

THE ITALIAN ACADEMY FOR ADVANCED STUDIES IN AMERICA

1161 Amsterdam Avenue, New York, NY 10027

"The Real, The Symbolic, and The Imaginary"

**With accompanying video works by Adam Kendall, Alex Ness,
and Ceccarelli/Cantoni/Lelli e Masotti & with discussion by *Luigi Ceccarelli*.**

Saturday Evening, September 26, 2009, 8pm

Suggested donations: \$5.- student, sen./\$15.- general public



Works by

- Ceccarelli** BIANCO NERO PIANO FORTE [Inferi], electroacoustic
BIRDS for bs clarinet and electroacoustic sound
- Lyon** GOLDEN MELODIES, live computer music and e. guitar
- Hoffman** VISSERA, for electroacoustic sound and percussion
- Klein** RAILCAR, electroacoustic
- Matthusen** LIMERENCE, for banjo and live electronics
- Carter** 20 (OR SO) VARIATIONS, for electronic snd, pno, cl, cello
- Niv** RASHOMON, bs cl., cello, vln, amplified cymbals, and live video
- Ness** QāYADā, electroacoustic and video

Performers: James Moore, Christopher Gross, Yvonne Troxler,
Marianne Gythfeldt, Alex Woods, and TimeTable Percussion.

Luigi Ceccarelli studied electronic music and composition at the Conservatory of Pesaro with Walter Branchi and Guido Baggiani and from the '70s on he concentrated on musical composition with electro-acoustic technologies. In the late '70s he moved to Rome where he met Achille Perilli and Lucia Latour, with whom he worked on the relationship between music, visual arts and dance. Since then his work has been conducted both in the field of electro-acoustic music and that of musical theatre. Luigi Ceccarelli is a co-founder of the laboratory for the production of computer-based music "Edison Studio" in Rome and since 1979 he has been the Head of the department of Electronic Music at the Conservatory of Perugia. He has received numerous international awards including the Canadian OPUS prize, the Euphonie d'Or of the IMEB of Bourges and an UBU award



Eric Lyon is a composer and computer music researcher. He develops and distributes FFTease, and LyonPotpourri, two popular collections of externals for Pd and Max/MSP. Lyon has composed interactive computer music for such artists as the Smith Quartet, NeXT Ens., Kathleen Supové, Seth Josel, Esther Lamneck and Elizabeth McNutt. More recently, he has worked on gesture-based music for biomuse. Lyon has taught computer music at Keio University, The International Academy of Media Arts and Sciences (IAMAS), Dartmouth College, and the University of Manchester, before joining the School of Music and Sonic Art at Queen's University Belfast. Lyon's current compositional work focuses on computer chamber music, articulated noise, and spatial orchestration.



Judy Klein has been composing with computers since the early 1980s. Her music has received honors and performances worldwide and is recorded on Cuneiform, ICMA, SEAMUS, and Open Space compact discs. She was an affiliate of the Brooklyn College Center for Computer Music (BC-CCM) for many years, taught computer music composition at New York University and has lectured at colleges and conservatories throughout the United States. She currently resides in New York City and is a guest composer at the Columbia University Computer Music Center and consultant for electro-acoustic music for the New York Public Library for the Performing Arts.



Elizabeth Hoffman composes acoustic and electroacoustic music (the latter since the early 1990s and study with Bülent Arel at Stony Brook and Diane Thome and Richard Karpen, at the University of Washington.) Hoffman is currently a faculty member at New York University, FAS where she founded and directs the Washington Square Computer Music Studio. Recognition for her electroacoustic music has come from the Bourges International Competition (France), Prix Ars International Competition (Austria). Seattle Arts Commission grants, Jerome Foundation "Sonic Circuits" grant. Recent commissions and collaborative projects include work with NYC performers such as the GlassFarm Ensemble, TimeTable Percussion, Ivan Goff, and Marilyn Nonken. Present interests center around tuning, timbre, harmony at the border of noise, and the use of technology to help performers and composers transcend the limits and restrictions of notation, and to generate unresolvable musical complexities.



Ryan Carter's music has been performed throughout Europe and North America by the Cleveland Chamber Symphony, the Nieuw Ensemble, NOW Ensemble, Margaret Lancaster, and many others. Praised by the New York Times as "imaginative...like, say, a Martian dance party," he has received commissions from Carnegie Hall, Present Music, The Milwaukee Children's Choir, and the Calder Quartet, with support from the National Endowment for the Arts and Meet the Composer. Ryan holds degrees from Oberlin Conservatory and SUNY – Stony Brook, where his primary teachers included Richard Hoffmann, Pauline Oliveros, and Daniel Weymouth. Ryan spent 2007-2008 studying with Louis Andriessen and Gilius van Bergeijk and is currently pursuing doctoral work as a MacCracken Fellow at New York University. For more information, visit www.ryancarter.org.



Paula Matthusen is a composer currently based in Brooklyn. She writes both electroacoustic 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.



Yoni Niv is a composer and sound artist who has been described by the *Organ Magazine* as "Refined ... and full of textured atmosphere and quiet seductive impressive detail". Based in Brooklyn, Niv regularly performs in the NYC area, exploring cross-cultural, urban musical practices in collaboration with local and international artists. Born in Israel (1976), Yoni is currently pursuing his PhD in Music Composition and Theory at New York University. He has studied composition with Elizabeth Hoffman, Amnon Wolman and Morton Subotnick, and holds a Bachelors degree from the University of Haifa. Niv has collaborated with artists in many mediums including film, dance and theater and his music has been performed by distinguished new music ensembles such as Kammerensemble Neue Musik Berlin (KNM Berlin), International Music Ensemble (IME), Due East, Either/Or Ensemble and Musica Nova ensemble. Yoni is a member of Reflex Ensemble, the Orbis Tertius Ensemble and the Blivton Quartet, and founder and curator of "De Facto", a series committed to the promotion of local experimental music.



Alexander Ness is a doctoral student in composition at New York University. His recent work focuses on microtonality, North Indian music theory, and instrumental gesture. His current projects involve environmental noise, live electronics, and techniques borrowed from film, theater, and literature. He has written pieces for Due East, the International Contemporary Ensemble, and the Arditti String Quartet, among others.

Adam Kendall [video artist] is a video-artist and musician living and working in Brooklyn, NY. Through his own work and the A/V series he curates, he approaches live video as a medium as dynamic and improvisational as traditional performance art. Adam creates composed video, as well. He is a recipient of the Brooklyn Arts Council 2008 Community Arts and the curator of $\{R\}$ ake audio/video series (NYC) and the annual vBrooklyn video- festival (NYC). He is a computer programmer and audio engineer and incorporates these disciplines into his work.

PERFORMERS:

Marianne Gythfeldt, [cl., bs clarinet] a native of Norway, has distinguished herself as an adventurous performer and dedicated teacher. She acquired the position of Assistant Professor of Clarinet at the University of Delaware after fifteen years of professional life in New York City's finest chamber ensembles, orchestras, and educational institutions. Currently, she is working on innovative electro-acoustic projects with the goal of releasing recordings of original music for clarinet and interactive computer. Ms. Gythfeldt can be heard on recordings by CBS Masterworks, CRI, Albany, Koch and Mode Records and on the 2005 Albany Records release of two solo clarinet pieces by Robert Morris.



Following **Christopher Gross'** [cello] performance of Brian Ferneyhough's Time and Motion Study II for solo cello at the Lincoln Center Festival, the New York Times wrote: "...for 20 minutes this skinny young cellist with a punkish hair cut seemed like a musical master of the universe..." As an active educator, he is on the Teaching Artist faculty at The New York Philharmonic, is a certified Suzuki Instructor and has had articles published in the Journal of the Suzuki Association of America. He holds a BA and BM from Oberlin and a Masters Degree from Juilliard.

Pianist **Yvonne Troxler** [piano] has performed throughout the United States and Europe. She is the director of the Glass Farm Ensemble, which she founded in 2000 [www.glassfarm.org]. Troxler has premiered numerous works by established and emerging composers including Toshio Hosokawa, Elizabeth Hoffman, Peter Herbert, Wolfgang Heiniger, Rebecca Saunders, and Balz Trümpy. Her playing has received her critical acclaim as the Neue Zürcher Zeitung writes "...one could experience the fiery temperament of her interpretation... (Yvonne Troxler) plays with a soft touch, warm sonority and always delicate use of dynamic shading." Troxler has received several Awards including those from the International Mozart Academy in Prague, the Pro Helvetia Council for the Arts, and the Society of Swiss Interpreters and the "Swiss Culture Prize for Music". She lives and works in New York City.



James Moore [e. guitar; banjo] is a versatile guitarist with many musical personalities. Performing on a wide variety of acoustic and electric guitars, banjos, and home-made instruments, he combines the sensitivity and lyricism from his classical training with a healthy dose of improvisation, theatrics, and experimentation. James's ensemble projects include the electric guitar quartet Dither, his folk-noise group Oliphant, and his experimental band Passenger Fish. James grew up in the San Francisco Bay Area, received his undergraduate degree in guitar performance and electronic music from The University of California, Santa Cruz, and his MM in guitar performance from the Yale School of Music. He currently resides in Brooklyn.



Alex Woods [violin] has performed as a chamber musician, soloist, and orchestral player at Carnegie Hall, The Kennedy Center, Weill Recital hall, Avery Fisher Hall, The National Arts Centre (Ottawa, Canada), and (MoMA) NYC. Alex earned a B.A. in Music and French attending Manhattan School of Music and the University of Arizona, and an M.M. from the Yale School of Music. His major private teachers have included Mark Rush, Pinchas Zuckerman, and Syoko Aki. Alex is currently performs and studies as part of the Yale Baroque Ensemble led by Robert Mealy.

TimeTable Percussion [Alex Lipowski, Matthew Gold, Matt Ward] specializes in music that crosses boundaries of style and discipline, with an

emphasis on works that challenge the language and materials of percussion music. TimeTable collaborates closely with emerging and established composers to investigate and expand the possibilities for percussion-based music, and commissions, premieres, and records an ever-growing body of new works. Known for its riveting performances of new and experimental music, TimeTable invites audiences to experience percussion up close. TimeTable has performed extensively in and around NYC and the NE, as well as in Asia.

This event is supported in part by



Federazione CEMAT-SONORA , Italian Ministry for Foreign Affairs,
Ministry for Cultural Affairs - Department for Performing Arts; the New York
University Department of Music, and Sirota Fund.
