



University of North Texas College of Music

Guest Artist Recital | Monday, March 6, 2023 | 8:00 pm | MEIT (M1001)

TRANSIENT CANVAS

Amy Advocat, bass clarinet • Matt Sharrock, marimba

Impressions

...in quiet moments (2021) Brittany J. Green (b. 1991)

Ratyll (2021) Sid Richardson (b. 1987)

resonance imaging (2016) Crystal Pascucci (b. 1981)

Year Without a Summer (2017) Kirsten Volness (b. 1980)

Impressions of the Sky from
Underwater (2020) Caroline Louise Miller (b. 1988)

Epidermis (2017) Dan VanHassel (b. 1981)

about our guest artists

For over a decade Boston-based contemporary duo Transient Canvas has been thrilling audiences with their "engaging musicality and easy sense of ensemble" (Cleveland Classical) and "superb" performances (Boston Globe). Bass clarinetist Amy Advocat (she/her) and marimbist Matt Sharrock (they/them) relish the creative potential of working with living composers, with the San Francisco Chronicle lauding "the versatile imagination they both display and inspire in others" and a commissioned repertoire of over 90 works. Since 2017, they have hosted their annual paid Composer Fellowship Program that is free and open to composers of all ages. They maintain an active touring schedule with recent performances at the Alba Music Festival, Festival of New American Music, Music on the Edge, New Music Miami, and Red Note New Music Festival, among others. Recent educational residencies include the University of Southern California, University of Miami, New York University, and Longy's Divergent Studio. They have three albums - Right now, in a second; Sift; and Wired - released on New Focus Recordings. Transient Canvas proudly endorses Henri Selmer Paris and Marimba One. For more information, visit www.transientcanvas.com.

Program Notes

...in quiet moments | BRITTANY J. GREEN

Each nite,
in quiet moments,
when worlds lay asleep.

Words I cannot say,
with tongue beguiled,
and lips compelled,
erupt like ash.

And harden like rock.

Ratyll | SID RICHARDSON

Ratyll takes its inspiration from rattling sounds and its title from an older, Middle-English spelling. I was intrigued by the various buzzy, clicky, and noisy sounds that a bass clarinet and marimba are capable of making, and also by the assorted meanings of the word "rattle." It can of course refer to a shaker instrument, but also to a toy, a plaything or a thing of no importance, a trifle. It has several meanings associated with senses relating to sound, speed, noise, commotion. It can refer to lively talk or gossip, prattling on. Finally, one's nerves can be rattled. All of these things conjured active textures in my mind, which are spun out in many forms over the course of the piece. *Ratyll* was commissioned by Transient Canvas as part of the Transient Canvas 2021 Composition Fellowship.

resonance imaging | CRYSTAL PASCUCCI

resonance imaging for bass clarinet and marimba, is a piece of reflection. timbres and rhythms within the piece mimic those heard while undergoing an MRI test. the phrases unfold as a testimony to claustrophobia; claustrophobia caused by being held in that type of medical machine, and the captive feeling caused by illness. illness is something i've struggled with all my life. i was diagnosed with Lupus sixteen years ago and it has profoundly shaped my life, personality and perspective. my experiences in MRI machines have been musical ones. i wanted to share some of the many complex rhythms, sounds, feelings and parallels inspired by those experiences.

Year Without a Summer | KIRSTEN VOLNESS

On April 10, 1815, Mount Tambora in Indonesia erupted, sending a plume of ash into the atmosphere that created a climate disaster the following year: temperatures fluctuated wildly, snow fell as far south as Virginia through August, and frost killed crops planting after planting in New England and Europe, leading to the most recent widespread food shortage experienced in the Western hemisphere. As climate change and conflict continue to cause hunger, will we tap our toes in the little cantina at the end of the world? Commissioned by Transient Canvas with generous support from the Boston Foundation.

Epidermis | DAN VANHASSEL

In *Epidermis* the the bass clarinet and marimba merge into a single machine-like entity playing funky rhythmic patterns made up of percussive sounds, with the electronics forming a noisy protective layer around the live players. At the beginning of the piece the acoustic and electronic sounds are quite closely aligned, but as the piece progresses they begin to move apart. Melodic patterns begin to appear in the bass clarinet and marimba, while the electronics become noisier and more abrasive. This piece was commissioned by Transient Canvas and premiered in November 2017 with funding provided by the Johnstone Fund for New Music.

Composer Biographies

Brittany J. Green (b. 1991) is a North Carolina-based composer, creative, and educator. Described as “cinematic in the best sense” and “searing” (*Chicago Classical Review*), Brittany's music works to facilitate collaborative, intimate musical spaces that ignite visceral responses. The intersections between sound, video, movement, and text serve as the focal point of these musical spaces, often questioning and redefining the relationships between these three elements. Recent works engage sonification and black feminist theory as tools for sonic world-building, exploring the construction, displacement, and rupture of systems.

Brittany's research and creative interests include contextualizing the work of Julius Eastman through the lens of queer and critical race theory, mapping aural gestures to gestural recognition technology, and exploring virtual reality platforms as a tool for experiencing immersive, intimate musical moments. Her music has been featured at concerts and festivals throughout the United States, including the Boulanger Initiative's WoCo Fest, Society of Composers National Conference, New York City Electronic Music Festival, SPLICE Institute, and Experimental Sound Studio. She has presented research at the North Carolina Music Educators Association Conference, East Carolina University's Research and Creative Arts Week, and Darkwater Women in Music Festival. In 2018–2019, Brittany served as composer-in-residence for Pitt County Schools and East Carolina University's Young Composers Project, working with K–5 students in Greenville, NC to compose acoustic music, explore music making through computer programming with Max/MSP, and record electronic music using digital audio workstations. Her music has been commissioned and performed by the International Contemporary Ensemble, JACK Quartet, and Transient Canvas. Current projects include an artist residency with Emory University and Black Echoes//Brick Ripples, an audio-visual interactive installation created in collaboration with media artist Kate Alexandrite.

Brittany's music has been awarded the American Academy of Arts and Letters' Charles Ives Scholarship (2022), ASCAP Foundation's Morton Gould Award (2021), and New Music USA's Creator Development Grant (2021). She holds a BM in music education from the University of North Carolina at Pembroke and a MM in music composition and theory from East Carolina University. She is currently in residence at Duke University, pursuing a Ph.D in music composition as a deans graduate fellow. In her free time, Brittany enjoys traveling, being in community with others, reading poetry, and spending time in front of the bonfire.--www.brittanyjgreen.com

Composer **Sid Richardson** (b. 1987) writes concert music that imbues modern idioms with emotional grit and wit. His work explores the intersections of music and literature, drawing inspiration from a wide swath of authors, poets, and playwrights. Richardson leverages pre-existing texts to create a metaphorical resonance with the source material in pieces that weave literary elements into formal, rhythmic, and harmonic structures.

Richardson has collaborated on compositions with artists such as Alsarrah & the Nubatones, Amarcord, Branford Marsalis, Bill Seaman, The Callithumpian Consort, Conrad Tao, the Da Capo Chamber Players, Del Sol Quartet, Deviant Septet, Sinfonia Salt Lake, and yMusic. He has a predilection for violin music, and has been fortunate to work with a variety of violinists including Lilit Hartunian, Sarah Plum, Charlotte Munn-Wood, Sarah Griffin, Misha Vayman, and Roseminna Watson. His recent commissions include works for the Aspen Music Festival and School, Tanglewood Music Center, and Utah Arts Festival.

In 2021, Richardson released his debut portrait album, *Borne by a Wind*, on New Focus Recordings. The record's cornerstone features *Red Wind*, a genre-spanning collaboration with poet Nathaniel Mackey and a mixed chamber ensemble of New York-based musicians, and three other chamber works performed by pianist Conrad Tao, violinist Lilit Hartunian, and the Da Capo Chamber Players.

Born and based in Boston, Sid Richardson earned his PhD in the Department of Music at Duke University. He also holds degrees from Boston Conservatory and Tufts University. Sid has participated in artist residencies at Crosstown Arts, The Hermitage Artist Retreat, and the Virginia Center for the Creative Arts. In 2017, The American Academy of Arts and Letters awarded him a Charles Ives Scholarship. He was the recipient of the 2018 Hermitage Prize from the Aspen Music Festival and School. In the summer of 2019, Richardson was the Elliott Carter Memorial Composition Fellow at the Tanglewood Music Center. Active as a music educator, he has taught at the Massachusetts Institute of Technology and is currently on the composition faculty at New England Conservatory of Music and Wellesley College.—www.sidrichardsonmusic.com

Crystal Pascucci is a cellist, composer and improviser. She began playing her instrument at age nine and has always had a strong connection to music. While studying chamber music, she was assigned to play, *December 1952* by Earle Brown. This was an introduction to graphic notation and the start of an intense interest in the relationship of notation and improvisation.

Crystal's approach to improvisation and composition are influenced greatly by her training in chamber music. Her music utilizes delicate communication amongst performing musicians, draws clear phrase lines, and uses orchestration found in small ensemble compositions. There is no one traditional tone or sound found at the aim — there is only musical intention, regardless of timbre or technique. In this way, statements are presented through a large palette — through an unconventional lens. Music that is improvised has a certain life, character, and attentiveness that is unattainable through fixed notation. The performers are engaged in a totally different type of musical experience when improvising, one where the future is unknown and musical decisions are that of the performer. In Crystal's compositions, she aims to create a particular musical space with fixed notation, in order to provide a musical setting for the improvising sections, or independent improvising lines.

An active performer in the Bay Area, she has recently performed the work of Roscoe Mitchell at Yoshi's Jazz Club in Oakland, as a featured solo performer at both the NextNow Music Series and the Light A Fire Music Series, at the SIMM Series (duo with Eric Glick Rieman), the graphic-score work of Christina Stanley at the 11th Annual Outsound Summit New Music Festival, and at the 11th Annual Transbay Skronathon with Matt Davignon — performances with Aaron Bennett's Electro-Magnetic Trans-Personal Orchestra, Oakland Active Orchestra, the work of Polly Moller at the Soundwave Festival, with Opera Wolf as guest artists for the New Music Works: CAGE 950, John Cage 100th Birthday Celebration and more. Crystal is a co-founding member of the Oakland Composers Union and performing with renowned clarinetist, Rachel Condry, in the improv duo, Chocolate for Breakfast.--www.crystalpascucci.com

Internationally recognized composer **Kirsten Volness** (she/her) creates sublimely intimate and emotive soundscapes that inspire immersive listening. Through the refined use of electronics and modern composition techniques overlaid with jazz and pop influences, Volness's music is both groovy and graceful, "irresistible" (*San Francisco Chronicle*) and "nothing short of gorgeous" (*New York Arts*). Each of her compositions reveals "an exquisite sound world" (*New Classic LA*) with disparate, suggestive musical elements and idioms woven together to create sonic atmospheres that hold listeners in beauty and fascination. Inspired by nature, myth, spirituality, and environmental and sociopolitical issues, Volness's music is smart, relevant, timeless, and transcendent.

Volness's work features around the world, with past performances at The Society for Electro-Acoustic Music in the United States (SEAMUS), L'Institut International de Musique Electroacoustique de Bourges, The New York City Electroacoustic Music Festival (NYCEMF), Illuminus Boston, Electronic Music Midwest, Noise Floor, Electroacoustic Barn Dance, Third Practice, Tribeca New Music, American Composers Alliance, LunART, the Montréal and Edinburgh Fringe Festivals, and concerts throughout North America, Europe, and Australia. Her rich commission history includes projects with the World Future Council Foundation, ASCAP/SEAMUS, BMI Foundation, Kansas City Electronic Music and Arts Alliance, Metropolis Ensemble, Hotel Elefant, NOW Ensemble, Transient Canvas, Opera Cowgirls, Experiential Orchestra, Cambridge Philharmonic, and Ann Arbor Symphony Orchestra. Volness received the MacColl Johnson Fellowship in 2017, Fellowship in Music Composition from the Rhode Island State Council on the Arts three times (2018, 2014, 2010), and 2017 composer-in-residence position at the Music Mansion. Her first opera, *Letters That You Will Not Get: Women's Voices From The Great War*, is in development with The American Opera Project with support from OPERA America's Opera Grants for Female Composers program, supported by the Virginia B. Toulmin Foundation.

Also an active performer, producer, and a passionate promoter of multimedia, Volness has cultivated and curated numerous festivals and series featuring the work of interdisciplinary artists. Her broad creative practice fosters hybrid genres of performance which explore modes of presenting and experiencing art that generate larger, and more diverse arts communities. A highly sought-after collaborator, she is the co-founder, director and pianist for Verdant Vibes (Providence); multi-instrumentalist for Hotel Elephant (NYC); co-director of homeless advocacy group Tenderloin Opera Company (Providence); composer/performer in Meridian Project, a multimedia performance/lecture series exploring astrophysics and cosmology (Chicago/Providence); and affiliated artist of Sleeping Weazel (Boston).

Volness is Visiting Assistant Professor of Music at Reed College (2019–22), and previously taught at the University of Rhode Island with guest appearances at Brown University, University of Michigan, Johnson & Wales, Western Illinois University, and Interlochen Arts Camp. With composition degrees from the University of Michigan (D.M.A., M.M.) and the University of Minnesota (B.A., *summa cum laude*), her greatest mentors include Evan Chambers, William Bolcom, Betsy Jolas, Bright Sheng, Michael Daugherty, Karen Tanaka, and Judith Lang Zaimont.--www.kirstenvolness.com

Caroline Louise Miller is a U.S. composer based in Portland, Oregon. Her work broadly explores affect, ecology, labor politics, tactility, and digital materiality, often addressing contemporary issues within dreamlike musical spaces that thread field recordings, shimmering textures, and romantic melodic lines through harsh noise and clattering dissonances. She has most recently received grants, fellowships, and commissions through Alarm Will Sound, SPLICE Ensemble with funding from Chamber Music America, Guerilla Opera, Transient Canvas, and Ensemble Adapter. In 2018 she won the ISB/ David Walter Composition Competition for *Hydra Nightingale*, created with improviser and bassist Kyle Motl. Other projects include *whistle-session hijacker*, a collection of acousmatic/instrumental hip-hop crossover tracks. C.L.M.'s music appears across the United States and internationally. Caroline is Assistant Professor of Music in Sonic Arts at Portland State University, and holds a Ph.D. in music from UC San Diego.--www.carolinelouisemiller.com

The music of composer and multi-instrumentalist **Dan VanHassel** (b. 1981) has been described as "energizing" (*Wall Street Journal*), "a refreshing direction" (*I Care If You Listen.com*), and "an imaginative and rewarding soundscape" (*San Francisco Classical Voice*). His works create a uniquely evocative sound world drawing from a background in rock, Indonesian gamelan, free improvisation, and classical music. His piece for chamber ensemble and electronics, *Ghost in the Machine* performed by the Talea Ensemble at the MATA Festival in New York City, has been praised as "something of a masterpiece...this piece needs to be heard, seen, talked about, and learned from" (*New Classic LA*). *fzzl* for snare drum and live electronics, featured at the International Computer Music Conference in Perth, Australia, was called a "magnificently-crafted composition...VanHassel has created a consistently fresh and surprising dialogue between the live performer and the electronically induced sound" (*Lontano Music*).

His music has been recognized by grants from Chamber Music America, The Barlow Endowment, The Johnstone Fund for New Music, The Boston Foundation, and New Music USA. He has received honors and awards from ASCAP, New England Conservatory, UC Berkeley, Carnegie Mellon, the Guerrilla Composers Guild, and the Kalamazoo New Music Project.

Recent performances of note include the world premiere at the 2018 Gaudeamus Festival in Utrecht of his saxophone quartet *Schizoid Devices*, performed by the Keuris Quartet, and the world premiere of *Fracture* for vibraphone and electronics at the Boston New Music Festival in October 2018, commissioned by percussionist Joseph Van Hassel, with support from a Live Arts Boston grant.

His work has also been performed by Transient Canvas, Dinosaur Annex, pianists Gloria Cheng and Keith Kirchoff, Verdant Vibes, Empyrean Ensemble, Ignition Duo, percussionist Simone Beneventi, Ensemble Pamplemousse, Red Fish Blue Fish percussion ensemble, Now Hear Ensemble, Boston Percussion Group, UC Santa Cruz Wind Ensemble, and has been featured at the Bang on a Can Summer Festival, Bowling Green New Music Festival, UC Davis Music and Words Festival, Carlsbad Music Festival, Wellesley Composers Conference, June in Buffalo, Music 11 Festival, New Music Gathering, SEAMUS National Conference, and Original Gravity Concert Series.

Recordings of his music appear on Transient Canvas's recent album *Wired*, released on New Focus Recordings, *Ablaze Amidst the Horns*, the debut album from Ignition Duo featuring *Reverie* for two electric guitars, and *Music from SEAMUS*, Vol. 25 featuring *fzzl*. His music can also be heard on releases from the Soundset, Perishable, and Thinking OutLoud labels.

Also active as a concert producer and electric guitarist, Dan currently leads the Boston-based contemporary quartet Hinge. He was also a founding member of contemporary chamber ensemble Wild Rumpus in San Francisco and artistic director through 2016. Cited as a "fresh young ensemble" by the *Wall Street Journal* and "a showcase of virtuosity and imagination" by *San Francisco Classical Voice*, Wild Rumpus has commissioned and performed over 30 new works by young and emerging composers.

Currently residing in Boston, Dan has degrees from UC Berkeley, New England Conservatory, and Carnegie Mellon University. He has studied composition with Edmund Campion, John Mallia, Leonardo Balada, and Nancy Galbraith. He has taught composition and electronic music at MIT, Brandeis University, Connecticut College, Clark University, and UC Berkeley, and is currently on faculty at the Boston Conservatory at Berklee.--www.danvanhassel.com