



Georgia Institute of Technology

presents

Sonic Generator

**sponsored by the GVU Center
presented by the Music Department
and the Center for Music Technology**

Monday, November 3, 2008, 8:00 PM

Georgia Tech Alumni House

www.gvu.gatech.edu
www.music.gatech.edu
gtcmt.gatech.edu
www.sonicgenerator.gatech.edu

PROGRAM

of minutiae and memory (2006)..... Paula Matthusen

Perri Montané, mezzo soprano
Brad Ritchie, cello

Ossi di seppia (2006)..... Marco Buongiorno Nardelli

Jessica Peek Sherwood, flute
Mark Godfrey, electronics and video

Daydream (2001)..... Cody Wright

Ted Gurch, tenor saxophone
Tom Sherwood, vibraphone

Observations (2008)..... Tristan Perich

Tom Sherwood, crotales
John Lawless, crotales

Rapture (2005)..... Anna Clyne

Ted Gurch, clarinet

Able to Be (2005) (*US Premiere*)..... Jacob ter Veldhuis
video by Kristien Kerstens

Perri Montané, mezzo soprano
Jessica Peek Sherwood, flute
Helen Hwaya Kim, violin
Tom Sherwood, percussion

Jason Freeman, Xiang Cao, and Akito Van Troyer, technical supervision

NOTES ON THE PROGRAM

Composer **Paula Matthusen** writes both electro-acoustic and acoustic music and realizes sound installations. In addition to writing for a variety of different ensembles, she also collaborates with choreographers and theater companies. She has written for diverse instrumentations, such as *run-on sentence of the pavement* for piano, ping-pong balls, and electronics, which Alex Ross of *The New Yorker* noted as being "entrancing." Her work often considers discrepancies in musical space — real, imagined, and remembered. Her music has been performed by Alarm Will Sound, International Contemporary Ensemble (ICE), orchest de ereprijs, Ballett Frankfurt, noranewdanceco, Kathryn Woodard, Diesel Lounge Boys, and Jody Redhage. Awards include a Fulbright Grant, ASCAP Morton Gould Young Composers' Award, First Prize in the Young Composers' Meeting Composition Competition, the MacCracken and Langley Ryan Fellowship. Matthusen has also held residencies at create@iEar at Rensselaer Polytechnic Institute, STEIM, and the Atlantic Center for the Arts. Matthusen received her Ph.D. from New York University and currently teaches at Florida International University in Miami.

of minutiae and memory was commissioned in 2006 by Jody Redhage, and is featured on *All Summer in a Day* [New Amsterdam Records]. Of this piece, Matthusen notes: "Incidental memory has always fascinated me. The text for this piece is drawn from the Norwegian table prayer my grandmother grew up speaking. The piece draws on the prayer not to evoke any spiritual or religious overtones, but rather to reflect on how a single text remains both familiar and foreign through repetition, reinvention, remembering, and forgetting."

Marco Buongiorno Nardelli's broad musical interests span from the baroque repertoire to jazz, contemporary, and electronic music. Educated as both a musician and a physicist (PhD, Condensed Matter Theory, 1993), he holds a Bachelor of Music in Music Theory and Composition from the Conservatorio "Luigi Cherubini" in Florence, Italy. He has studied flute with Oro and Gian-Luca Petrucci in Rome, and Brooks deWetter-Smith at UNC-Chapel Hill, and sang in the choir of the Accademia Filarmonica Romana for many years. He has studied composition with Riccardo Giagni (Rome), Lyda di Cuffa (Florence), Alan Shockley (RI College), and Allen Anderson (UNC-Chapel Hill). As a performer he has recorded for the Italian National Radio and Television (RAI), and has released various CD's with the world music group Kolaj and the Arabic-jazz-fusion ensemble Jaafar. Buongiorno Nardelli is currently associate professor in the Department of Physics at North Carolina State University, where, among others, he teaches a course on "Music and Science of Sound."

Ossi di seppia (Cuttlefish bones) is a work in five movements inspired by the poetry of Eugenio Montale, Italian Nobel Laureate in 1975. In his work, beginning with the first collection, *Ossi di Seppia* (1925), Montale focused on the dilemmas of modern history, philosophy, love, and human existence in poems that are characterized by the hermeticism of the message, if not of the language, in a dramatic and psychological dynamism. Buongiorno Nardelli writes: "In each of these compositions I explored the dilemma of the sound in a multiform collection of audio manipulations that create dynamical and evocative portraits of the poet's words."

Merigiare pallido e assorto (To slump at noon immersed in thought and pale)
Cigola la carrucola del pozzo (The creaking of the well-pulley)

Ripenso il tuo sorriso (I think again of your smile)
Il vento che nel cuore soffia (The wind that blows in the heart)
Spesso il male di vivere (Often the evil of living)

Composer **Cody Wright**'s music has been performed at La Schola Cantorum in Paris, New England Conservatory's Jordan Hall in Boston and at CAMI Hall in New York City, by distinguished performers such as the Flux Quartet, the Yesaroun' Duo, and pianist Sergey Schepkin. In the summer of 1998 he was chosen to attend the European American Musical Alliance at La Schola Cantorum in Paris, a collaborative program between the Juilliard School and L'Ecole Normale de Musique. He graduated cum laude with a Bachelor of Music in Composition from New England Conservatory in Boston, and a Master of Music in Composition from Carnegie Mellon University in Pittsburgh. He completed a year of graduate studies in Composition New Media at the California Institute of the Arts in Valencia, California. His principal composition teachers have included Alan Fletcher, Leonardo Balada, Morton Subotnick, and James Tenney. He has also studied with Philip Lasser, Lee Hyla and Michael Gandolfi. Wright served on the composition faculty of the Walden School in Dublin, New Hampshire, for five years, where he was awarded the 2003 Patricia Plude Faculty Fellowship for excellence in teaching. *Daydream* was composed for the Yesaroun' Duo, in association with the Walden School 2001 Faculty Commissioning project. It was premiered July 2001 at the Louise Shonk Kelly Recital Hall in Dublin New Hampshire, and is a featured download on the Yesaroun' Duo's website.

Of *Daydream*, Wright notes: "At the time I set out to compose *Daydream*, there were several high school shootings taking place across the country, and there were even threats at my younger brother and sister's high school. I started thinking about positive role models, and how there don't seem to be too many of them out there for young people these days. I had also been reading about the civil rights movement, which brought Dr. Martin Luther King, Jr. to the foreground of my thoughts. The most obvious next step for me was to use excerpts of his 'I Have a Dream' speech delivered at the March on Washington for Jobs and Freedom, August 28, 1963. However, I pulled most of the material from the last speech he gave, 'I've Been to the Mountaintop,' delivered at Bishop Charles Mason Temple in Memphis, April 3, 1968, the night before his assassination. The recorded material consists of excerpts from these speeches, which have been processed to create harmonic pitches, which then provide the harmonic material for the vibraphone. The sax's pitch material is almost entirely derived from the hymn *We Shall Overcome*. Although the piece may initially seem like a reflection on the civil rights movement, that is only one of many possible interpretations. Keeping in line with the original idea, Dr. King's words will hopefully infuse a sense of hope and comfort on top of whatever meaning you happen to derive from the work. *Daydream* is dedicated to my brother and sisters, Casey, Chelsea and Tiffany."

"I've looked over, and I've seen the Promised Land..."
—Martin Luther King, Jr.

In all of his creative activities, **Tristan Perich** is inspired by the aesthetics of math and physics, and works with simple forms and complex systems. The "challenge of elegance" provokes his compositions for solo instruments, small ensembles, and orchestra. As a visual artist, he works primarily with machines to create pen-on-paper drawings that explore the limits of traditional

drawing through randomness and order. In 2004 he began work on 1-bit Music, combining his music with primitive, hand-programmed electronics that investigate the foundations of digital sound. *The Village Voice*, *BOMB Magazine*, *BPM Magazine*, *Res Magazine*, *Wired News*, *Cool Hunting*, and *Spin Magazine* covered the release, which has also been featured on television. *Surface Magazine* called the boxes "profound throwbacks to the traditional album, a response to the intangibility of iTunes and mp3s in the form hand-held artwork." His experimental electronic music group, the Loud Objects, has performed in Germany, Japan, Italy, Norway, England, and the USA (including at the NIME festival). Perich studied math, music, and computer science at Columbia University after attending Philips Academy, Andover. More recently, he studied art, music, and electronics at the Interactive Telecommunications Program at Tisch School of the Arts, NYU.

For **Observations**, Perich has asked Sonic Generator to shut off its state-of-the-art digital mixers, laptops, and speaker systems and instead use a set of six car speakers and a \$40 circuit board, custom-built by the composer, to generate the electronic sounds for the performance. The limitations in processing power and memory on the circuit board necessitate the representation of audio as a series of 1-bit numbers that create a raw, gritty digital sound with a tiny fraction of the resolution of 16-bit CD-quality audio. Perich draws creative inspiration from this technical limitation, creating a unique electronic sound world while questioning our constant push for faster, better technology.

London-born **Anna Clyne** is a composer of acoustic and electro-acoustic music. Her work, which includes collaborative projects with cutting-edge choreographers, filmmakers, visual artists, and musicians, has been commissioned and performed throughout the US and internationally. Recent honors include commissions from Carnegie Hall, Los Angeles Philharmonic, Roulette/Jerome Foundation, awards from ASCAP and SEAMUS, performances by the American Composers Orchestra, Minnesota Orchestra, and a residency with the Los Angeles-based Hysterica Dance Company. Clyne holds a first-class Bachelor of Music degree with honors from Edinburgh University and a Master of Music degree from the Manhattan School of Music. She currently resides in New York where she is represented by Boosey & Hawkes.

Rapture was composed for Australian clarinetist Eileen Mack and was premiered at Symphony Space in New York City, 2005, with live visuals created by Joshue Ott and his custom program, superDraw. Other performances include the Bang on a Can Marathon, New York; The Stone, New York; f(x) Music Marathon, Miami; Poncho Concert Hall, Seattle, and recent European performances in Croatia, Denmark, Latvia and Poland.

Born in 1951, Dutch avant pop composer **Jacob ter Veldhuis** (aka Jacob TV) started as a rock musician. He studied composition and electronic music at the Groningen Conservatoire, where he was awarded the Dutch Composition Prize in 1980. He characterizes himself as being preoccupied with American media and world events, and draws raw material from those sources. In his so called boombox works he makes superb use of electronics, incorporating, as he describes, "sound bytes from political speeches, commercials, interviews, talk shows, televangelists, and what have you – 'urban songs' with 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." His 'coming-out' as a composer of ultra-tonal, mellifluous music reached its climax with the video oratorio *Paradiso*, premiered one day after 9-11 and released

on DVD, CD, and SACD by CHANDOS. With hundreds of performances and broadcasts worldwide each year, JacobTV is one of the most performed European composers. Several portrait concerts of his work have taken place in cities such as Brussels, Cologne, and Amsterdam. In May 2007, a three day JacobTV Festival was held at the Whitney Museum of American Art in New York. At the same time a box set trilogy was released containing 12 hours of audio and video on bastamusic.com.

Evident in the work of Dutch artist **Kristien Kerstens** is the fascination for human beings, and the human face in particular. Besides commissioned portraits in which the individual and unique features of a person are the subject, she explores the differences and similarities between human faces in her free work. For this purpose she collects images from the media as a starting-point. In her art, she uses traditional techniques like oil paint, canvas, pencil and paper, as well as contemporary means like digital techniques and light projections of images. In addition to *Able to Be*, she has collaborated with Jacob TV in creating a video for *Paradiso II* (1994) for baritone and large ensemble, as well as *Les Soupirs de Rameau* (1995) for harpsichord and soundtrack.

Able to Be was commissioned by and dedicated to Electra with financial support from the Dutch Fund for the Creation of Music in 2005. The composer writes: "Her name at birth was Norma Jean Baker. Her mother gave her to a foster family. She lived with different people, and often was mistreated. At the age of sixteen Norma Jean married a sailor but she soon ended that marriage. She changed her hair color from brown to gold and changed her name to Marilyn Monroe. She wanted to be an actress and appeared in a number of Hollywood movies. By the time she had reached the age of twenty-six, her talent and beauty earned her a place as one of America's leading movie stars. But success and fame were not enough to make her happy. She died at the age of thirty-six, probably from an overdose of pills. *Able to Be* was written in an attempt to show something of the real person behind the icon."

*Fame will go by, and so long, I've had you fame, that's not where I live.
I've always known it was a fickle.*
—Marilyn Monroe

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, the Center for Music Technology, and the GVV 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.

ABOUT THE MUSICIANS

Jason Freeman's (electronics) 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, Rova Saxophone Quartet, So Percussion Group, and Nieuw Ensemble; 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. 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.

Mark T. Godfrey (electronics & video) recently received an MS in music technology from Georgia Tech, where his research interests included music modeling and information retrieval, machine listening, and interactive human-machine musical performance. He also holds a BS and MS in electrical engineering and presently works for a startup developing music applications for mobile phones. He is an active musician and enjoys performing and recording music.

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. 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 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.

John Lawless (percussion) is the Principal Timpanist with both the Atlanta Opera Orchestra and the Cobb Symphony Orchestra. Mr. Lawless held the same position with the Chattanooga Symphony and Opera Orchestra for 21 years. Since 1978, Mr. Lawless has performed, toured and recorded with the Atlanta Symphony Orchestra while maintaining a thriving freelance career as both a studio and pit percussionist. Mr. Lawless became Director of Percussion Studies at Kennesaw State University in 2004. Previous faculty appointments include those at Georgia State University, Clark Atlanta University, and West Georgia State University. A founding member of the Atlanta Percussion Trio, Mr. Lawless performs hundreds of school concerts a year, and has done so for nearly 30 years. In 2004 the Atlanta Percussion Trio performed as concerto soloists with the Columbus Symphony Orchestra in “The Glory and the Grandeur” by Russell Peck, and repeated this performance with the Cobb Symphony Orchestra in 2006. A Graduate of Georgia State University, Mr. Lawless’s teachers include Jack Bell, Paul Yancich, Mark Yancich, Bill Wilder, Tom Float, and the late Mr. Cloyd Duff. Mr. Lawless lives in Marietta with his Violinist wife Angele and their two children Hannah and Bryden. When not performing music, Mr. Lawless enjoys the sport of Triathlon and has competed all over the southeast and beyond since 1982.

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 twelfth 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*. He enjoys walking to work, traveling to distant lands, and running to stay healthy.

Jessica Peek Sherwood (flute) has been an advocate of new music since attending college at the University of Michigan. She recently performed as a guest musician in New Music Detroit's *Strange Beautiful Music II* marathon, including a premiere of a new work by Steve Everett for flute and live electronics. An active free-lance musician, she has performed with the Atlanta, Alabama, and Charleston Symphony Orchestras, and the Atlanta Opera Orchestra. 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 was also a member of the Spoleto Festival Orchestra in Charleston, South Carolina, and Spoleto, Italy. She currently serves as the director of wind chamber music for the Georgia Youth Symphony Orchestra (Kennesaw, Georgia) and teaches a large studio of private flute students. Additionally, she teaches Irish flute through the Atlanta Irish Music School in Roswell, Georgia. 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 master classes at the 2001 and 2003 Percussive Arts Society International Conventions. Tom is an endorser of Pearl Drums, Adams Musical Instruments, and Pro-Mark.

SPECIAL THANKS

Leslie Bennett
Aaron Bobick
Andrew Bush
Parag Chordia
Frank Clark
Corissa Jones
Chris Moore
Beth Mynatt
Don Schoner
Gil Weinberg
Taylor Ward

MS students in Music Technology:

Meghashyam Adoni
Andrew Beck
Brian Blosser
Xiang Cao
Oliver Jan
Jagadeeswaran Jayaprakash
Trishul Mallikarjuna
Vamsi Mynampati
Alexander Rae
Akito Van Troyer
Sriram Viswanathan
Andrew Willingham

UPCOMING EVENTS

December 1-2, 2008
Living Game Worlds IV
gameworlds.gatech.edu

Monday, February 2, 2009
Sonic Generator Concert
www.sonicgenerator.gatech.edu

Monday, March 30, 2009
Sonic Generator Concert
www.sonicgenerator.gatech.edu



GEORGIA TECH MUSIC DEPARTMENT

Donald F. Allen, D.M.A.
Assistant Director of Bands

Parag Chordia, Ph.D.
Music Technology

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

Benjamin Diden
Assistant Director of Bands

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

Ron Mendola, M.F.A.
Director of Orchestra and Jazz Ensemble

Chris Moore
Associate Director of Bands, Director of Percussion Studies

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

Gil Weinberg, Ph.D.
Director of Music Technology

2008 – 2009 ADJUNCT FACULTY

Catherine Bull, Flute

Peter Ciaschini, Strings

James Anderson, Vocal

Rebecca Kier, Vocal

Sandy Salzinger, Violin

Susan Sigmon, Piano