



Society of Composers, Inc.

2021 Online National Conference Concert No. 6

FRIDAY, MAY 7th | 7PM ET

featuring

Transient Canvas

Amy Advocat, bass clarinet

Matt Sharrock, marimba

Lansing McLoskey

Agitprop

Bass clarinet, marimba and electronics

Rain Worthington

Message Exchange

Bass clarinet and marimba

Orlando Jacinto Garcia

Afternoon Tea with Satie

Bass clarinet and marimba

Wolfgang Scheitinger

*flutters and murmurs of an
irregular heart and curious mind*

Bass clarinet and marimba

Charles Nichols

It Does Not Shy Away from the Sword
Bass clarinet and marimba

Philip Carlsen

Ephemera
Bass clarinet and marimba

Program Notes and Composer Biographies

Lansing McLoskey - Lansing McLoskey has been described as "a major talent and a deep thinker with a great ear" by the American Composers Orchestra, "an engaging, gifted composer writing smart, compelling and fascinating music" by Gramophone Magazine, and "a distinctive voice in American music." McLoskey's music has been performed in 21 countries on six continents, and he has won three-dozen national & international awards, including the 2016 American Prize, the 2018 Copland House Award and commission, the 2018 Boston Choral Ensemble's Composition Competition, the 2016 Robert Avalon International Composition Competition, and two awards from the American Academy of Arts & Letters. He was a 2019 Bogliasco Foundation Fellow, and his oratorio "Zealot Canticles" won the 2019 GRAMMY for Best Choral Performance and 2nd Prize in the 2019 American Prize. Recent commissions include a Barlow Commission for Guerilla Opera (Boston), Kammerkoret NOVA (Oslo, Norway), Splinter Reeds, New Spectrum Foundation for violinist Miranda Cuckson, Berlin PianoPercussion, Boston Choral Ensemble, ensemblerlino vocale (Berlin), and Passepartout Duo (Berlin). Recent performances include at the 2020 Hovlandfestival (Norway), Huddersfield Contemporary Music Festival (UK), Dark Music Days Festival (Iceland), Festival de Musica Contemporànea Habana (Cuba), the Alba Music Festival (Italy), Contrasti Festival (Italy), the International Clarinet Conference (Belgium), and Carnegie Hall. His music is released on Albany, Wergo Schallplatten, Innova, Centaur, Capstone, LAWO Classics, Tantara, Equilibrium/Soundset, and Beauport Classics. Professor at the University of Miami Frost School of Music, McLoskey holds a PhD from Harvard, and studied at USC Thornton School of Music, the Royal Danish Conservatory of Music, and UC Santa Barbara. He is an avid surfer, cyclist, and skateboarder.

More than 2,000 years ago, two speeches were delivered in Rome. Both were delivered at a time when the declining Roman Republic was facing existential threats from external foes, an ongoing economic crisis, and internal political strife.

Cicero delivered an oration to the Roman Senate in 63 BC, condemning Cataline; a populist aristocrat who - although claiming to be a champion of the poor - was primarily interested in self-gain, and had plotted for the assassination of elected officials and the burning of Rome itself.

Memmius' "Against a Corrupt Oligarchy" speech was delivered to the people of Rome in c.110 BC. Though technically a democracy, Rome at the time was in practice an oligarchy, with many elected leaders winning their positions through bribery, extortion, corruption, and assassination, and governing with self-interest and exploitation in mind rather than the good of the republic.

Sound familiar?

Agitprop was commissioned by The Alba Music Festival (Italy) for Transient Canvas. During the performance of the piece multiple fixed-media audio files are played: 16 mp3s are played from smartphones/iPhones scattered through the audience, as well as one stereo file played through speakers hidden behind the performers or off-stage.

The work incorporates extensive use of multiphonics, including a multiphonic chorale setting of J.S. Bach's "Es ist genug!" ("It is enough!").

Because we've had enough.

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Rain Worthington - "There is a deep interiority to this music . . . a composer of considerable imagination, emotional expressiveness, and poetic sensibility." – American Record Guide

Self-taught in composition, Rain Worthington's catalog includes works for orchestra, chamber ensembles, duos, solos and miniatures. Her writing has been described in the IAWM Journal as "a fusion of styles—ancient, medieval modality and sonorities, modernist minimalist ostinato, and classical approaches to basic ideas—to capture components of the human experience."

Performances of Worthington's compositions have spanned the globe from Brazil to Iceland, Cyprus to Korea, Italy to India. Her work takes ". . . ideas of American musical style to a new place – like a walk in a familiar, yet very different park" – Chamber Music.

2020 performances of her orchestral works featured "Still Motion" performed at Carnegie Hall and "Yet Still Night" at the TUTTI Festival, Denison University. Worthington received 2020 commissions from violinist Audrey Wright and the Portland Youth Philharmonic.

Since 2010 Navona Records has released Worthington's chamber and orchestral music, with 2020/2021 releases for two new orchestral works. Her solo orchestral album "DREAM VAPORS" generated positive critical acclaim. Worthington is Artistic Administrator & Composer Advocate for the New York Women Composers.

The two movements – I. That's What I Heard, II. Are You Sure? of "*Message Exchange*" were inspired as a slightly edgier and mysterious electronic-age reimagining of the 1948 humorous painting "The Gossips" by "Americana" painter Norman Rockwell.

Orlando Jacinto Garcia - Through 200 works composed for a wide range of performance genres including interdisciplinary and site specific works, and works with and without electronics for orchestra, choir, soloists, and a variety of chamber ensembles, Orlando Jacinto García has established himself as an important figure in the new music world. The distinctive character of his music has often been described as "time suspended- haunting sonic explorations" qualities he developed from his studies with Morton Feldman among others.

Born in Havana, Cuba in 1954, Garcia migrated to the United States in 1961. In demand as a guest composer, he is the recipient of numerous honors and awards from a variety of organizations and cultural institutions including the Rockefeller, Fulbright, Knight, Dutka, Civitella Ranieri, Bogliasco, and Cintas Foundations, the State of Florida, the MacDowell and Millay Colony, and the Ariel, Noise International, Matiz Rangel, Nuevas Resonancias, Salvatore Martirano, and Bloch International Competitions. Most recently he has been the recipient of 4 Latin Grammy nominations in the best Contemporary Classical Composition Category (2009-11, 2015). With performances around the world, his works are recorded on New Albion, O.O. Discs, CRI /New World, Albany, North/South, CRS, Rugginenti, VDM, Capstone, Innova, CNMAS, Opus One, Telos, and Toccata Classics.

Garcia is the founder and director of the NODUS Ensemble, the Miami Chapter of the International Society for Contemporary Music, the New Music Miami ISCM Festival, and is a resident composer for the Miami Symphony Orchestra. A dedicated

educator, he is Professor of Composition and Composer in Residence for the School of Music at Florida International University.

Afternoon Tea with Satie was written in the summer of 1996 for the Duo Contemporain (Henri Bok, bass clarinet, and Miguel Bernat, percussion) who premiered the work in the spring of 1999 at the Isjbreker in Holland. The work is an example of the sparse, delicate, and slowly unfolding somewhat static music that I have been creating over the last 35 plus years. The title refers to the open harmonies, repetition, and pauses found in the piece that are conceptually suggestive of some of Satie's music. As with much of my music the counterpoint between register, density, timbre, and pacing as well as the exploration of the point where sound ends, and silence begins are primary concerns.

Wolfgang Scheitinger - Originally from West Orange, New Jersey, Wolfgang Scheitinger is a sophomore composition major at SUNY Fredonia and studying currently with Dr. Rob Deemer. His musical style incorporates elements outside classical composition, often borrowing musical vocabulary from jazz, r&b, metal, etc. Multiphonics, microtones, and the use of extended techniques are also of interest to him. Along with composition, Scheitinger is also an accomplished bassoonist.

Oftentimes the brain is thought to represent the intellectual thought process that occurs within an individual, whereas the heart is thought of as the emotional side of a person. *flutters and murmurs of an irregular heart* and *curious mind* juxtaposes the physical beating of a heart with an irregular pulse, with the thoughts of an inquisitive mind. While never losing its pulse, the bass clarinet and marimba are often seen trading blows as they stand to represent the battle that can sometimes occur between what the mind and heart want.

Charles Nichols - Composer, violinist, and computer music researcher Charles Nichols (www.charlesnichols.com) explores the expressive potential of instrumental ensembles, computer music systems, and combinations of the two, for the concert stage, and collaborations with dance, video, and installation art. His research includes spatial audio, data sonification, motion capture for musical expression, telematic performance, and haptic musical instrument design.

He teaches Composition and Creative Technologies at Virginia Tech, is a Faculty Fellow of the Institute for Creativity Arts and Technology, and previously taught at the University of Montana. He was a Technical Director at the Center for Computer Research in Music and Acoustics (CCRMA) at Stanford and a Research Associate at the Center for Studies in Music Technology at Yale.

It does not shy away from the sword is a meditation on quiet perseverance in the face of adversity, both personal and political. The piece was commissioned by the Charlotte New Music Festival and written for Transient Canvas.

“It laughs at fear, afraid of nothing; it does not shy away from the sword. The quiver rattles against its side, along with the flashing spear and lance. In frenzied excitement it eats up the ground; it cannot stand still when the trumpet sounds. At the blast of the trumpet it snorts, ‘Aha!’ It catches the scent of battle from afar, the shout of commanders and the battle cry.”

PHILIP CARLSEN was professor of music and conductor of the orchestra at the University of Maine at Farmington, from which he retired in 2015. A student of Robert Suderburg, Stuart Dempster, and Jacob Druckman, he earned degrees in composition from the University of Washington, Brooklyn College, and CUNY. Carlsen has received commissions from the Portland Symphony Orchestra, Bossov Ballet Theatre, Sebago-Long Lake Region Chamber Music Festival, American Composers Alliance, and National Symphony Orchestra Residency Program, as well as fellowships from the National Endowment for the Arts, the National Institute of Arts and Letters, and the Maine Arts Commission, and a residency at the MacDowell Colony. Since 2016, he has directed the Back Cove Contemporary Music Festival at the Portland (Maine) Conservatory of Music. Also active as a baroque and modern cellist, he performs with the early music group St. Mary Schola and the Midcoast Symphony Orchestra.

As I prepared to write “*Ephemera*,” I dove into the many Transient Canvas videos online, including their two-hour workshop for composers at the 2020 Charlotte New Music Festival. In the first hour, Amy offered a dazzling and comprehensive demonstration of extended bass clarinet techniques. Near the end of her presentation, Matt read a question from one of the composers in the workshop: “What techniques do you feel are underutilized?” With a bit of a wink, Amy replied, “Oh, goodness—old-fashioned notes? Like, really great notes?”

I kept those wry words in mind as I strove to write a piece that would be fun and challenging for the performers, with playful interactions through doublings, imitation, and voice exchange, exploitation of the instruments' huge ranges and their characteristic overtones, and a fair share of what I hoped would be "really great, old-fashioned notes." In keeping with its title, "Ephemera" shifts gears frequently: pompous and show-offy one moment; as simple as a children's round the next. For the most part, the mood is lighthearted. However, in this time of coronavirus, surrounded by constant reminders of our mortality, it felt right to quote an extended passage of deep grief from my 1990 marimba quartet, "Evening's Sabres." Following the catharsis of that memory, the piece ends in hope, evoking the joyous communal music-making of Ugandan embaire xylophone.