

presented by: GRIT Collaborative

WIND~

traveling great distances

Sun., July 23rd at 2 p.m.

Allen County Public Library

in the Theater (Lower Level 2)

Sophia JARRELL, choreographer/dancer

Lindsey SCHOENEMAN, visual artist

featuring~

Erin CAMERON, clarinet

Lydia DEMPSEY, oboe

Alex MEAUX, bassoon

with music by~

Timothy DOYLE

Daniel FAWCETT

Chia-Yu HSU

Amelia KAPLAN

Nora PONTE

David SNOW

Michael WITTGRAF

Henry Ross WIXON

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Fort Wayne, Indiana

Wind: Traveling Great Distances

Sunday, July 23rd at 2pm

Allen County Public Library

in the Theater (Lower Level 2)

Bell Music 2

When sky meets sky nothing but magic

Timothy DOYLE (composer)

Lindsey SCHOENEMAN (visual artist)

Erin Cameron, clarinet

Pocos minutes pero muchos segundos

The sweetness of curiosity and the desperation of anxiety / they know each other

Nora PONTE (composer)

Lindsey SCHOENEMAN (visual artist)

stereo fixed media

A Sudden Squall

TBA

Henry Ross WIXON (composer)

Lindsey SCHOENEMAN (visual artist)

Sophia JARRELL (choreographer)

Alex Meaux, bassoon

Archaic Resonance I

Running to or from/Shame blanket

Daniel FAWCETT (composer)

Lindsey SCHOENEMAN (visual artist)

Daniel Fawcett, toy piano

Conversation

Clouds can cross and clouds can kiss, meet me there

Michael WITTGRAF (composer)

Lindsey SCHOENEMAN (visual artist)

Lydia Dempsey, oboe

Erin Cameron, clarinet

BLOW
Weighing the worth of being unpredictable

Amelia KAPLAN (composer)
Lindsey SCHOENEMAN (visual artist)

Alex Meaux, bassoon

Set sail for the heliopause!
We're above what we see and below what we know

David SNOW (composer)
Lindsey SCHOENEMAN (visual artist)

stereo fixed media

Voyages
Let the breeze in / it will take care of you

Chia-Yu HSU (composer)
Lindsey SCHOENEMAN (visual artist)
Sophia JARRELL (choreographer)

Lydia Dempsey, oboe
Erin Cameron, clarinet
Alex Meaux, bassoon

GRIT Collaborative is a 501(c)(3) nonprofit organization. The mission of GRIT Collaborative is to provide a platform for interdisciplinary and collaborative conversation. As a nonprofit organization, we seek to increase opportunities for accessible arts programming. GRIT Collaborative was formed as response to what can be a costly and discriminatory system for artists to navigate. However, our nonprofit's free programming could not be possible without the generous support of our donors and sponsors.

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Collaborator Biographies

Sophia JARRELL, choreographer and dancer



Involved in the arts since age three, Sophia Jarrell was determined goal to open a school where families would receive instruction in multiple areas of the arts in one facility. After teaching privately for 6 years, she launched the Black Swamp Fine Arts School in Bowling Green, OH; in the first year, the studio welcomed over 100 students to study music, dance, and visual art. Jarrell currently serves as the school director in addition to teaching violin, ballet, and coaching chamber music. Jarrell has choreographed and presented a children's ballet, *The Wishing Well*, coordinated and promoted the tour of a German youth orchestra to her home town, and served as the music director for The Radiant TV Network. As an undergraduate at Bowling Green State University, she competed in The Hatch (a Shark Tank-inspired event), and received funding from investors to develop Scherzo, a music-reading curriculum that is presented as a game.

Sophia immensely enjoys teaching violin and dance to the next generation of artists and has completed Suzuki teacher training courses. She holds a BM in violin performance with a minor in business entrepreneurship from Bowling Green State University, where she graduated with the highest honors. She has trained as a ballet dancer in the Toledo area as well as at BalletMet and the English National Ballet. She is currently pursuing a MM in violin performance at BGSU.

Lindsey SCHOENEMAN, visual artist

Lindsey Schoeneman is a visual artist, art therapist, and mental health counselor based in Seattle, Washington. She is a graduate of Antioch University Seattle with an MA in Counseling and Art Therapy; she earned her BFA in Photography and BA in French Studies from the University of Washington. Lindsey approaches creative expression as a practice in curiosity, intuition, self-confrontation, and as a conduit for compassion and empathy. Her practice in both art and counseling motivate her spirit and guide her engagement in social and ecological justice efforts.



Photo by Radiant Human

Lindsey's work explores the reflective metaphors exchanged between psychological spaces and the external natural world. She believes in the experience of aliveness as landscape, as weather, as moments of the moon, as wakeful and unconscious, and as dynamic encounters with paradox. Her work is an effort to illuminate the mysterious, the nuanced, the nebulous, the intangible—the living of a life that asks us to embody the complexity of existence and remain open to what we do not know and what we cannot hold onto.

Performer Biographies

Erin CAMERON, clarinet



Erin Cameron is a clarinetist, composer, and new music advocate. She has been heard in performances across the country, including appearances on Toledo's WGTE radio station and with Ohio's Noise-to-Signal Ensemble, of which she is a founding member. She is an active educator and has worked with young clarinet players at Blue Lake Fine Arts Camp and at the Indiana-Purdue University Fort Wayne Summer Woodwind Camp, in addition to serving as the Graduate Teaching Assistant at Bowling Green State University. She has played with several symphonies, including the Toledo Symphony, Adrian (MI) Symphony, and Lima (OH) Symphony. Erin is Composer-in-Residence of the Zafa Collective in Chicago. Upcoming projects include collaborations with composers Weston Olencki, Adam Kennaugh, Celka Ojakangas, and Aaron Hynds.

This fall, Erin will start her doctorate at the University of North Texas, where she will serve as the Graduate Teaching Assistant and study with Kimberly Cole Luevano. She received a master's degree in clarinet performance from Bowling Green State University and bachelor's degrees in clarinet performance and music composition from Northwestern University. Her principal teachers include Kevin Schempf, Steve Cohen, J. Lawrie Bloom, and Leslie Grimm (clarinet); and Hans Thomalla, Jay Alan Yim, and Juan Campoverde (composition).

Lydia DEMPSEY, oboe

Lydia Dempsey (b. 1993) is a composer, oboist, and private lesson teacher. Since her completion of a collaborative ballet project titled *The Wishing Well*, her music is increasingly shaped by the concepts of movement and gesture. Dempsey is interested in how time and memory can alter a listener's perception of sound. As an oboist, she is particularly drawn to performing contemporary and lesser-known works.



This summer, Dempsey's piece *Pas de Deux* was premiered at the 2017 *International Double Reed Society Conference* by Nermis Mieses and Xavier Suarez. Her piece *Passage* was read in the 2015 Toledo Symphony Orchestra Reading Session. The chamber ensemble version of *Passage* was awarded honorable mention in the International Alliance for Women in Music's 2014 Search for New Music Competition, Ellen Taaffe Zwillich Prize. She is the recipient of the President's Award for Academic Achievement at Bowling Green State University (BGSU), the J. Paul Kennedy Music Achievement Award at BGSU, the Center for Undergraduate Research and

Scholarship at BGSU's Glass Award, and the Presser Foundation Scholarship. Dempsey received first prize in the 2015 BGSU Double Reed Day Solo Competition and has recently performed with Michigan Opera Theater, the BGSU Philharmonia as principal oboist, the BGSU New Music Ensemble, and the Defiance College Choral Union.

Dempsey graduated summa cum laude from Bowling Green State University with a B.M. in Music Composition and Oboe Performance in 2016. She has studied composition with Marilyn Shrude, Mikel Kuehn, Christopher Dietz, Andrew Martin Smith, and Christopher Rutkowski. Her oboe instructors include Nermis Mieses, Lynne Mangan, Diane Dickson, and Joan Wright.

Alex MEUAX, bassoon



Alex Meaux is in his second year of graduate studies at Bowling Green State University in Bassoon Performance. Originally from a small town in Southeast Texas, he earned his undergraduate Music Education degree from Stephen F. Austin State University. Since beginning his BGSU career in 2014, his involvement in contemporary music endeavors have been substantial. He has participated in the New Music Ensemble, performed for multiple New Music Festivals, and strives to perform new works for the bassoon. His goal is always to bring contemporary music to all audiences regardless of age or background. He is currently teaching privately in the Bowling Green-Toledo area and is proud of his small herd of future bassoonists/trouble makers. In his spare time he enjoys learning new recipes, watching zombie themed movies/television, and surfing the internet for adorable cat pictures.

Composer Biographies and Program Notes

Timothy DOYLE



Timothy Doyle is an emerging young Irish composer. Born 1991 in Dublin, Timothy went on to study music at Berklee College of Music and the Newpark Music Centre where he earned a first class honours degree in Jazz Performance. Timothy moved to New York in 2012 where he worked with performers and improvisers like Ohad Talmor and Steve Coleman, before returning to Ireland and beginning a PhD in Composition at UCC in Cork where he currently resides.

Timothy's particular compositional influences include American minimalists and post-minimalists such as Reich, Gordon and Lucier as well as Andriessen and the Hague School. He is especially interested in transformational (rather than generative) process in music and his work tends to explore both the perceptibility and impersonality of musical systems.

His music has been performed all over Ireland as well as performances in New York, Copenhagen and Paris. Most recently, his piece "Veneer" has been selected for performance at the National Concert Hall in Dublin by the world renowned Crash Ensemble, whose previous collaborators have included Nico Muhly, Timo Andres and David Lang. Timothy has also recently won second prize in the Kirkoskammer International Composition Competition for his work "Bell Music 3"

Bell Music 2

I tend to spend the mundane intermissions of my day with headphones on and so I rarely allow myself a Cageian appreciation of my sonic surroundings. One exception to this is during a rainstorm, a regular occurrence in Ireland and of course the primary sonic element of a storm is the wind. The calm while one is in a low pressure vacuum and then the seemingly rapid acceleration of activity as the storm begins to break is an experience I have always enjoyed. I took inspiration from these experiences when composing my work for the GRIT Collaborative Call to Scores. The piece is built on a subtractive canon in which the time between entries of the canon gradually and systematically decreases. In an attempt to recreate the sudden arrival of the storm the rhythmic process of subtraction happens on a linear rather than logarithmic scale so that one doesn't necessarily perceive the incremental contractions until the relatively calm, pulsing texture has become more jagged and gestural. At the highest point of activity the process begins work backwards in retrograde as the "storm" relapses.

Daniel FAWCETT

Daniel Fawcett is a composer and visual artist looking to explore both new and diverse sound worlds. He is a recent 2016 graduate of New York University's Steinhardt School with a M.M. degree in music composition where studied privately with Joan La Barbara and Morton Subotnick. Prior to this, he completed his B.M. studies at Roosevelt University in Chicago, studying with Stacy Garrop and Kyong Mee Choi. Additionally, he has participated in masterclasses with composers such as Mei-Fang Lin, David Dzubay, Amy Beth Kirsten, David Taylor and Judith Shatin. His work been featured at several events including the World Electro-Acoustic Listening Room (WEALR), the 2015 Look and Listen Festival, the Oregon Conference for Graduate Musicians, the 2015 Troublesome Gap Festival, the 2016 Pulsing & Shaking Festival and the International Computer Music Conference 2015. Future events include performances at Charlotte New Music Festival and the Fairbanks Summer Art Festival in 2017.



Archaic Resonance I

This piece is a follow up from the previous work, Archaic Resonance I, and is for toy piano and playback. Rather than in the previous work, the playback is located within the toy piano and contains samples of human voices, toy pianos and kalimbas that have been processed through Max/MSP. The intent is to create a large intertwined texture based on sounds from the performer, instrument and playback. The initial idea, presented as disjunct combination of voices, is begun by the playback and the performer's voice and then built upon slowly by the toy piano. This creates a unique overall sound which slowly evolves into a series of sustaining atmospheres.

Chia-Yu HSU



Born in Banqiao, Taiwan, Chiayu is an assistant professor of composition at UW-Eau Claire.

She was the winner of Lakond prize from the American Academy of Arts and Letters, Suzanne and Lee Ettelson Composer's Awards, 2013 IAWM Search for New Music, Copland House Award, Lynn University international call for scores, the 2010 Sorel Organization recording grant, music+culture 2009 International Competition for Composers, the Sorel Organization's 2nd International Composition Competition, the 7th USA International Harp Composition Competition, ASCAP Morton Gould Young Composer's

Awards, the Maxfield Parrish Composition Contest, the Renée B. Fisher Foundation Composer Awards among others. Her work has been performed by the London Sinfonietta, the Detroit

Symphony Orchestra, the San Francisco Symphony, the Nashville Symphony, the Toledo Symphony, the American Composers Orchestra, the Cabrillo Festival Orchestra, the Flagstaff Symphony Orchestra, the Lynn Philharmonia Orchestra, Aspen Music Festival Contemporary Ensemble, Eighth Blackbird, Ciampi Quartet, and Prism Quartet. She has received her Ph.D. at Duke University, Master of Music at Yale University School of Music, and Bachelor of Music at the Curtis Institute of Music.

Voyages

Like many of my compositions which derive inspirations from different materials, such as poems, myths, and images, *Voyage* is a musical blog that reflects to the trip I took this summer in Europe. In each movement, different elements from that particular culture are employed. These elements include music, atmosphere, scenery, and living style. As my interest continues to focus on the fusion of styles in East and Western music, this work expands this scope to encompass more styles, including the incorporation of music from different cultures.

Amelia KAPLAN

Amelia Kaplan is Associate Professor of Composition at Ball State University in Muncie, IN, where she teaches composition, theory, and directs the New Music Ensemble. She previously taught at Oberlin Conservatory, the University of Iowa, and Roosevelt University. She completed her A.B. at Princeton University, and her A.M. and Ph.D. at the University of Chicago as a Century Fellow, where her primary teachers were Shulamit Ran and Ralph Shapey. She worked with Azio Corghi at the Milan Conservatory on a Whiting Fellowship, and also received a Diploma of Merit from the Accademia Musicale Chigiana while studying with Franco Donatoni, and a Diploma from the American Conservatory in Fontainebleau. Ms. Kaplan has had residencies at the MacDowell Colony, Ucross Foundation, Atlantic Center for the Arts, and the Virginia Center for the Creative Arts. Her work has been performed at numerous contemporary music festivals including SCI, SICPP, Wellesley Composers Conference, Gaudeamus, Darmstadt, June in Buffalo, and others. In 2013 her work *Insolence* was a runner up in the Forecast Call for Scores. Recordings can be heard on Albany, NAVONA (Parma), and Centaur labels.



BLOW

BLOW, for solo bassoon, was commissioned by bassoonist Benjamin Coelho. Ben had discovered an extended technique which combines a multiphonic with a linear figure (a chromatic scale spanning a fifth, sounding over a bottom space A-flat). He had wanted a composer to use this particular sonic figure in a piece, so I agreed. Motivically the piece is based on the idea of increase, which is manifested

as a crescendo, and accelerando, and an increase in registral span. The title comes from the idea of how sound is created in the instrument: by blowing, or wind through a pipe. The greater the wind pressure, or farther it blows, the lower the pitch, the more extreme the sound (it uses many multiphonics) and faster the notes....

Nora PONTE



Winner of the first *Christoph Delz International Composition Competition* (Basel, Switzerland) with an outstanding jury formed by Jonathan Harvey, Henri Pousseur and Frederic Rzewski, and recipient of the *Municipal Prize of Composition* of Buenos Aires, Nora Ponte's works have been performed around the world. She received grants from the Italian Government, Antorchas Foundation, Composers Conference, Argentine Catholic University and SUNY at Buffalo among others. She has been guest composer at the *Borealis Festival*, the *UNCG New Music Festival*, the *Caribbean Composers Forum*, *San Juan Sound Art Festival*, the *Interamerican*

Festival of the Arts, etc.

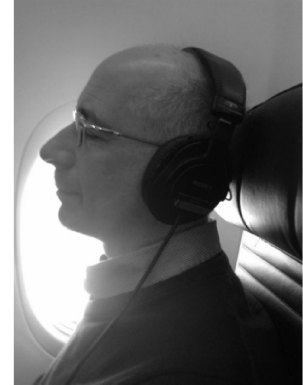
Her music has been featured in the *International Computer Music Conference*, the *College Music Society National Conference*, the *Studio 300 Festival*, *Art, New Music and Sound Experimentation Festival*, *Sound Music Computing Conference*, *June in Buffalo*, *Composers Conference*, *Ictus Ensemble Workshop* and many others conferences and festivals. Ponte has earned a Ph. D. in Music Composition from the State University of New York at Buffalo and a BA in Music Composition from the Argentine Catholic University at Buenos Aires. She also studied Composition at the Fiesole School of Music (Florence, Italy) with Giacomo Manzoni and Electronic Music at the Santa Cecilia School of Music (Rome, Italy) with Riccardo Bianchini. Currently she is an Associate Professor and Director of the Electronic Music Laboratory at the University of Puerto Rico at Rio Piedras, San Juan.

Pocos minutos pero muchos segundos

Pocos minutos pero muchos segundos (Only a few minutes but many seconds) is an electronic piece worked on fragments of John Cage's music. The main idea is to generate a changing texture produced by sound fragments brought by the wind. The sound fragments become more or less audible, swirl around, overlap and travel continuously carried by air flows until the end.

David SNOW

The compositions of David Jason Snow have been performed in concert by the Ensemble Intercontemporain, the New Juilliard Ensemble, the American Brass Quintet, the Harvard Wind Ensemble, the Yale University Band, and other artists and ensembles at venues in the United States, Europe, Asia and Africa. His *Das Lied von der Magnetosphäre* was one of ten electroacoustic works selected by MAARBLE, the European-American space research project, as winners of its “Sounds of Space” musical composition contest. Snow has also been the recipient of composer fellowships from the National Endowment for the Arts, two grants from the Maryland State Arts Council, an ASCAP Foundation grant, student composer awards from BMI, and composition prizes from Musician magazine and Keyboard magazine, and he has been an artist resident at Yaddo in Saratoga Springs and the Millay Colony for the Arts in Austerlitz, New York. He holds degrees in composition from the Eastman School of Music and the Yale School of Music.



Set sail for the heliopause!

The solar wind is a stream of charged particles emanating from the sun's corona, flowing past the planets into interstellar space. The collision between solar wind and the interstellar medium (i.e. gas and dust ejected by nearby stars millions of years ago) produces a pressure boundary called the heliopause. The Voyager 1 spacecraft crossed that threshold, 11 billion miles from the sun, in 2012, 35 years after the vessel's launch date. Unmanned spacecraft currently in development will skim through space propelled by a breath of solar protons, achieving sufficient acceleration to make the journey in one-third of the time and relay data back to earth for analysis. In astronomical terms, the heliopause defines the limits of the sun's magnetic field and flow of solar wind; in poetic terms, it demarcates the border between our cosmic neighborhood and mystery beyond.

Michael WITTGRAF



Michael Wittgraf is a composer who works in both electronic and acoustic genres. He explores mathematical systems, live manipulation of feedback, interactive improvisation, and time as data. His music has been performed in North America, Europe, Asia, South America, and Australia, and appears on the Eroica, New Ariel Recordings, and SEAMUS labels. Awards, commissions, and recognition from ASCAP, Modern Chamber Players, National Symphony Orchestra, Tempus Fugit, Louisiana State University, University of Minnesota, University of North Dakota, Florida State University, PiKappa Lambda, Zeitgeist, Chiara String Quartet, Bush Foundation, North Dakota Council on the Arts, and more.

Mike is a multi-instrumentalist, performing as a bassoonist, in a number of rock-and-roll bands on keyboards, saxophone, and electric bass, and as a solo and collaborative performer on computer. His newest venture is with the live electronics improvisational dance/club music trio Gemstone Debris.

He holds the title of Chester Fritz Distinguished Professor at the University of North Dakota. His teaching specialties are music technology, composition, theory, and bassoon.

Conversation

Conversation was composed in 1992 in its original version for oboe and Bb clarinet. The composer has since made two alternate versions, for Bb soprano saxophone and Bb clarinet, and for flute and Bb clarinet. Conversation is in three movements. In effect, the music is a representation of potential conversations between two persons. At any given time the involved parties might seem to agree, disagree, argue, play devil's advocate, restate in other words, or babble while paying no attention to each other. The conversation might be calm, heated, enthusiastic, serious, playful, or a combination.

Henry Ross WIXON

Henry Ross Wixon is a professional composer in the Washington, D.C. area. His music has been performed at universities, music festivals, and concert series in the United States, Brazil, Germany, and Italy. Ross's recent orchestral work, *In Leviathan's Wake*, was awarded first prize in the University of Maryland's 2016 Walter Summer Composition Competition. Other notable projects include *Sparkling Dialogue* (trombone and strings), commissioned and recorded by trombonist Bryan Bourne for his 2016 solo CD, *Transitions*, and *Evening on the Town* (trumpet and piano), which was featured on the 2016 International Trumpet Guild Conference New Works Recital. Ross has taught courses at the Community College of Baltimore County and Coppin State University, and this spring he will complete his D.M.A. in composition at the University of Maryland, where he studies with Robert Gibson and David Froom. Ross holds an M.M. in trumpet performance from Western Michigan University and a B.A. in music from St. Mary's College of Maryland.



A Sudden Squall

A Sudden Squall explores the power of weather and its intersection with human experience, especially when we are at our most vulnerable. I have always been fascinated with sailing, and in particular with the experience of sailors serving in 19th Century maritime fleets. In their time, the open sea presented a unique

freedom from the expectations of normal life ashore, yet they risked confrontations with nature at its most unforgiving.

In this piece, the bassoon represents the great sailing ship, simultaneously a triumph of human technology that, nevertheless, is always at the mercy of the wind; and it also embodies the very wind itself, carrying the dramatic arc of the work and, in a literal sense, demanding great breath control on the part of the performer. To execute this composition, the player must traverse the complete range of the instrument, literally travelling great distances while relying solely on their wind power.

The work begins with a lonely bassoon call, evocative of a merchant vessel on the Pacific, miles from a port or another ship; searching figures navigate from one sustained tone to the next. When the last of these fades away, the bassoon leaps into a frenzy of activity, rushing through twisting ascending figures before crashing down to its lowest pitch. Just as suddenly, the lonely call returns—the squall has passed, and the ship, battered and off-course, continues its long voyage.

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