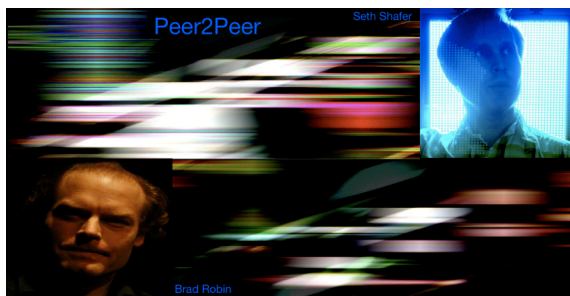
If a lightsaber and a guitar had a baby it would be the Optron, a light-based electronic music controller & visualizer designed by **Chet Udell**. Chet and the Optron won Best Performance at the world-renowned Guthman Musical Instrument Competition in 2017. Udell's Optron is inspired by Japanese noise artist Atsuhiko Ito, who in 1998 created

the first Optron. It was comprised of an amplified commercial fluorescent light, controlled directly (and dangerously) by manipulating voltage out of the wall by hand into the lamp. Udell's Optron looks like an ordinary fluorescent lamp. Underneath, though, is a combination of electronics and 144 individually addressable RGB LEDs. The instrument can rapidly switch between using light as a visual effect and using it as control input. In visualization mode, sound and other important performance status information is analyzed and translated into serial data and sent to the Optron to render as colored light patterns. 15 individual wireless sensor streams enable multi-modal gestural control. It can sense position and pressure of finger presses on its 'neck,' hand-waving and strumming gestures, and also responds to tilt and motion in space. When paired with a webcam and computer visualization software, light position and color become controller information that can be wielded by waving hands over the lights or moving the Optron itself in space.

Udell may at times be found playing in some cantina on Tatooine.



Treya Nash is a composer and creative coder based in Baton Rouge, Louisiana. She is currently completing her PhD at Louisiana State University. Treya grew up in Devon, England, but has since lived in various places. Treya works with new and experimental music ensembles, visual artists, choreographers, filmmakers, and more. Treya is fascinated by audience participation in the concert hall. She creates pieces for audience with cell phones, and sometimes gives the audience physical objects to play with. Her greatest joys include creating and facilitating live music, and listening to frogs.



Comprised of composer/performers **Brad Robin** and **Seth Shafer**, based in Chicago and San Diego respectively, **Peer2Peer** is an experimental networked performing ensemble that uses a cascading pipeline of processing, combining electronic and acoustic

audio, live and prerecorded dance, and interactive video manipulation. We employ an improvisational approach within a defined metastructure that includes the themes, parameters, limitations, materials, and aesthetics that guide our exploration of performative opportunities.

Brad Robin is a composer, singer, pianist/keyboardist, improviser, and computer programmer. His music creates visceral experiences, often crossing into the world of theater, dance, and video in such a way as to merge mediums. His music has been performed at national and international festivals including ICMC, SEAMUS, and NYCEMF. Recent piano works *Shimmer* and *Spread* have won 1st and 2nd place in the 2023 and 2022 Golden Key National Piano Composition Competitions in Vienna. His piano improvisations album, *Release*, is available through Naxos on the Centaur label and scores are available through Universal Edition. He currently teaches at DePaul and Northwestern Universities and holds degrees from University of North Texas, Northwestern, and DePaul Universities.

Seth Shafer is a composer and researcher whose work hybridizes technology, new media, and art/science. His artistic practice represents musical exploration at the extreme edge of performance where he often looks for opportunities to explore ephemerality and multiplicity. This often involves performance situations that have limited or impossible rehearsal scenarios, purposeful impediments to ensemble coordination, live sight-reading, and unavoidable failure. Seth is Assistant Professor of Music Technology at California State University, San Marcos and holds degrees from the University of North Texas and California State University, Long Beach.



Steve McQuarry is an avant-garde audio and visual performer-composer renowned for his groundbreaking work in experimental music, where he performs and records under his moniker **Synsor**, on his independent label, Mandala Records. With a focus on electronic soundscapes and digital visuals, Steve's creations traverse the realms of ambient, drone, noise, and beats. His journey into electronic music began in high school, where an encounter with a neglected synthesizer sparked a lifelong passion. This pivotal

moment led Steve to explore and innovate, becoming a pioneer in synthesis.

A sought-after collaborator, Steve has worked alongside legends like Dizzy Gillespie, John Cage, and Laurie Anderson, leaving an indelible mark on the music scene. As the driving force behind Synsor, his independent label Mandala Records hosts his boundary-pushing performances.

Often described as "sci-fi," with sounds ranging from airy to intense, Steve explores ambient, drone, noise and beat themes in his audio and visual work.

Beyond the stage, Steve is deeply involved in the music industry, holding memberships in prestigious organizations like AES, BMI, and SEAMUS. Other performances in 2024 have been featured artist in on the Buchla-TipTop 200t series and the Serge 73-75 paper face modular synthesizers at Modular World and Earth Modular Society.

Currently, he anticipates the release of an electro-acoustic, field recording and modular synthesis album, showcasing his composing prowess in February 2025.



Ryan Carraher: The past six years saw my passion for guitar playing sour into indifference. I'd let the forces of status-seeking, competition, and academia drive a wedge between myself and the guitar, the instrument that had been my vehicle for self-discovery and elixir against social isolation. Once a playground, the practice room had become a drab cubicle complete with self-imposed bureaucratic rules, smarmy brand expectations, and hollow routines. I stopped performing jazz in 2018; in 2020, I stopped performing regularly, and in 2022, I stopped playing altogether.

The sessions that became my recent release, 'said wounds,' began after a lengthy hiatus. I tentatively approached the guitar, intending to reconstruct my relationship with it from scratch. Needless to say, I had grown quite rusty; my hands felt confused, sluggish, and standoffish. I found that if I responded to this loss of previously enjoyed skill with a beginner's mind, as opposed to frustration, I could create freely. Over time, my curiosity coalesced around a set of creative inquiries and novel techniques, including controlled feedback, performing without physically touching the guitar, incorporating the voice, using interference from electronics (e.g., tape players/megaphones), and using pedals not intended for guitars.

I will explore many of these techniques in this improvised set for solo electric guitar.

Thanks for listening. For more info: www.ryancarraher.com

Concert 2 - EDME: October 5 @ 1:00 PM

ArtCity Studios | 160 E Broadway

Firmament

Alex Matterson

Jayne Cronin, Double Bass
K.C. Isaman, Double Bass

traces in the earth of our bodies

Dylan Dukat

Grace Kuo, Voice
Jayne Cronin, Double Bass

Intersections

João Pedro Oliveira

Adrian Cervantes, Cello
Keegan Vaughan, Vibraphone

Dialogue

William Bolles-Beaven

Ellie Jakes, Cello

How to Play Mariana

Henry McPherson

Max Mabry, Actor/Found Objects
Ellen LaMora, Violin
Ellie Jakes, Cello
Jayne Cronin, Double Bass
K.C. Isaman, Double Bass

Three Miniatures for Bowless Violin

Mojgan Misaghi

Mojgan Misaghi, Violin/Narration

Etude Topologique: 3. Light

Fani Kosona

Max Mabry, Bass Clarinet
Ellen LaMora, Violin
Ellie Jakes, Cello
K.C. Isaman, Double Bass

Marooned

Daniel Townsend

Owen Atlansky, Voice
Fedor Chayka, Flute
Tyler Kashow, Bassoon
Jayne Cronin, Double Bass
Keegan Vaughan, Percussion
JP Lempke, Conductor

Chroma

David Acevedo

Rainer Griffin Collins, Viola

Program Notes - Concert 2

Firmament

Alex Matterson

Firmament aims to represent just that, a massive wall holding up the heavens. The listener is but a tiny speck at the bottom of a massive wall, too huge to be fully comprehended. Even massive walls that hold up the sky have small details upon looking closely. Small blemishes that peak their way through upon closer inspection.

traces in the earth of our bodies

Dylan Dukat

confluence (noun)

con·flu·ence [ˈkän-flü-ən(t)s]

a coming or flowing together, meeting, or gathering at one point: the place of meeting of two streams

flux (noun)

[ˈflʌks]

constantly changing, fluctuating: oscillation, vacillation

on the ever-changing contexts with which we constantly interface with all that surrounds us, and from which we constantly re-emerge, at once anew and the same.

Intersections

João Pedro Oliveira

As the title suggests, in this piece the music attempts to intersect gestures between the two performers. In between them are the electronic sounds, acting as a bridge, connecting timbres, rhythms, pitches and approaching one instrument to the other.

Dialogue

William Bolles-Beaven

Dialogue is grounded in the fact that the cello and cellist are separate entities in relationship with one another. Their relationship is present outside of any composition, and yet, is influenced by every composition they practice and perform. Dialogue asks the performer to console an agitated cello through sensual and gentle touch. The 'cello is an apt instrument to explore this dynamic due to its size, and the simple yet profound truth that it has a "neck," "shoulders," "body," and "ribs."

How to Play Mariana is a text score for improvisers, originally created for the May 2021 issue of the MASS – an online discursive art and articles collection showcasing socially and politically engaged arts and research. Following the issue's editorial theme of “Deep”, the piece asks performers gradually to sink into the vastness of the deep ocean, across the course of seven short ‘movements’. The ensemble is invited to improvise around ideas of drifting, isolation, obscurity, echo, unfamiliar bodily substances, increasing pressure, dissipating heat, weightlessness, and dark ocean currents. I wondered, as I wrote this: what would it be like to know the world as a gelatinous, translucent creature? What kinds of emptiness (of sounds, of bodies, of ideas) exist in the depths?

Three Miniatures for Bowless Violin

Mojgan Misaghi

My right hand was injured in a domestic violence incident in April 2022. At that time, I was unable to hold the violin bow. I decided to write a piece without the bow for myself. However, this endeavor has become one of my most significant and intimate works. I decided to return to my Persian heritage and selected three medieval Persian poems and translated them into English. Each miniature draws its rhythm and mood from its selected poem and the violin strings are tuned in ADAD which is one of the most popular string instruments' tunings in the Persian Dastgah Music.

The first poem is by “Saadi of Shiraz” (1210-1292).

ار زال ظرب فد لاکت ای شخ برظت
ار زاس ل ل ل زب برظک ای ک کاج ل رای ب ی اس
In this time of Joy, I admire my graceful beloved,
Barmaid! Bring me the wineglass, Minstrel! Play that musical instrument!

The second poem is by “Rumi” (1207-1273).

دش \\\بل اند ار ل «لدرک رای] تس یدرد
ل «اند ار درد لی» کی ن م ن م ل ک س
There is a torment other than death, that has no remedy, then how can I tell you to
cure this pain?

The third poem is by “Hafez” (1325-1390).

لاغت شرر] س [ل زای کت شغ فن فک م «لک
نت یارب زا کش «یک ی ک فاغ فا ک ن فا
I, that got wearied by angel's breeze, for you, I withstand the babel of the universe.

Etude Topologique: 3. Light

Fani Kosona

Etudes Topologiques were composed in 2022, for open instrumentation (2-5 instruments); the appearance of the score tends to some kind of graphic/proportional notation.

As the title suggests, I have been drawing inspiration from the field of mathematical Topology, setting timbre as the main parameter of the structure and introducing specific categories of sonorities as objects for personal and (hopefully) collaborative research. Performers are invited to enhance techniques available on their instrument, or even go beyond that and enrich their repository by simulating techniques used on different instruments, typically not available to their own - the latter can be even more efficient through exchange and collaborative research in the ensemble.

The 3rd Etude ("Light") is focused on two fundamental sonorities: "overbowing" and "transparent sounds." Performers are also invited to extensively use their voice, aspiring to "Light" as merely an evocation, merged with delicate textures in a meditative atmosphere.

Marooned

Daniel Townsend

Marooned sonically echoes Yoan Capote's visual artwork titled *Isla*. In the words of the artist, *Isla* was inspired by "the experience of seduction, desire and obsession; like constant expressions of our body and its human nature in contemporary society." *Marooned* instructs the conductor to explore their surroundings, much like a stranded individual might become familiar with their environment. Players are provided a graphic score with a few part-specific guidelines and instructed to create sonic gestures in response to the conductor's movement.

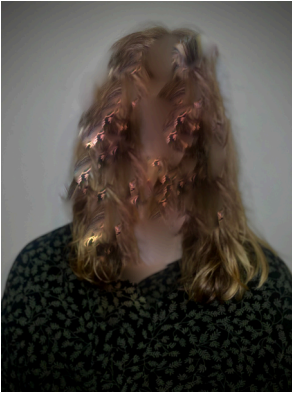
Chroma

David Acevedo

Everything you hear in this piece is viola. Alongside the live viola, all of the fixed media elements comprise processed clips of viola sounds that a collaborator sent me while I composed, such as plucked pitches and percussive knocks on the body of the instrument. I imagine these processed sounds as a team of viola-playing androids, which, when combined with a human violist, creates music that is both mechanistic and organic.

The title of the piece, *Chroma*, has a few different meanings. It simply means "color" in Greek, and when it's used in English, it refers to "a quality of color that combines hue and saturation." In many ways, this piece is all about color—how many different colors, and how much saturation of color, can you get out of a single instrument, both through its natural sounds and through electronically processed sounds? This central question animates the music you hear.

Composer Bios - Concert 2



Alex Matterson is a composer, improviser, and performer currently based in Victoria BC, Canada. She has experience in many genres from Jazz to pop, to western art music. Her music seeks to express an image of a monolithic structure, which up close is full of small details, but from further away, blends into one uniform structure. Her music has also been described as being like “a bird on an oil tanker” and “staring at a wall.”

Dylan Dukat (b. 2000) is a Korean-American composer and educator.

Dylan is a member of the Millennium Composers Initiative, a collective dedicated to "creating fresh and engaging new music for all types of ensembles and media, [and striving] to push the limits of what defines music and art through experimental, conventional, and interdisciplinary means." Dylan has had their work performed by Departure Duo, Rhythm Method, and the Boston Conservatory Wind Ensemble. They work as faculty at the Boston Conservatory High School Composition Intensive and previously worked at the Eastern U.S. Music Camp. Dylan earned their Master of Music in Composition at Boston Conservatory at Berklee, studying under Dan VanHassel and Eun Young Lee. They also earned their Bachelor of Music in Music Education and Music Theory/Composition from the Crane School of Music, SUNY Potsdam, where they studied with Ivette Herryman-Rodriguez, Tim Sullivan, and Jerod Sommerfeldt.



Composer **João Pedro Oliveira** holds the Corwin Endowed Chair in Composition for the University of California at Santa Barbara. He studied organ performance, composition and architecture in Lisbon. He completed a PhD in Music at the University of New York at Stony Brook. His music includes opera, orchestral compositions, chamber music, electroacoustic music and experimental video. He has received over 70 international prizes and awards for his works, including the prestigious Guggenheim Fellowship in 2023, the Bourges Magisterium Prize, and the Giga-Hertz Special Award, among others. His music is recorded in over 60 CDs, 12 of which are monographic. He taught at Aveiro University (Portugal) and Federal University of Minas Gerais (Brazil). His publications include several articles in journals and a book on 20th century music theory. www.jpoliveira.com



William Bolles-Beaven is a composer and educator based in New York City. His thinking on music is strongly influenced by embodied cognition and memory. As such, composing processes and (un)varied repetitions interest him. Bolles-Beaven finds that composing and teaching reinforce each other; he attempts to pursue both from a position of curiosity,

sincerity, and playfulness.

Bolles-Beaven received his Bachelor of Music from Oberlin Conservatory and his Master of Music from Manhattan School of Music. In 2018, he was a fellow of the United States Teaching Assistant Program of the Austrian Ministry of Education, Science and Research (BMBWF), which was administered by Fulbright Austria (Austrian-American Education Commission).

Bolles-Beaven currently teaches music theory and ear training both at Manhattan School of Music's Precollege division and Hunter College while pursuing his Ph.D. in composition at the CUNY Graduate Center.

More information can be found at: williambollesbeaven.com

Henry McPherson is a composer, improviser, artist, and researcher from Herefordshire (UK). His artistic work explores human-environment relationships and creative dialogue with the more-than-human world, often focused on plant histories and ecologies. He is interested in moss music and microclimates, cultural narratives of trees, sonic collage, illustrated notation, and dancing with instruments. His developing approach to 'ecological improvisation' aims to cultivate inclusive listening and interspecies empathy in and through performance practice.



Henry's portfolio includes music for concerts, for stage and audiovisual media, as well as graphic scores and gallery pieces, texts and installations. A versatile performer, he works between free improvisation, contemporary chamber and experimental music, as a pianist and DIY instrumentalist. He is a founding member of the UK-Swiss experimental collective The Noisebringers, is a postdoctoral researcher at the University of Manchester (UK), and a visiting lecturer in free improvisation at the Royal Conservatoire of Scotland.



Mojgan Misaghi is an Iranian composer, performer, and improviser based in Texas. Misaghi explores the relationship between language, culture, and music, and her structures are inspired by Persian poetry and literature. Misaghi is the winner of composition rewards including the Iranian Female Composers Association Competition (2023), Texas New Music Ensemble Student Composer Competition (2023), and Culture-land Opera Collectives, Echoes of Bi-Sotoon Call for Proposals (2024).

Misaghi's music has been performed by ensembles including Splinter Reeds, Loadbang Ensemble, Texas New Music Ensemble, Kazoku Quartet, and Whistling Hens.

Misaghi holds a bachelor's degree in composition from the University of Houston and is pursuing her master's in composition from the University of Texas at Austin under the tenure of Dr. Yevgeniy Sharlat. Misaghi is currently the assistant director of the New Music Ensemble and the coordinator of the Clutch New Music Series at the University of Texas Butler School of Music.

Mathematics has been a reference point in the creative path of **Fani Kosona** (b.1969, Athens, Greece), leading to experimentation with formal mathematical modeling in music composition, as well as the implementation of structural processes drawn from complexity sciences, such as the "topological design" and various "deconstructing - morphogenetic" processes. She has studied piano, chamber music, orchestration, music theory (harmony, counterpoint & fugue) with M. Merlet and J. P. Holstein in the Paris Conservatory (CNSMDP) and composition with Theodore Antoniou. She holds a degree in mathematics from the University of Athens and a PhD in music composition with mathematical models from the Ionian University (Greece). She has been awarded the 2d prize of the Re-thinking Xenakis International Composition Competition 2022. Her creative trajectory includes cooperation with a number of distinguished performers and ensembles and participation in international festivals. In her latest production, she is placing a great importance in collaborative practices.



For more, visit: fanikosona.wordpress.com



Daniel Townsend recently received a Ph.D. in music composition from the University of Florida. His music celebrates the power of individual expression by inviting players to explore conscious musical improvisation. Dan firmly believes that interdisciplinary collaboration taps into the essence of the human spirit, fostering close bonds and deep kinship. He resides in New York City, holds dance accompanist positions at Steps

on Broadway and NYU Tisch, and teaches music classes through the Education Through Music organization. Find out more about Dan at www.DanTownsendMusic.com.

David Acevedo is a Philadelphia-based composer and music educator. His wide-ranging work draws from many different traditions—including jazz, M-Base, Afro-Latin, electronica, metal, hip-hop, and early music—and integrates linear and cyclic concepts to weave hypnotic musical narratives.



Acevedo's music has been performed, workshopped, and recorded by loadbang, Daedalus Quartet, ICE, counter)induction, Sae Hashimoto, Matt Sharrock, Ellery Trafford, and more. His work has been featured by Score Follower and has been selected for a wide variety of new music festivals and concert series, including the Line Upon Line Winter Composer Festival, the

Yarn/Wire International Institute, the Suncoast Composer Fellowship Program, Longy's Divergent Studio, CLICK FEST, Ears to the Earth, and the Young Composers Meeting.

Acevedo is currently pursuing a PhD in Music Composition at the University of Pennsylvania. He holds an MA in Music Composition from Stony Brook University (2023) and a BA in Music from Columbia University (2019).

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Concert 3 - Impulse: October 5 @ 6:30 PM

Berwick Hall | 975 E 18th Ave

Crash

Zach Gulaboff Davis

Sarah Jordan, Flute
Julianne Shepard, Piano

Crackle//Sleep

Matt A Mason

Sarah Jordan, Flute
Jo Mabry, Violin
James Daley, Double Bass
Julianne Shepard, Piano

Close Your Eyes and See

Nahuel Litwin

Keegan Vaughan, Percussion
JP Lempke, Piano

Postcards from Veneto

Daniel De Togni

Max Mabry, B-Flat Clarinet/Bass Clarinet
Jo Mabry, Violin
Austin Bennett, Cello
Simon Oh, Piano

Vibrant Spontaneity

Timothy Gargiulo

Matt Valenzuela, Marimba

Grief's Spectrum

Rebecca Pape

James Daley, Double Bass

Points of Interest

Mark Zanter

Kelsey Molinari, Percussion
Matt Valenzuela, Percussion

dynatox delirium

Jude Duane

Max Mabry, B-Flat Clarinet

Meditations 1-5

Nathan Froebe

Michael Buckman, Saxophone
Tyler Kashow, Bassoon

Secret Atop the Bluff

Jonathan Newmark

Tyler Kashow, Bassoon
Jo Mabry, Violin
Simon Oh, Piano

Program Notes - Concert 3

Crash

Zach Gulaboff Davis

Crash explores the color and contrast found between the flute and piano. Listen for changes in character and texture as the work unfolds, eventually returning to a frantic coda reminiscent of the opening.

Crackle//Sleep

Matt A Mason

Crackle//Sleep is based off of a white noise machine malfunctioning and the interruption of sleep. This piece serves as a disfigured lullaby with fragments of lullaby-like melodies and harmonies being rearranged and misaligned into a new work that is no longer restful. The narrative of the piece gradually gains in agitation to mimic the experience of a person staring at the ceiling, unable to sleep.

This piece was originally conceived as a piece of purely electronic production, using synthesizers to replicate the effects of a white noise machine. However, I found that it would be much more effective to disassociate these sounds from their electronic confines and instead attempt to resynthesize the sounds in an acoustic medium.

Close Your Eyes and See

Nahuel Litwin

The origin of this piece was the experimentation with light programming that I started in my studio a few years ago.

During the piece, the instrumentalists appear and disappear from the stage as if someone was intermittently turning the light on and off. At times one can see what the instrumentalist is doing and at times one cannot. The link we usually have with the performer's movements and the resulting sound is cancelled and we can only imagine what he is doing with his instrument and his body.

Postcards from Veneto

Daniel De Togni

Throughout my childhood, I would spend many of my summers in the region of Veneto, in Northern Italy. There I would visit my relatives and friends, and be immersed in a different world and culture. There are many faces, images and landscapes emblazoned in my memory. From the rustic Italian countryside, to the historic and ancient city centers in each town, to the architecture, several hundred years old, vestiges of a time long gone, yet the memory still remains in stone form. Each of these pieces serve as an impression of hazy, black-and-white memories of childhood in Italy. They

include the loving faces of my grandmother, aunts and uncles, Isola Della Scala (the town where they lived), and the scenic backdrop of the Italian tableau that contains each of these memories.

Now, many years later, I have had a few chances to revisit Italy and while the towns and people seem to remain unchanged, something does feel changed. Now as an adult, I can still appreciate the beauty of these things, but upon returning to a place after many years, one finds that the changes in themselves reflect the changes in how we see and experience familiar places. The title of this piece, *Postcards from Veneto*, is kind of a tongue-in-cheek reference to my childhood memories of Italy. Like a postcard, these memories are vibrant and full of life, yet distant and far away.

The final movement of this piece, *Isola*, named after Isola Della Scala, is dedicated to the memory of my grandmother. It is a simple and elegant piece of music, much like I remember how she was.

Vibrant Spontaneity

Timothy Gargiulo

I wrote this piece for solo Low-C 5 octave marimba to be played with 4 medium to hard mallets. I wrote this piece similar to how I write all my pieces, by stringing together phrases of music that I find emotionally potent or stirring, but what I think unites this piece in particular, is the repetition of certain states of being whether stable, driving, emotional, sparse, bombastic, or any combination of these, so the title, "*Vibrant Spontaneity*" is a quite literal description of the structure of this piece.

Grief's Spectrum

Rebecca Pape

The depth of emotion felt when experiencing grief creates an extensive range or "spectrum" of feelings. Grief is not stable or passive, but instead is sporadic and unstable. It cannot be ignored, quelled, or controlled. Grief has to be faced and fought to find a measure of healing and acceptance, a struggle which can last a lifetime. This struggle is represented in the shifting of moods: agitation that gives way to depression, bitterness growing into a boiling anger, and a rupture of chaotic emotions that lead to calm relief, though not complete acceptance. The purpose of the piece is not to poke fun at grief or imply that it can be contained within a composition; rather, it is meant to be a reminder that all people at one point or another suffer some kind of grief, and there is no shame in having to fight through grief.

Points of Interest

Mark Zanter

Points of Interest (2021) for vibraphone and marimba commissioned by the Grover, von Kampen duo in 2020 and finished early in 2021. The work is based on patterns inspired by traditional Kalimba music in which the alternation of right and left hands produces mesmerizing melodies. This plays

out in both parts and increases in intensity, and complexity as the work progresses. Many thanks to Evan and Kevin for their performance of the work and their dedication to new music.

dynatox delirium

Jude Duane

The title “dynatox delirium” reflects two aspects of the composition and its creation. “Dynatox” references the piece’s use of samples from the third Karate Kid movie, as this is the name of the company owned by the film’s main antagonist. “Delirium” refers to the fact that I wrote most of the piece during a period when I was very sick. The effects of both the illness and the treatments I was taking for it left me in something of a delirious state when writing the composition.

Meditations 1-5

Nathan Froebe

These Meditations are meant to be brief, open instrumentation pieces. They have been composed in such a way that the performer may take liberties with the performance of the material to suit their given instrument. The performer has free reign to interpret any non-standard symbols as they see fit, and they may freely transpose any line to any other register for either artistic or practical purposes. Each Meditation is built around the idea of exploring a singular idea, technique, or gesture. Additionally, a self-imposed restraint was set that each piece must be contained to a single sheet of custom 11x17 manuscript paper.

Secret Atop the Bluff

Jonathan Newmark

The trio *Secret Atop the Bluff* was commissioned by and premiered at the Charlotte New Music Festival, North Carolina, in 2015. It was inspired by a visit to Fort Ancient State Park, a UNESCO World Heritage-nominated site near South Lebanon, Ohio, the largest pre-Columbian mound complex in North America. Misnamed by European settlers, it was almost certainly not a military fortification, but a huge assembly or religious complex occupying a bluff overlooking the Little Miami River. The museum tells the story of the Hopewell culture which built it and its descendants, some of whom still lived in the region at the time of European contact. Due to European diseases and the desire of settlers to clear land for agriculture, the native American inhabitants dwindled until they were exiled from the state of Ohio in 1819. Only in 2003 did a small tribe purchase a farm in Ohio to re-establish formal native American presence in the state. The piece centers on a slow middle section recalling the 200-year absence of the builders’ descendants, with the faster outer sections suggesting the huge effort it took to build the complex over generations.

Composer Bios - Concert 3



The music of Macedonian-American composer **Zach Gulaboff Davis** centers on the expressive and dramatic possibilities of compositional narrative. A 2023 MacDowell Fellow, Zach maintains an active schedule as a composer and collaborator across the globe. His works have been performed at venues including Carnegie Hall and Norway's Arctic Cathedral, with recognition from the National Endowment for the Arts and ASCAP Young Composer Awards, among others. As a composer and pedagogue, Zach has completed multiple residencies, most recently serving as the Mid Atlantic Arts Foundation Creative Fellow for Composition at Millay Arts. Zach has also appeared as a concerto soloist, chamber musician,

and champion of young composers' works at the keyboard and podium. Zach holds a D.M.A. in composition and M.M. in music theory pedagogy from Peabody, an M.M. in composition from Mannes College of Music in New York City, and a B.A. in piano performance and composition/theory from Linfield College, Oregon.

Matt A. Mason is a composer, pianist, and educator from Lincoln Illinois whose work has been described as brimming with "constellations of pitch and rhythm in a densely complex mesh."

Matt's work as a composer draws deeply from his rural midwestern background telling stories

about queer visibility, nostalgia, social responsibility, and trauma. Matt's latest projects explore using the piano as an intermediary device in embodied performances. Matt is currently an Assistant Professor of



Musicianship at Roosevelt University in Chicago, and a Ph. D in Music Composition and Theory (University of Iowa). Matt has worked with prestigious ensembles such as the JACK Quartet, Ensemble Dal Niente, Impulse Ensemble, Random Access Music, Hypercube, The Center for New Music, Out of the Box, and has participated in celebrated international projects such as 250 Piano Pieces for Beethoven, Songs from the Levant, Dances for Water, and Moments in this Time. Matt is the founder, artistic director, and pianist of the New Third Space Ensemble.



Composer and guitarist resident in Buenos Aires. **Nahuel Litwin** graduated with a degree in composition at the UNA (National University of Art) in Buenos Aires with Guillermo Pozzati. He studied electroacoustic music with Ricardo Mandolini and Jorge Sad Levi.

His compositions range from a variety of acoustic ensemble formations to mixed and acousmatic music and they have been performed in France, Spain, Chile, Japan, Italy, Argentina, Colombia, Belgium and have been interpreted by Ensembles Proxima Centauri, Ensemble Barcelona Modern, Duo Zöllner-Roche, Ensemble Multilatérale, among others.

He has been awarded with several international awards like First prize in MA/IN 2024 Awards Festival, Matera, Italy; Honorable Mention in 'Free Range' Composition Competition organized by Alvarez Chamber Orchestra in UK, 2023; Honorable Mention in CONFINI International Call for Electroacoustic Chamber Music in Venice, Italy 2021; 2nd prize in the Metamorphoses Biennial Composition Contest of Musiques & Recherches 2018, Belgium.

As a composer and artist who primarily works with sound, **Daniel De Togni** is fascinated with the concept of space in sound/music. The psychological space that music inhabits in our minds as listeners, performers and/or creators, how sonic objects interact with each other in real-time and space, as well how a sound can evoke an image or landscape in our minds. It is truly astonishing how music can act as a catalyst between memory and real-time, how by listening to a piece of music, or hearing a sound, a world/memory (that perhaps no longer exists) from many years ago can be recalled in the mind of the listener and be relived in, if only for a brief moment.



Daniel's compositional style has been praised for its breadth and his ability to integrate a variety of soundworlds and influences into his music. Drawing from his Japanese and Italian heritage, Daniel's music is that of cross-pollination between genres and styles, and the exploration of sonic environments and the musical organisms that dwell in them. His focus is that of creating emotionally moving, auditory experiences for the listener.

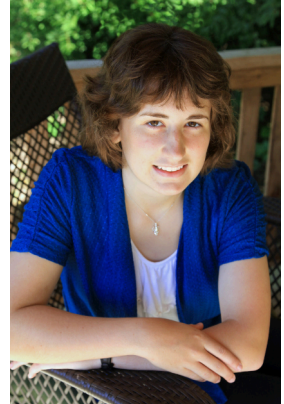


Timothy Gargiulo is a composer, pianist, guitarist, and percussionist with an incredibly expressive musicality. His music comes forth from a forward thinking melodic and textural palette combined with a passion for intimate and moving music that stirs the hearts and minds of anybody that listens.

Some of his musical influences include Chopin, Ney Rosauero, John Williams, Toru Takemitsu, Ichika Nito, Bernard Herrmann, and Jacob Collier.

In recent years, Timothy has been continuing his own personal studies by focusing on new guitar virtuosos like Ichika Nito and Manuel Gardner Fernandes by transcribing and practicing their works to hopefully bring the unique melodic possibilities and emotive timbre of solo guitar to future projects he works on.

Rebecca Pape is a graduate of the University of Iowa, earning a Master's in Music Composition. She is originally from Illinois, but completed her undergraduate degree at Anderson University in SC with a major in Piano Performance and a minor in Composition. There she had multiple works performed by the various ensembles at Anderson University, including the Concert Choir, Piano Ensemble, and Woodwind Quintet; at the University of Iowa her works have been performed in the Composers Workshop concerts, the Midwest Composers Symposium, and the Exchange of Midwest Collegiate Composers. She has studied composition with Richard Williamson, Josh Levine, and Sivan Cohen Elias. What she loves most about music is the power music has in bringing people together.



Dr. Mark Zanter is Professor of Music, Director of the School of Art & Design; and Distinguished Artist and Scholar at Marshall University. He has appeared on NPR's Live at the Landmark, WILL, IPR, on WVPN In Touch With The Arts, is published by Les Productions d'OZ, European American and MJIC, festival performances include MUSIC X, June in Buffalo, Soundscape, NYCEMF, Echofluxx, SEAMUS, ACA, Generative Art International, Seensound, MIUC Melbourne, and SPLICE. Zanter has received awards from ASCAP, AMC, ACF, Meet the Composer, WV Division Culture, WVMTA; and Lament and dream received special distinction for the ASCAP Rudolph Nissim Prize. He records for Ablaze, Navona, and innova imprints.



Jude Duane is a New Jersey-based musician and composer. A pianist since kindergarten and a trombonist since 4th grade, music has long been an important part of his life. Music provided Jude, after his diagnosis of autism spectrum disorder at the age of three, a means to communicate with his community comfortably, and this comfort eventually led him to composing. He earned his Bachelor of Music degree at Montclair State University in Montclair, New Jersey and received his Master

of Information degree at Rutgers University. Jude is currently in the Master of Music program at New Jersey City University.

Having written for all mediums, **Nathan Froebe's** works have been performed nationally and internationally, and they frequently appear as favorites in the Midwest. His works have been featured at a number of festivals and conferences, including the São Paulo Contemporary Composers Festival North American Saxophone Alliance, the National Flute Association, the International Trombone Festival, and with the Society of Composers, Inc. Froebe's works focus on narrative design and gestural presentation, utilizing a harmonic palette ranging from thorny chromaticism to exuberant lyricism. A proud member of the LGBTQ+ community, he is a



frequent collaborator with queer saxophonist Nick May and the I Exist Project. Froebe received his DMA in Composition from the University of Wisconsin-Madison, and he is currently a Visiting Assistant Professor of Music at the University of Minnesota Morris where he teaches music theory, composition, and more. He publishes under his own imprint Sonority Music Press, at nathanfroebe.com.





Composer **Jonathan Newmark**, pianist, violist, and conductor, earned his MM in composition from the University of Cincinnati College-Conservatory of Music in 2015. Teachers included Joel Hoffman, Douglas Knehans, and Michael Fiday at CCM, as well as Jonathan Kolm, Gloria Wilson Swisher, and James McVoy. His works have premiered at the Imani Winds, Charlotte New Music, June in Buffalo, Connecticut Summerfest, Operation Opera, Texas New Music, and nief-norf Festivals, are published by TrevCo Varner and WaveFront Music, and appear on CD's on Phasma, Navona, PnOVA, and Music Unlimited labels.

A 1974 graduate of Harvard College, he earned his MD degree from Columbia University in 1978. He is a board-certified neurologist, professor of neurology at the Uniformed Services University of the Health Sciences, retired Colonel, US Army Medical Corps, former Chemical Casualty Care Consultant to the Army Surgeon General, and one of the nation's leading authorities on medical response to chemical warfare and terrorism.



Concert 4 - EDME: October 6 @ 2:00 PM

First Christian Church | 1166 Oak St

Ebi Revolution

Chatori Shimizu

Ellen LaMora, Violin
Adrian Cervantes, Cello

Medi(no)tation

Michael Todd Kovell

Max Mabry, B-flat Clarinet
Adrian Cervantes, Cello
Thomas Calletano Gonzalez, Rain Drum
JP Lempke, Piano

Fresh Fuel for the Sodium Flares

Emma Denney

K.C. Isaman, Double Bass

Stop the wind of my voice before it breaks me

Marc Perez

Grace Kuo, Voice

Zero: Aria 2. Hazy Forest

Kaito Nakahori

Grace Kuo, Voice
Fedor Chayka, Flute
Max Mabry, B-flat Clarinet
Tyler Kashow, Bassoon
Thomas Calletano Gonzalez, Violin
Rainer Griffin Collins, Viola
Ellie Jakes, Cello
JP Lempke, Piano
Ellen LaMora, Conductor

Billow

Alicia Castillo

Adrian Cervantes, Cello
Ellie Jakes, Cello
Jayne Cronin, Double Bass
K.C. Isaman, Double Bass

*Dance of the Beloved Forever Chemicals Meeting
Each Other Once Again in an Orgiastic Reverie
after Many Lifetimes Apart*

M.A. Tiesenga

Max Mabry, B-Flat Clarinet
Thomas Calletano Gonzalez, Violin
Ellen LaMora, Violin
Adrian Cervantes, Cello
Ellie Jakes, Cello
Jayne Cronin, Double Bass
K.C. Isaman, Double Bass
Owen Atlansky, Electric Guitar
JP Lempke, Piano

First Light

Joshua Weitz

Max Mabry, B-flat Clarinet

Samoyeds

Robin Haigh

Ellen LaMora, Violin I
Thomas Calletano Gonzalez, Violin II
Rainer Griffin Collins, Viola
Adrian Cervantes, Cello

ChouChou's Suite

Qingye Wu

Tyler Kashow, Bassoon

Celestial Bodies

Cooper Wood

Fedor Chayka, Flute
Max Mabry, Clarinet in B-flat
Thomas Calletano Gonzalez, Violin
Ellie Jakes, Cello
JP Lempke, Piano

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Program Notes - Concert 4

Ebi Revolution

Chatori Shimizu

No matter how freely humans can contemplate, they remain confined within the boundaries of their own heads. While I can extend invitations for others to enter my thoughts, the essence of "I" cannot transcend the confines of my own skulls to achieve independence. As it stands, "I" stands as the sole certainty of existence. The realization of this fact often induces nausea, occasionally prompting an irresistible impulse to escape the confines of my own head. At times, "I" expands to the brink of detachment, yet inevitably fails to sever from its origin. All I perceive is the awkward projection of "I" protruding from the top of my head, flailing its arms and legs. Perhaps "I" have pushed myself to my limits, and "I" feel like I am put in boiling water.

Medi(no)tation

Michael Todd Kovell

Medi(no)tation is a meditation based on musical notation. I have been fascinated by musical notation since I first started studying music as a child. The table canons of Mozart and Bach were particularly interesting to me. (A table canon is a retrograde and inverse canon meant to be placed on a table in between two musicians, who both read the same line of music in opposite directions.) *Medi(no)tation* takes this concept a step further in which the notes can be rotated onto one of the four sides of a piece of paper while an overlay of the 5-line staff stays stationary. The result is that the left to right time dimension of traditional notation can become the up and down pitch dimension and vice versa. Each musician chooses their own alignment of notes and staff before beginning. If done as a multi-movement work the players rotate their parts between movements.

Fresh Fuel for the Sodium Flares

emma denney

Fresh Fuel for the Sodium Flares was written for Xiaowen Tang, and takes its name from a lyric in The Mountain Goats' song Broom People. latest in my series of frame pieces – cellular works where a performer moves a frame through a set of elements, moving as they'd like between the material in their frame. Where other frame pieces have used electronics and re-sampling to build larger, more fluid textures from the material, *Fresh Fuel* uses stark, sharp gestures, relying using the breathing silences in the work to do the heavy lifting of space-making.

Stop the wind of my voice before it breaks me

Marc Perez

Stop the wind of my voice before it breaks me is an in depth introspection of how we push ourselves, emotionally, mentally & physically to the point of self destruction. More often than not we get so swept up in the day to day that we end up neglecting one another and even ourselves. I hope this piece allows for some cathartic release for those who are on the cusp of breaking. For those already broken, I hope this piece allows you to find solace in knowing we are all human, we are all fragile, and eventually we all break.

Zero: Aria 2. Hazy Forest

Kaito Nakahori

This piece is an aria from the Theater Opera "Zero" premiered at Toyooka Theater Festival in 2020. In the opera, a woman who lost her voice tries to express with struggle her own "song" as aria, and three women who stay in sanatorium start to talk about the first time they saw the sea. Aria and drama are played alternately, and in contrast, the emotions of all those women swaying between life and death eventually head toward the world of light. In this aria, she is on a journey to find precious memories that she can't remember clearly.

Billow

Alicia Castillo

Billow is an open score work for any 4 or more pitched instruments inspired by surging masses; billowing grass and clouds, or swells of waves continuously retreating and returning. Emotions and thoughts also come and go in unpredictable swells- sometimes overwhelming, at other times steadier with only subtle ripples of change. I intended to capture this experience as well as explore what it would be like to start and end the piece at the highest amplitude of a surging wave. Billow was written for Wild Up and premiered at Denison University's 2024 TUTTI New Arts Festival in Granville, Ohio.

*Dance of the Beloved Forever Chemicals Meeting Each
Other Once Again in Orgiastic Reverie After Many Lifetimes
Apart*

M.A. Tiesenga

This piece is inspired by the issue of PFOAs, or "forever chemicals" - their universality, the way they've spread throughout the water systems of the entire world, including in our own bodies. Because of their unique molecular structure, the plastic products they comprise may break down a bit, but at the molecular level it is believed that they do not break down or decay. These chemicals cannot be removed from water by any currently existing method of filtration.

Specifically, I'm inspired by the news that PFOAs were found in every human testicle sampled in the survey. It's disgusting, horrifying, seemingly permanent, also kind of funny - but it's proof of our impending/ongoing extinction event! So I receive this information and feel inspired to make a sardonic piece about the journey of these tiny plastic pieces, broken down and separated for years by thousands of miles, finally reconnecting in sexual communion.

First Light

Joshua Weitz

First Light represents the transitional space during the healing of emotional hardship, beginning with discomfort, moving to surrendered reflection, solitary introspection, and finally peaceful settled hopefulness. The playback track consists entirely of processed clarinet sounds, and the clarinet has multiple live effects running.

Samoyeds

Robin Haigh

Samoyeds are a breed of large herding dogs with thick white fur coats. They were bred by the Samoyedic peoples of Siberia to herd reindeer, and generally have a friendly disposition. They are a basal breed whose fur can be used for knitting, and they are prone to howling together when in groups.

Chouchou's Suite

Qingye Wu

Chouchou's Suite is a suite for solo bassoon. The piece was written in July 2015. This suite is inspired by my lovely cat ChouChou's life moments. It has five short movements. Each of the movements reflects a scene of ChouChou's cat life. In general, the suite is full of humor and love from a cat person.

Celestial Bodies

Cooper Wood

Celestial Bodies (2024) is my poetic interpretation of what it is like to experience a total solar eclipse. The opening texture suggests images of stars and comets, twinkling carefree and with stunning vibrancy. As the moon passes between the earth and the sun, the music darkens and takes on a more sentimental character, reflecting the feeling of awe one feels when viewing this astronomical phenomenon. This total obscuration does not last long however, as beams of light puncture the uncanny calm and eventually overtake the music. The material from the beginning returns to create a sense of symmetry—just as the heavenly bodies revolve in cyclic fashion, so does the music, trailing off without any real closure into the unexplored infinity of the cosmos.

Composer Bios - Concert 4



Chatori Shimizu (b. 1990) is a Taipei-based composer and sound artist, focusing on site-specific music, kinetically enhanced music, and concert music. He often plays with the themes of liberating time and space, often incorporating choreography, programming, mechanical enhancements, and installation design in his creations.

Shimizu's award-winning works has been performed and exhibited throughout the world, by acclaimed ensembles such as AuditivVokal, ekmeles, Linea, Multilatérale, mise-en, Mivos, NZTrio, S.E.M, Shanghai Philharmonic Orchestra, Sound Factory Orchestra, among others. Shimizu has been awarded fellowships from the Asian Cultural Council, Found Sound Nation, Institute of Medieval Japanese Studies, the Mitsubishi Foundation, Omi International Arts Center, Soundstreams, Toshiba Foundation, and Yaddo. His music scores are published from United Music & Media Publishing (BE) and Diaphonia Edizioni (IT).

He has degrees from Kunitachi College of Music, Tokyo, Columbia University, New York City, and Hochschule für Musik Carl Maria von Weber, Dresden, and serves as Co-Artistic Director of Composers' Collective Tesselat and co-founder of SEED Composition Academy.

Michael Todd Kovell is a composer and arranger of concert music. His music has been played in the United States, Canada, and Europe. He has been a finalist in the Tampa Bay Symphony and Lowell Chamber Orchestra composition contests. In 2022 he was the Alabama Orchestra Association Composer-in-residence. He is a two-time Vox Novus 15-Minutes-of-Fame winner and has had music performed by the Northwest Sinfonia and St. Helens String Quartet in Seattle. Michael has a BMus. from the Oberlin Conservatory, a Mmus from the Pacific Northwest Film Scoring Program and studied composition at the



Schoenberg House in Vienna. In addition to composing Michael teaches cello privately and music theory and composition for the PNWFS program in Seattle. When he is not working on music, he enjoys watching sports and spending time with his family.



emma denney is a sound artist, electronic musician, guitarist, writer, and alleged composer. Her practice is autobiographical, focusing on feedback, drone, live sampling, and glitch as ways of engaging with ideas of queer nature and memory. emma's work looks to build aural spaces for raw, vulnerable intimacy. This mostly involves screaming through autotune, seeing how much distortion she can put on a beat before it becomes unintelligible, and pretending to be really good at Max. emma is also an avid poet and zine publisher, which she feels is cooler than the other things, tbh.

Trans people in Iowa have been struggling against a violent eliminationist state government which has arrested many trans organizers, and activists, including me. Please give to <https://www.iowatransmutualaidfund.org/>, a group that helps trans kids access gender affirming care the state has stolen from them.

FREE PALESTINE. TRANS LIBERATION NOW.

Marc Perez is quickly emerging as an essential and unique performer-composer in his own right.

Marc's music often features goals of addressing social issues and focusing on true inclusivity, especially when concerning musical pedagogy. His aesthetics range from ethereal, meditative soundscapes to vicious and atmospheric blends of noises. Marc has a wide range of works featuring electro-acoustic, jazz & non-traditional instrumentation settings.



Kaito Nakahori was born in 1989 in Japan. He has won prizes, including Brian M. Israel Prize and 1st Prize at Impronta Ensemble Composition Competition. In 2015, his portrait concert was held at the United Nations in New York, when he conducted his pieces including "Summit of Mt. Fuji", and was a huge success. Since then, "Hotarubi" commissioned by Goethe Institut in 2017, "Samon" commissioned by Kyoto Art Center in 2018, "Two Different Paintings" commissioned by Tokyo Bunka Kaikan at the 150th anniversary concert of

Japan and Hungary diplomatic relations in 2019, Theater Opera "Zero" (the original text by Oriza Hirata) commissioned by Toyooka Theater Festival in 2020, Electronics Opera "Countless Wells" (Co-production with IRCAM) commissioned by Fondation Royaumont in 2021, "Abyss" (dedicated to Arditti Quartet) commissioned by Takefu International Music Festival in 2022 and many other pieces have been gained a good reputation internationally as a contemporary composer.



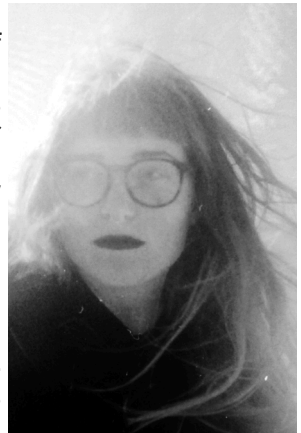
Alicia Castillo (b.1997) is a composer and performer of acoustic and electroacoustic music based in Phoenix, Arizona. She enjoys collaborating closely with performers and crafting narrative driven music that explores auditory perception, sound morphology, and relationships between sound and speech.

Her music has been performed at TUTTI Festival, EDME's 2023 New Music Festival, PRISMS New Music Festival, and Ben Verdery's Masterclass in Maui, where she was invited to perform original guitar compositions. Alicia has also premiered new works by Gabriel

Bolaños, Carlos Zárata, Sofía Matus Cancino, and served as the 2022-2023 Composer in Residence for the ASU Wind Ensemble.

Alicia holds dual master's degrees in Composition and Guitar Performance from Arizona State University. She is an active music educator throughout the Phoenix Valley as a faculty associate at ASU and adjunct faculty at Glendale Community College teaching music theory, aural perception, and electronic music.

M.A. Tiesenga is an interdisciplinary artist whose practice delves into the intricate interplay of procedure and enaction within collaborative performance contexts, shaping these dynamics through various idioms. Inspired by an affinity for the outdoors, Tiesenga draws analogies between these concepts and the art of cartography illuminating the parallels between a map and a musical score. This exploration opens doors to musically navigate, inhabit, and realize theoretical terrains.



As a composer, visual artist, sound artist, multi-instrumentalist, and improviser, Tiesenga merges these creative identities by embracing the potential of expanded/open notation systems and improvisation as an inquisition into new sonic possibilities.

Tiesenga's collaborations include work with the LA Phil, Civic Orchestra of Chicago, Wild Up, Heidi Duckler Dance Company, Théâtre Musical Tokyo, Kunsthalle for Music, SPEAK Percussion, Dog Star Orchestra, Ensemble Supermusique, Euler Quartet, the New Century Players, ensembles at the Eastman School of Music, New England Conservatory, CalArts, and Yale University.



Joshua Weitz is a composer, sound engineer, guitarist, and percussionist. His music is influenced by and integrates elements of a wide variety of genres, such as metal, punk, pop, jazz, avant-garde, and theater, and integrates electronic and theatrical elements to create musical or multidisciplinary experiences.

Josh seeks to express human conditions and emotional experiences as either musical narratives or as a part of a greater work of art. Josh also enjoys interactive, accessible works that audience members can feel a part of.

Joshua earned a Master of Music in composition in 2022 at the University of North Carolina Greensboro, where he studied with Alejandro Ruty and Mark Engebretson. Joshua earned his Bachelor of Music in Theory and Composition in 2019 from Florida State University, where he studied with Clifton Callender, Ladislav Kubik, and Stephen Montague.

Irish/British composer **Robin Haigh** works internationally with leading orchestras, ensembles, and soloists. Described as possessing an “idiomatic and unique compositional approach, blending together styles [...] in a way that feels genuine, honest, real” (What is Metamodern? Journal), Haigh’s output includes the orchestral works **SLEEPTALKER** (Ivor Novello Award Nominee) and **Grin** (Ivor Novello Award Winner 2020) written for the London Philharmonic Orchestra and Britten Sinfonia respectively, ensemble works **AESOP 2** (Ivor Novello Nominee) and **FILTH** for Orchester im Treppenhau, quadruple trombone concerto **THE DREAMERS** for Aldeburgh Festival, and the British Composer Award-winning recorder quintet **In Feyre Foreste**.





Qingye Wu, born in China, is a composer, pianist, and harpsichordist.

As a composer, Qingye composed more than thirty works for Orchestras, ensembles, singers, electronic music, film music, etc. She was commissioned by soloists, ensembles, orchestras and film distribution company around world, including The Cleveland Orchestra's piccoloist Mary Kay Fink, Canton Symphony Orchestra, Lilith Ensemble, Kino Lorber, etc. Her works also won more than ten awards in composition such as IBLA Grand Prize 29th Annual International Music Competition, Lunigiana International Music Festival Composition Competition, etc. The audios of her compositions were included in CDs and

publications such as Electronic Masters Vol. 9 by Ablaze Records Electronic Masters etc.

Qingye is an alumna of the music middle school affiliated to Shanghai Conservatory of Music, Cleveland Institute of Music (BM, MM), and College-Conservatory of Music in University of Cincinnati (DMA). She is currently teaching in Nanjing Normal University in China.

Cooper Wood (b. 1999) is a composer from Ohio currently pursuing his doctorate in composition at the Indiana University Jacobs School of Music.

Born and raised in the small town of Madison, Ohio, Cooper began his studies in composition with Matthew Saunders while still in high school.

He attended The Ohio State University for his undergraduate and masters degrees in composition, studying with Thomas Wells, Vera Stanojevic, and Jan Radzynski. In 2017, his piano trio Ghost Interlude won the Cleveland Composer's Guild Student Composition Contest.



From 2019-20, Cooper served as composer-in-residence with The Ohio State Symphony Orchestra. In 2021, his Sonata for Trumpet and Piano was selected to be performed on the 2022 International Trumpet Guild's New Works Concert in San Antonio, Texas. Most recently, his

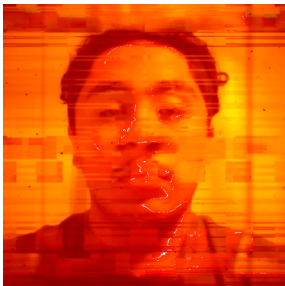
Three Little Preludes for guitar was awarded second place in the 2023 Twisted Spruce Composition Competition. His music is published by Murphy Music Press LLC, Double Bass HQ, and Azahar Press.

Performers, Ensembles, and Administration

Eugene Difficult Music Ensemble



Owen Atlansky is from Portland, OR and is currently studying music technology at the University of Oregon. He was a choir kid in high school and he became interested in making music and music production when he got FL Studio his senior year. Owen is inspired by hip hop, electronic music, jazz, video game soundtracks, and all music and sounds. He has performed in the Oregon Electronic Device Orchestra and has released some music under the name XDL. In his free time he enjoys chilling, hanging out, kicking it, and relaxing.



Thomas Calletano Gonzalez is a violinist, performer, and composer studying music education at the University of Oregon. Born in Oregon, his Hispanic heritage guides him toward exploring new perspectives in both music and communities. Having studied classical music and playstyles most of his musical career, he has recently been able to explore more modern contemporary projects involving dance and original music within the school of music and dance. He

believes in the expansive nature of music that explores diverse identities while providing opportunities for collaboration in the arts and beyond.



Adrian Cervantes is a craftsman and tinkerer who enjoys working with a plethora of mediums. In the past, he has worked with ceramics, paint, wood, cardboard, sound, electronics, and instruments. Born in Oregon but identifying strongly with his Hispanic heritage, he strongly believes in collaboration across different fields and is influenced by many different artists across various mediums including Fashion, architecture, classical literature, bootleg toys,

design toys, land artists, noise, hip-hop, and video games. He is classically trained in playing the cello but is most interested in contemporary music around the world. He is currently studying to be an ethnomusicologist researching electronic music



Jayne Cronin is a music education student and double bassist from Mundelein, Illinois. Jayne's accolades include winning a Leonard Bernstein Award, performing as a senior soloist, and being elected as her high school's symphony orchestra president. Outside of performance, she is most fascinated by music history, specifically the influence and contributions of Islam on Western Europe. She is very excited to get back into performing with others after taking a year-long hiatus.



K.C. Isaman is an active performer as a multi-genre bassist. An orchestral bassist, chamber musician, jazz bassist, collaborator, and improviser, K.C. thrives in creating a rich musical landscape for listeners. A thoughtful and engaging player that is fun to watch and even more fun to play with, K.C. enjoys performing and learning about all genres of music and strives to be a reliable, trustworthy, and dynamic performer. K.C. is pursuing a Master's Degree in Music Performance with a specialization

in Historical Performance Practice at the University of Oregon, studying under Tyler Abbott. K.C. graduated from the University of Idaho Lionel Hampton School of Music in 2023 with a Bachelor's Degree in Music Performance and a minor in Jazz Studies, where he studied under Joshua Skinner, Vern Sielert, Kate Skinner, and Daniel Bukvich.



Ellie Jakes is a composer, cellist, and synthesist whose work encompasses classical, electro-acoustic, jazz, free improvisation, and film scoring. She is a frequent collaborator of Fermata Ballet Collective and has had her compositions performed by the Oregon Jazz Ensemble, participated in the Westben Performer-Composer Residency, and had a sound installation on display at the Studio Gallery in Washington, D.C. She graduated from Lawrence University in 2015 with Bachelor's Degrees in Music Performance and Physics, and received a Master's Degree in Jazz Studies from the University of Oregon in 2019.



Ellen LaMora is currently studying violin performance and music education at the University of Oregon. She is interested in pursuing a career performing as well as teaching violin and other string instruments and ensembles. She is a member of the University of Oregon symphony orchestra and has performed other chamber and solo works on campus. In her free time, Ellen enjoys hiking, reading, and crocheting.



JP Lempke is a composer and creator of bizarre things, many of which have been performed by individuals and groups like unassisted fold, Kanae Mizobuchi, and WastELand. A winner of the American Guild of Organists Student Commissioning Project and a nominee for the Destellos Foundation Electroacoustic and Video-Music Competition, his works have been featured throughout the United States, Europe, and South Korea. In February 2020, he became executive director of the Eugene Difficult Music

Ensemble, and he started up the Eugene Garbage Project that same year. He is currently teaching piano, theory, and composition at the Pavlanis School of Music in Eugene



Max Mabry is an American composer and performer born and raised in Oregon. He holds a double major in Music Composition and Performance from the University of Oregon, and received awards for Music Theory and Composition upon graduating. One of the primary goals of Max's compositions is to use music as a medium to explore different ways of storytelling, and to take influence from not just the tradition of classical music, but also from a wide range of contemporary art. He also believes that through performing he can

help bring to life the music of other people, and mostly performs works by living and more contemporary composers.



Lee Pembleton has been composing and performing music for over forty years. The bulk of that time has been spent investigating sound environments and performative installations. He has been a member of several contemporary music/performance ensembles, jazz bands and the occasional rock, psychedelic and folk group. He has performed at the Smithsonian's Hirshhorn Museum, Roulette Intermedium, Issue Project Room, Mills College's Littlefield Concert Hall, Milk of Burgundy, 55 Bar, Czar Bar, Flux Factory, Old Nick's, and many other obscure venues.

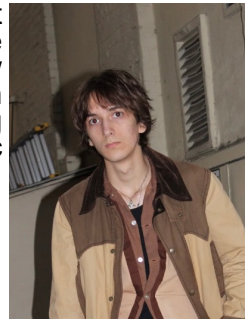
Guest Performers



Fedor Chayka is a sophomore music minor and chemistry and math major at the University of Oregon, and a student in Dr. Cordova-Arrington's flute studio. Previously, he studied with Corrie Cook, Galina Yaroshevskaya, and Tatyana Mozdikova. He played in ensembles of the Portland Youth Philharmonic for five years, and studied in summer programs including Summer@Eastman and the Gnessin Summer School. Equally passionate about music and science, he pursues an academic path of two concentrations; through the music minor and

extensive independent study, he is preparing to attend graduate programs both in music and chemistry.

Rainer Griffin Collins is a current undergrad junior at the University of Oregon, majoring in accounting while taking viola lessons and playing in EDME. Rainer grew up in Portland and played in the Metropolitan Youth Symphony for 12 years. He plans to continue pursuing music for fun, on viola and through his own electronic work.



Tyler Kashow is a freelance bassoonist and substitute teacher for Springfield Schools. He enjoys teaching, especially music classes. He has degrees in music education and performance, studying his bachelor's at Sacramento State, and his Master's at the University of Oregon. His orchestral experience includes performing with Eugene Symphony, Newport Symphony and The Salem Orchestra. He is a member of the Impulse Ensemble and is happy to be performing with them and with EDME for the 3rd year in a row. Performing new music for Tyler is exciting as he loves to expand on the possibilities of the bassoon and contrabassoon. On the side Tyler enjoys playing

DnD as both a player and a dm, foraging for mushrooms and going on hikes.

Born and raised in Taiwan, **Grace Kuo** began formal vocal training at 13. She graduated with a Bachelor of Music from Birmingham Conservatoire (UK) in 2010 and earned a Master's in Oratorio and Lieder at Liszt Ferenc Academy of Music in Hungary, where she also studied Voice Pedagogy at the Kodály Pedagogical Institute. After completing a postgraduate certificate in education from Reading University (UK), she spent seven years teaching with Singapore's Ministry of Education. Passionate about performance, dance, and theatre, Grace has performed internationally with companies like Birmingham Opera Company (UK), L'arietta Opera, and New Opera Singapore. Her roles include Ottavia in "L'incoronazione di Poppea," Helena in "A Midsummer Night's Dream," and Princess Tilda in "The Three Feathers." In Fall 2022, Grace began her Ph.D. in Music Education at the University of Oregon, combining her love for education and the performing arts.



Keegan Vaughan is a percussionist from Dallas, Texas. His musical career began at age 9, playing drumset at his local "School of Rock". This love for drumming spiraled and led to his studying at the University of Oregon with Pius Cheung. He has played with a plethora of groups, such as Portland-Columbia Symphony and Orchestra Next, he is also a frequent pit musician for the Shedd's fall theatricals. Keegan has traveled extensively because of his musical career, marching Drum Corps took him across the United States, he had the opportunity to travel to Tokyo to study marimba with Keiko Abe, to Denmark to study with Johann Bridger, and to Spain to play in the Edeta Arts Festival.

Impulse Ensemble



The **IMPULSE Ensemble** is a student-run new music ensemble at the University of Oregon School of Music & Dance that is sponsored by the Oregon Composers Forum. The IMPULSE Ensemble was founded by director James P. Daley in the Winter of 2021 with the mission to program new music from around the globe with an emphasis on music by composers at UO and in the Pacific Northwest.

Give to Local Causes

EDME believes that art is fundamental to human existence, which is why we work tirelessly to provide programming for free and support innovative living composers. Music ought to go beyond preserving the works of the past in order to encourage people to create new possibilities and new ways of thinking. Listening to an experimental piece does not just challenge us because it sounds strange or different, but because it invites us to imagine the world in new ways, to break us, even momentarily, out of our existing paradigm. New perspectives on art parallel new perspectives on society. Admist many simultaneous ongoing crises, We must work tirelessly to build a community that feeds hungry people, provides healthcare and housing for all, stops violence, fights climate change, and creates a walkable, accessible community. As such, **we encourage you to not just donate to us, but also to donate or volunteer for one of the organizations below.**



15th Night

A movement to end youth homelessness



White Bird Clinic

Providing healthcare and crisis services to struggling individuals



Fossil Free Eugene

Pushing for a just transition to renewable energy



Cycle of Change (Program of BEST)

Fighting for a safe, walkable community free from car dependency

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