



Georgia Institute of Technology

presents

Sonic Generator

**sponsored by the Gvu Center
presented by the Music Department**

Monday, November 12, 2007, 8:00 PM

Georgia Tech Alumni House

www.gvu.gatech.edu
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PROGRAM

GRAB IT! Jacob Ter Veldhius
Ted Gurch, tenor saxophone

Ladrang Kampung Steve Everett
Jessica Peek Sherwood, flute
Tom Sherwood, gender and kendhang
Pre-recorded gamelan: Jessica Peek Sherwood (peking), Ted Gurch (slenthem), Brad Ritchie (demung), Tom Sherwood (kempul, kenong, kempyang, kethuk, gong ageng), Yayoi Uno Everett (bonang panerus), Steve Everett (bonang barung)

Glamour Sleeper II Donnacha Dennehy
Ted Gurch, clarinet
Helen Hwaya Kim, violin
Lisa Leong, piano
Tom Sherwood, percussion
Brad Ritchie, conductor

Intermission

Music for Airports 2(2) Brian Eno
arranged by Evan Ziporyn
Ted Gurch, clarinet and bass clarinet
Gilberto Gaxiola, electric guitar with e-bow
Brad Ritchie, cello
Douglas Sommer, double bass
Lisa Leong, keyboard / software sampler
Tom Sherwood, percussion

Temazcal Javier Alvarez
Tom Sherwood, maracas

The New Math(s) Louis Andriessen
film by Hal Hartley
electronic sound by Michel van der Aa
Perri Montané, mezzo soprano
Jessica Peek Sherwood, traverso
Helen Hwaya Kim, violin
Tom Sherwood, marimba
Conical-bore 5-keyed flute on loan from Patrick Otwell

Before the show and during intermission:
dlooch Brad Garton

NOTES ON THE PROGRAM

On an evening where we feature the work of ambient music pioneer Brian Eno, Sonic Generator would like to show one of the many directions in which ambient music has developed over the last several decades. Brad Garton's **dlooch** (2007) takes the form not of a recording or a live performance, but of computer software accessible as a Mac OS X dashboard widget. Stochastic software algorithms synthesize an infinite, and infinitely-varying, stream of music in real time. You can hear music generated by dlooch before the concert and during intermission, and we encourage you to download it yourself at <http://music.columbia.edu/~brad/dlooch/>.

Brad Garton (b. 1957) is currently on the Music Faculty of Columbia University, where he serves as Director of the Computer Music Center (formerly the Columbia-Princeton Electronic Music Center). He originally studied engineering/biology at Purdue University, ultimately receiving a BS in Pharmacology. After several years, Garton decided to "get serious" about his music again, and entered the graduate program in music composition at Princeton University. He received his PhD from Princeton in 1989, studying primarily with Paul Lansky and Jim Randall. His dissertation was the development of a natural language/learning system for doing loosely-described signal processing tasks, along with a series of compositions realized using the system. His current work includes focused research on the modeling and enhancement of acoustic spaces as well as the modeling of human musical performance on various virtual "instruments". He is also the primary developer (with Dave Topper) of RTcmix, a real-time music synthesis/signal-processing language.

GRAB IT! for tenor saxophone and boombox was composed in November 1999 for Arno Bornkamp, and commissioned by the Fonds voor de Scheppende Toonkunst. The composer writes: "To me the saxophone is part of recent American music history. Growing up in the sixties with blues, jazz and rock, American music had a strong impact on my own music. In my opinion, the roots of all these different musical styles can be found in the American language, in the spoken word...The more emotional the spoken word, the more it starts 'singing' and becomes 'music'. In GRAB IT! I tried to explore the 'no-man's-land' between language and music. I selected voice samples from an old American documentary about juvenile delinquency, called 'Scared Straight', in which life-sentenced prisoners played an important role. Their world, on the fringe of society, with its heartbreaking verbal assaults moved me deeply and was very inspiring. The rough vital sound of these shouting men formed a perfect unity with the harsh and powerful sound of the tenor saxophone. GRAB IT! is a kind of duet, a 'duel' if you like, for tenor and soundtrack. The tenor competes unisono with a perpetual range of syllables, words and sentences, demanding endurance of the performer. The meaning of the lyrics becomes gradually clear during the piece, as well as the hopeless situation for the prisoners, and suicide is not uncommon: 'He tied one end around the pipe, and he hung himself. So he went out the back door wrapped up in a green sheet with a tag on his toe...you lose everything!' In a way death row is a metaphor for life. Yet the piece is not just sad, but can also be understood as a 'memento vivere'. Life is worth living: Grab it!"

Born in 1951, Dutch avant pop composer **Jacob Ter Veldhuis** (aka JacobTV) began his musical life as a rock musician, and studied composition and electronic music at the Groningen Conservatoire, where he was awarded the Dutch Composition Prize in 1980. He characterizes

himself as preoccupied with American media and world events, and draws raw material from those sources, making use of electronics to incorporate and transform, as he describes, "sound bytes from political speeches, commercials, interviews, talk shows, televangelists, and what have you — a colorful mix of high and low culture," in an effort to "liberate new music from its isolation by employing a direct—at times provocative—idiom that spurns the dissonant." He writes for a wide range of ensemble groupings, with works ranging from boombox and soloist to a video oratorio, string quartets and orchestral compositions such as "...NOW..." for stereophonic orchestra, which was premiered at the 2005 Holland Festival by the Royal Concertgebouw Orchestra. His music has been presented in multi-day JacobTV festivals in Rotterdam (2001) and the Whitney Museum in New York (2005).

Steve Everett writes, "**Ladrang Kampung**, written in August 2000, is a traditional setting of a Javanese gamelan cyclical form, *ladrang* and uses a five-note Javanese scale, *slendro*. Flute, drums, and gamelan instruments are processed with the Kyma composition environment. Interactive processing of the instruments is drawn from a spectral analysis of the sekaten gamelan instruments at STSI Conservatory of Music in Surakarta, Java (recorded 1999). Real-time analysis-resynthesis of the instruments is performed using Kyma utilizing spectral parameters from the sekaten gamelan. This work is part of a two-hour shadow play, **KAM**, for Javanese puppeteer, gamelan and western musicians, and interactive sound and video, based on the play *Ki Ageng Mangir* by Indonesian author and political dissident, Pramoedya Ananta Toer. The composer met with Toer in Jakarta on two occasions in developing the work. Shadow puppets and music interact with the use of Kyma, I-Cube Sensors, and Isadora video processing program. **KAM** was most recently featured as concluding performance at the Society of Ethnomusicology 50th International Conference in Atlanta in 2005. *Ladrang Kampung* was performed at ICMC2003 in Singapore and was a featured work on the conference CD. It has also been recorded by Gamelan Asmārādānā of Singapore on their recent CD *Fusion Gamelan*, with dizi (Chinese flute) solo."

Steve Everett is Professor of Music at Emory University, where he teaches composition, computer music, and directs the Music-Audio Research Center. In addition, he has recently been a visiting professor of composition at Princeton University, the Conservatoire National Supérieur de Musique de Paris, and the Conservatoire de Musique de Genève in Switzerland. Many of his recent compositions involve performers with computer-controlled electronics and have been performed in seventeen different countries throughout Europe, Asia, and North America, including at IRCAM and Lincoln Center, Carnegie Hall, and Merkin Hall in New York. Composition awards have been received from the Rockefeller Foundation, Asian Cultural Council, Chamber Music America, American Composers Forum, and International Trumpet Guild. He has been a resident research fellow at the Rockefeller Study Center in Bellagio, Italy, Liguria Foundation in Bogliasco, Italy, and at the Center for Humanistic Inquiry at Emory University. In 1998 he received the Mayor's Fellowship in the Arts, awarded by the City of Atlanta, the city's highest recognition of artistic achievement. In addition to substantial experience conducting opera and orchestral repertoire, he has presented over 200 works of contemporary music as conductor of Thamyris New Music Ensemble in Atlanta since 1992. His doctoral degree in composition is from the University of Illinois studying with Salvatore Martirano. He also studied composition with Sir Peter Maxwell Davies and Witold Lutoslawski at Dartington Hall in England and has received foundation support for music study in Bali, Java, and India. He served as chair of the Department of Music and interim director of the Center for Humanistic Inquiry at Emory

University.

Glamour Sleeper was commissioned by the Up North Festival and premiered in 2002 by the Danish group Contemporeana. A year later, Dennehy arranged tonight's Glamour Sleeper II for the members of Ensemble Integrales. According to the composer, "Glamour Sleeper is not a concept piece. It simply is itself, though the title hints at many possible meanings that are related to the material of the piece. Maybe Pierre Hantai's superb recording of Scarlatti's sonatas influenced the sharp corners. Maybe Dublin had an influence too—when working the piece out I called each section after a particular area in Dublin, so you had the Rialto Hocket, the Inchicore drag etc. One thing is for sure, this piece plays with what I call an elastic concept of rhythm, where if one element shrinks the other expands etc, giving it an asymmetrical propulsive energy. Ultimately, however, the music and its corners play off each other, even to my surprise." This give and take is reflected in the interplay between the performers, and in their relation to the electronics, while Dennehy shapes their expression with specific instructions such as, "attack violently but with panache," which can be heard in the first scrapings of the violin, and later in a particularly difficult passage, the strangely calming progressive tense of "relishing the plink plonk vibe."

Describing his style, Irish composer **Donnacha Dennehy** writes, "there is a whiff of high-class vandalism about my recent work. Processes which undermine the integrity of my material provide the thrill factor in composing. My preoccupation with urban ideas of music remains...From being a kid and growing up in Dublin I always had—and still do—a childish delight in cities...I enjoy the bustle and all the things that people complain about in cities. It's all the weirdness of humankind concentrated in cities, and yet it's also ordinary." Born in 1970, Dennehy studied music composition at Trinity College Dublin and at the University of Illinois, where his main teachers were Salvatore Martirano and William Brooks. He pursued further studies in electronic music at the Hague, and at IRCAM in Paris. Returning to Ireland, he founded the Crash Ensemble, Dublin's renowned amplified new music band, in 1997. Apart from being artistic director of Crash, he is also a teacher of music technology and composition at Trinity College Dublin and in 2005, he was elected to Aosdána, Ireland's state-sponsored academy for the creative arts.

In his liner notes from the initial American release of **Music for Airports/Ambient 1**, Brian Eno writes, "I have become interested in the use of music as ambience, and have come to believe that it is possible to produce material that can be used thus without being in any way compromised. To create a distinction between my own experiments in this area and the products of the various purveyors of canned music, I have begun using the term Ambient Music. An ambience is defined as an atmosphere, or a surrounding influence: a tint. My intention is to produce original pieces ostensibly (but not exclusively) for particular times and situations with a view to building up a small but versatile catalogue of environmental music suited to a wide variety of moods and atmospheres. Whereas the extant canned music companies proceed from the basis of regularizing environments by blanketing their acoustic and atmospheric idiosyncracies, Ambient Music is intended to enhance these. Whereas conventional background music is produced by stripping away all sense of doubt and uncertainty (and thus all genuine interest) from the music, Ambient Music retains these qualities. And whereas their intention is to 'brighten' the environment by adding stimulus to it...Ambient Music is intended to induce calm and a space to think." Tonight the originally all-synthesizer fourth movement of Music for Airports is presented in a live version arranged for the Bang on a Can All-Stars by member Evan Ziporyn. Not simply a

transcription, the arrangement provides space for group improvisation and interplay, with the performers shaping entrances and dynamics in response to one another, all the while hewing closely to the original's transparent texture.

Born in 1948 in Suffolk, England, **Brian Eno** first came to prominence in 1971 as a member of Roxy Music. Blurring the lines between producing and performing, he stationed himself behind the mixing desk at the band's earliest live shows, where he would alter sounds by processing the other band members' instruments through his synthesizer, tape recorders and other electronic devices. The band released two albums, Roxy Music and For Your Pleasure, before he left in 1973. Since then, he has gone on to record and produce a wide range of music, including his self-termed ambient music albums, both solo and with collaborators such as John Cale, Robert Fripp, David Bowie, U2, Talking Heads and Devo, though perhaps his most listened-to composition is also one of his shortest: the three and a half seconds of start up music he was commissioned to write for the Windows 95 operating system.

Evan Ziporyn (b. 1959) is a composer/clarinetist whose work draws equally from world and classical music, the avant garde and jazz. Well-known as a performer/composer with the Bang On A Can All-Stars, he is also founder and director of the Gamelan Galak Tika, a Balinese music and dance troupe in Boston, for whom he has composed numerous works combining gamelan with western instruments and electronics. He received his BA from Yale University and his MA and PhD from UC Berkeley, where his principal teachers were Martin Bresnick, Gerard Grisey, and John Blacking. He is Kenan Sahin Distinguished Professor at MIT, where he is also Head of Music and Theater Arts.

As Javier Alvarez describes his composition **Temazcal**, "The title of this work stems from the Nahuatl (ancient Aztec) word literally meaning 'water that burns'. The maracas material throughout Temazcal is drawn from traditional rhythmic patterns found in most Latin-American musics, namely those from the Caribbean region, southeastern Mexico, Cuba, Central America and the flatlands of Colombia and Venezuela. In these musics in general, the maracas are used in a purely accompanimental manner as part of small instrumental ensembles. The only exception is, perhaps, that of the Venezuelan flatlands, where the role of the maracas surpasses that of mere cadence and accent punctuation to become a soloistic instrument in its own right. It was from this instance that I imagined a piece where the player would have to master short patterns and combine them with great virtuosity to construct larger and complex rhythmic structures which could then be juxtaposed, superimposed and set against similar passages on tape, thus creating a dense polyrhythmic web. This would eventually disintegrate, clearing the way for a traditional accompanimental style of playing in a sound world reminiscent of the maracas' more usual environment. The sound sources on tape include harp, a folk guitar and double bass pizzicatti for the tape's attacks, the transformation of bamboo rods being struck together for the rhythmic passages and rattling sounds created with the maracas themselves for other gestures. The tape was realized at the Electronic Music Studio at the Royal College of Music during the last months of 1983. The piece is dedicated to Luis Julio Toro who first performed it at the EMAS series in London in January 1984."

Javier Alvarez has been active as a composer since 1974. Born in 1956, he studied clarinet and composition under Mario Lavista in his native Mexico City. In the late seventies he moved to the USA where he completed a Masters Degree at the University of Wisconsin in Milwaukee with

John Downey. Subsequently, he went to the UK to study at the Royal College of Music and a few years later obtained a Doctorate at the City University. He has lived in London since 1981, and has lectured and taught composition at several institutions including the Royal College and the Royal Academy of Music. More recently, he has taught at the Malmö Academy of Music in Sweden, where he is Visiting Professor of Composition. He holds similar positions at the University of Hertfordshire and at City University in the UK. Since 1993 he has been a member of the Sistema Nacional de Creadores in Mexico.

The film **The New Math(s)** was commissioned by the BBC (UK), in cooperation with the NPS (The Netherlands) in 1999-2000. Four composers (Louis Andriessen, John Tavener, Karlheinz Stockhausen and Adrian Utley) were each asked to choose a filmmaker to work with on a short film together. Louis Andriessen and New York film director Hal Hartley are together part of this large-scale project. At the center of their film is a mathematical equation on a blackboard, with a teacher and two students in dispute over its meaning. Their conflict is expressed through movement, fighting turned into a kind of dance, filtered through Hong Kong kung fu movies and early expressionist cinema. The end result is a true collaboration, with the film and music influencing each other throughout the creative process. When Hartley was first approached for the project, he began to listen extensively to Andriessen's music. "I sort of felt like there was this crazy math in it," says Hartley. "It kind of just inspired me to think in a particular way about mystical mathematics... In every level of the creative process, and in this little piece, there is this notion of contradiction of the specificity of math but also the mysteriousness of math." As Andriessen describes the music, "It consists of three 'catches' plus an introduction, for flauto traverso, violin, percussion and soprano. The catches, English sixteenth century canons, are a formal allusion to one of the themes of the film: the pursuit. Each catch is faster than the preceding one. This will be reinforced by the tape part, where besides instrumental material a clock is used, played by the percussionist, plus the sound of a tap dancer. The tap dance rhythm is an allusion to the 1930's references in the film."

Louis Andriessen was born in Utrecht in 1939 into a musical family: his father Hendrik and his brother Juriaan were established composers in their own right. Andriessen studied with his father and Kees van Baaren at the Hague Conservatory, and between 1962 and 1964 undertook further studies in Milan and Berlin with Luciano Berio. Andriessen's compositions have attracted many leading exponents of contemporary music, including the two Dutch groups named after his works, De Volharding and Hoketus. Groups outside the Netherlands who have commissioned or performed his works include the San Francisco Symphony, BBC Symphony Orchestra, Kronos Quartet, London Sinfonietta, Ensemble Modern, Ensemble InterContemporain, Icebreaker, the Bang on a Can All Stars, and the California EAR Unit.

Hal Hartley was born in 1959 in Islip, New York. After studying at the State University of New York at Purchase Film School, he worked in the commercial production industry, and through contacts there formed his own film production company. He won the Young Filmmakers Award at the 1994 Tokyo International Film Festival for his film *Amateur*, and the Best Screenplay award at Cannes in 1998 for his film *Henry Fool*. He is set to collaborate with Louis Andriessen again on *La Commedia*, a setting of Dante's *Divine Comedy*, for Netherlands Opera to be premiered at the Holland Festival in June 2008.

Michel van der Aa was born in the Netherlands in 1970. Having completed his training as a

recording engineer at the Royal Conservatory in The Hague, he studied composition with Diderik Wagenaar, Gilius van Bergeijk and Louis Andriessen. His music has been performed by the ASKO/Schoenberg Ensemble, Freiburg Baroque Orchestra, Melbourne Symphony Orchestra, De Nederlandse Opera, Mozarteum Orchestra Salzburg, Seattle Chamber Players, musikFabrik, Continuum Ensemble Toronto, and SWR orchestra Baden-Baden & Freiburg. In 1999 he was the first Dutch composer to win the prestigious International Gaudeamus Prize, and the Ernst von Siemens Foundation awarded him a Siemens Composers Grant in 2005. He was awarded the Paul Hindemith prize in 2006.

Text for **The New Math(s)** from the Book of Thel by William Blake

Why cannot the Ear be closed to its own destruction?
Or the glist'ning Eye to the poison of a smile! of a smile!
Why are Eyelids stor'd with arrows ready drawn, drawn,
Where a thousand fighting men in ambush lie?
Where a thousand fighting men in ambush lie?
Or an Eye of gifts and graces, graces, graces, show'ring fruits and coined gold!

Why a Tongue impress'd with honey from every wind?
Why an Ear, Why an Ear, Ear, a whirlpool fierce to draw creations in?

Why a Nostril wide inhaling terror and affright and affright and affright?
Why a little curtain of flesh on the bed of our desire? of our desire?

ABOUT THE ENSEMBLE

Sonic Generator is the contemporary music ensemble-in-residence at the Georgia Institute of Technology dedicated to the performance and exploration of music composed, shaped, influenced, enhanced, and created by the use of technology.

Besides presenting a series of concerts, the group works with composers, faculty, students and other performers in the Music Department and at the GJU Center on specific projects involving the creation, development, and implementation of electronic music technologies. Furthermore, the ensemble serves as an educational resource for the larger university community and the surrounding local community through concerts, lectures, workshops, and master classes.

For more information, please visit www.sonicgenerator.gatech.edu, or contact Jason Freeman, Executive Director.

ABOUT THE MUSICIANS

Jason Freeman's (executive director) works break down conventional barriers between composers, performers, and listeners, using cutting-edge technology and unconventional notation to turn audiences and musicians into compositional collaborators. His music has been performed by the American Composers Orchestra, Speculum Musicae, the So Percussion Group, the Nieuw Ensemble, Le Nouvel Ensemble Moderne, and Evan Ziporyn; and his

interactive installations and software art have been exhibited at the Lincoln Center Festival, the Boston CyberArt Festival, and the Transmediale Festival and featured in the New York Times and on National Public Radio. N.A.G. (Network Auralization for Gnutella) (2003), a commission from Turbulence.org, was described by Billboard as "...an example of the web's mind-expanding possibilities." Freeman received his B.A. in music from Yale University and his M.A. and D.M.A. in composition from Columbia University. He is currently an assistant professor in the music department at Georgia Tech.

Gilberto Gaxiola (guitar) is a multi-instrumentalist, arranger, and composer and a fourth-year student at Georgia Tech, majoring in computer science with a minor in music. He studies guitar with Adam Knight and performs with the Georgia Tech Jazz Ensemble and at numerous other events around campus.

Ted Gurch (clarinet) is Associate Principal/E-flat Clarinetist with the Atlanta Symphony Orchestra, a position he has held since 1989. Prior to coming to Atlanta, he served for three seasons as Principal Clarinetist with the Mississippi Symphony Orchestra. He attended the Eastman School of Music where he studied with Stanley Hasty and Charles Neidich, earning a Bachelor's Degree and the Performer's Certificate. While at Eastman he was active as a saxophonist in the school's jazz program, and was a member of the award-winning Eastman Jazz Ensemble. He continues to play saxophone on jazz, pop and classical programs, and has appeared as a concerto soloist with the ASO on saxophone as well as clarinet. An active chamber musician, he is a member of the contemporary music ensembles Thamyris and Bent Frequency in Atlanta, and is a member of Luna Nova, the contemporary music ensemble of the NITLE college association. He is an Artist in Residence at Kennesaw State University, an Artist Affiliate at Emory University and coaches the clarinet section of the Atlanta Symphony Youth Orchestra.

Helen Hwaya Kim (violin) made her orchestral debut with the Calgary Philharmonic at the age of six, and has gone on to become a respected and sought-after artist. She recently appeared as a soloist with the Boston Pops at Boston's Symphony Hall, as well as with the Milwaukee and Atlanta Symphony Orchestras. Ms. Kim earned her Master's Degree from the Juilliard School, where her teachers included Cho-Liang Lin and Dorothy DeLay. She is the recipient of more than one hundred national and international awards. In 1992, she won the prestigious Artists International Competition in New York and, as a result, gave debut recitals at Carnegie Weill Hall and the Aspen Summer Music Festival. A native of Canada, Ms. Kim has been engaged by many of Canada's leading orchestras, including the National Arts Center Orchestra, Montreal Metropolitan Orchestra, Vancouver Symphony, McGill Chamber Orchestra, and the Windsor, Regina, Victoria and Prince George Symphonies. She has also appeared with the Dekalb, New Orleans, Aspen and Banff Festival Orchestras, and with orchestras in the United Kingdom, Germany and Poland. Ms. Kim has toured extensively throughout Canada and the United States, including performances at Alice Tully Hall and the Sante Fe and La Jolla International Music Festivals, where she performed with Cho-Liang Lin, Gary Hoffman, Andre Previn, and the Orion String Quartet. She performed Bach's Double violin concerto with Hilary Hahn at the 2002 Amelia Island Chamber music festival. Ms. Kim has been profiled on national and international television and has appeared on CBC, PBS and CBS networks. Her performances have been aired on NPR and CBC radio networks. Ms. Kim currently resides in Atlanta, Georgia where she served as assistant and associate concertmaster for the Atlanta Symphony for three seasons.

She is currently the assistant concertmaster of the Atlanta Opera Orchestra and assistant professor of violin at Kennesaw State University.

Lisa Leong (piano) has worked with composers such as John Cage, Mario Davidovsky, Steven Stucky, Gunther Schuller, Alvin Singleton and Chen Yi. Her interest in new music has led to performances with the Auros Group for New Music and Underground Composers in Boston, Ensemble X, Mother Mallard's Portable masterpiece, Cornell Contemporary Chamber Players, Milwaukee Symphony clarinetist William Helmers, Thamyris, and Soli. As a winner of the Schubert Club's Young Artist of the Year, she appeared as soloist in Ravel's Piano Concerto in G with the Saint Paul Chamber Orchestra. In June 2004, she appeared at the Institute and Festival of Contemporary Performance at Mannes College in New York, alongside members of Speculum Musicae. Her performances have been broadcast on Radio France, WGBH in Boston, Georgia Public Radio's "Atlanta Music Scene," and recorded by National Public Radio's "Performance Today". Ms. Leong is Artist Affiliate at Emory University and adjunct faculty at Clayton State University. She graduated with an MM in Piano Performance at New England Conservatory where she studied with Veronica Jochum and Stephen Drury. She is also the pianist and artistic board member of Atlanta-based ensemble Bent Frequency.

Perri Montané (mezzo soprano) has been praised by audiences and critics for her rich mezzo timbre and expressive acting ability. She has sung the title role in *Carmen* (Cartersville Opera, Central Florida Symphony, Florimozzo Orchestra), *Rosina in Il Barbiere di Siviglia* (Little Opera Company, Longwood Opera), *Suzuki in Madama Butterfly* (Asheville Lyric Opera, Mansfield Symphony), *Prince Orlofsky in Die Fledermaus* (St. Petersburg Opera, Opera Roanoke, Breckenridge Festival Orchestra), *Dorabella in Così fan tutte* (Opera On The James, Capitol City Opera), *Cherubino in Le nozze di Figaro* (Tacoma Opera, Longwood Opera), and toured as *Tisbe in La Cenerentola* (Lyric Opera of Chicago). Other roles include *Maddalena in Rigoletto* and *Mercedes in Carmen* (both with Opera Roanoke), *Tolomeo in Giulio Cesare* (Hudson Opera Theatre), and *Dido in Dido and Aeneas* (Capitol City Opera). Her recent solo concert appearances included Mahler's *Des Knaben Wunderhorn* (Breckenridge Festival Orchestra) and *Divine Divas of Opera* (Duluth Festival Opera). In demand as a recitalist, she has appeared in solo performance for the Atlanta Opera, Piedmont Arts Association in Virginia, Shorter College, Blacksmith House Concert Series in Cambridge, Winthrop Winter Concert Series on Nantucket Island, and was a featured soloist in Opera Roanoke's *Rising Stars in Concert*. She was district winner in the Metropolitan Opera National Council Auditions, national third prize winner in the National Association of Teachers of Singing Artists Awards Recital Competition, and first prize winner in the Capitol City Opera Vocal Competition.

Brad Ritchie (cello) is from Portland, Oregon and is in his eighth season with the Atlanta Chamber Players and Atlanta Symphony Orchestra. He received his Bachelor of Music degree from Indiana University, where he studied with Tsuyoshi Tsutsumi and Janos Starker. His graduate degree was earned at the Hochschule für Musik in Freiburg, Germany, where he studied with Adriana Contino. As a member of the Felici String Quartet, Mr. Ritchie was a winner of the Kuttner String Quartet scholarship at Indiana University and subsequently played in Japan, France and Germany. Prior to coming to Atlanta, he was a member of the New World Symphony in Miami Beach, Florida. He has twice performed chamber music on Japanese TV and recorded a CD in Tokyo, *Chocolate Fashion*. In the spring of 2001, he was featured in an ACP performance of the Beethoven Triple Concerto with the DeKalb Symphony Orchestra. Over the

past five seasons, Mr. Ritchie has also collaborated with performers in Mammoth Lakes, Ca. as part of the Chamber Music America Rural Residency Program.

Jessica Peek Sherwood (flute) has been Principal Flute with the Cobb Symphony Orchestra since the 2000-2001 season. An active free-lance musician, she has performed with the Atlanta, Alabama, and Charleston Symphony Orchestras, the Atlanta Opera Orchestra, as well as Thamyris New Music Ensemble. Prior to moving to Atlanta, Ms. Sherwood performed extensively throughout the South Florida region, including work with the New World Symphony and the Naples Philharmonic. She held the Principal Piccolo position with the Ann Arbor, Flint, and Greater Lansing Symphony Orchestras while living in Michigan. Chamber music performances include the Renaud Chamber Orchestra (Lansing, Michigan), Michigan Chamber Players (Ann Arbor, Michigan), and the Contemporary Arts Octet (Ann Arbor, Michigan). She currently serves as chamber music coach and woodwind coordinator for the Georgia Youth Symphony Orchestra (Kennesaw, Georgia) and teaches a large studio of private flute students. A native of Philadelphia, Ms. Sherwood received her Bachelor of Music from the University of Michigan in Ann Arbor, where she graduated a member of the Pi Kappa Lambda Honor Society. Her primary teachers include the late Clement Barone, Kazuo Tokito and David Cramer.

Tom Sherwood (percussion) is the Principal Percussionist of the Atlanta Symphony Orchestra. A native of Fairfax, Virginia, his musical career began at a young age when he discovered his father's old drum set packed away in the garage. He graduated with his Bachelor of Music in Percussion Performance from the University of Illinois at Champaign-Urbana. A student of Tom Siwe, he was the youngest recipient of the Edgar Varese Memorial Scholarship. He went on to earn his Master of Music from Temple University, where he studied with Alan Abel (former Associate Principal Percussionist of the Philadelphia Orchestra). Tom made his solo debut with the Atlanta Symphony Orchestra in the 2004-2005 season, performing Tan Dun's Concerto for Water Percussion and Orchestra under the baton of Maestro Robert Spano. He can be heard with the ASO on Telarc and Deutsche Grammophon recordings. Prior to joining the ASO, Tom performed regularly with the Naples Philharmonic Orchestra, and was also a member of the New World Symphony. An active teacher and clinician, he has presented masterclasses at the 2001 and 2003 Percussive Arts Society International Conventions. Tom is an endorser of Pearl Drums and Adams Musical Instruments.

Douglas Sommer (double bass) has been a member of the Atlanta Symphony Orchestra since 1989. Previously, he had been a member of the Columbus (Ohio) Symphony and the San Francisco Symphony. A California native, Douglas studied bass at the San Francisco Conservatory of Music and went on to receive his Masters degree at the New England Conservatory of Music, studying with Lawrence Wolfe. Douglas has played at the Spoleto Festival, was a fellow at the Tanglewood Institute, and has participated in the Grand Teton Music Festival. An active chamber musician, Douglas has performed with the Atlanta Virtuosi, Atlanta Winds, Lyra String Quartet, Emory Chamber Players, Kennesaw State University Chamber Players, and the Atlanta Chamber Players as well as participating in the Pensacola Chamber Music Festival. Douglas most recently performed with the Alexander Quartet at the Highlands Chamber Music Festival. Douglas is on the faculty at Kennesaw State University and is a sought after clinician at schools and Universities throughout the southeast. He is a former board member of the National Academy of Recording Arts and Sciences.

SPECIAL THANKS

Andrew Beck
Catherine Bull
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Parag Chordia
Frank Clark
Mark Godfrey
Jagadeeswaran Jayaprakash
Corissa Jones
Chris Moore
Beth Mynatt
Alex Rae
Alcides Rodriguez
Don Schoner
Sriram Viswanathan
Gil Weinberg
Taylor Ward

UPCOMING EVENTS

Tuesday, February 12, 2007
Sonic Generator concert at the Georgia Tech Alumni House

Wednesday, April 2, 2008
Sonic Generator concert at the Georgia Tech Alumni House

Wednesday, January 16, February 20, March 12, and April 16, 2008
Dorkbot Art and Technology Forum at the Couch Building
dorkbot.org/dorkbotatl

spring 2008
Listening Machines concert
www.music.gatech.edu/mtg



GEORGIA TECH MUSIC DEPARTMENT

Donald F. Allen
Assistant Director of Band

Parag Chordia, Ph.D.
Music Technology

Frank Clark, Ph.D.
Director and Professor of Music

Jason Freeman, D.M.A.
Composition and Music Technology

Ron Mendola
Director of Orchestra and Jazz Ensemble

Chris Moore
Associate Director of Bands, Director of Percussion Studies

Andrea Strauss, Ph.D.
Director of Bands

Jerry Ulrich, D.M.A.
Director of Choral Activities

Gil Weinberg, Ph.D.
Director of Music Technology

2007 – 2008 ADJUNCT FACULTY

Catherine Bull, Flute

Peter Ciaschini, Strings

Elise Eskew, Vocal

Rebecca Kier, Vocal

Adam Knight, Guitar

Susan Sigmon, Piano