

Verdant Vibes
new music ensemble & concert series

WINTER WARMER

December 9, 2017 at 8 pm

**Mathewson Street Theater
134 Mathewson Street, Providence**

with new music/video
by Osnat Netzer, Kristina Warren,
David Jason Snow, João Pedro Oliveira, Amanda Feery
and special guest Kelly Moran

\$10 at the door

www.verdantvibes.com





WINTER WARMER
DECEMBER 9, 2017 – 8 pm

VERDANT VIBES ENSEMBLE

Kristina Warren, voice*
Chuck Furlong, clarinets
Piero Guimaraes, percussion + electronics
Alexander Dupuis, electric guitar

EmmaLee Holmes-Hicks, violin
Zan Berry, cello
Jacob Richman, double bass

*guest performer

PROGRAM

Not Shy Osnat Netzer
for violin and double bass

For soloist and any number of musicians Kristina Warren
for voice, clarinet, violin, cello, double bass, electric guitar, and electronics

Wake me when we get there David Jason Snow
for video

Vox Sum Vitae João Pedro Oliveira
for vibraphone and fixed media

On Shuffle Amanda Feery
for bass clarinet, electric guitar, violin, cello, and double bass

>>>>>>>>>> **INTERMISSION** <<<<<<<<<<<<

KELLY MORAN

all compositions for prepared piano and electronics by Kelly Moran

reflexive music
falling music
water music
drawing music

fast music
parallel music
running music
night music

PROGRAM NOTES + COMPOSER BIOGRAPHIES

Not Shy relies on the gestures and intonation of theatrical dialogues. Thinking about the violin and bass as two people, I treated the two as a romantic couple, cooing, arguing, fighting and then making up.

Osnat Netzer is a composer, songwriter, pianist and educator. A native of Haifa, Israel, Netzer studied at the Jerusalem Academy of Music and Dance, Mannes College of Music, and New England Conservatory. During her time at NEC, she received a grant from the Beebe Foundation that funded both studies in experimental theater at Universität der Künste in Berlin and the completion of her opera, *The Wondrous Woman Within*, which was described as “riotously funny” in *The New York Times* when its first scene was performed at New York City Opera’s VOX festival in 2012 and “challenging and fascinating” by critic Amir Kidron when it received its premiere in a sold out run at Tel Aviv’s Cameri Theatre in 2015.

Her compositions have published by Edition Peters and earthsongs, and recorded on Bridge Records. Recent commissions include the Fromm Commission, International Contemporary Ensemble, duo Patchwork, and Radcliffe Choral Society. • osnatnetzer.com

For soloist and any number of musicians — Several phrases comprise the piece, acting as lyrical inspiration for the vocalist, and listening-action conditions for the other players:

river running over the moor
ridge exceeding the scar
arm being underneath the
quiet
one person being diligent
listener looking bored
the time being long

babbling
getting twangier
bellowing (really bellowing)
another being vigilant
buffering
going easy

Kristina Warren is an electroacoustic composer, improviser, and researcher. Her diverse output – including electronic-vocal performance, non-traditionally notated scores, and scholarship on gender in electronic music – imagines the coherence of seemingly disparate processes, such as noise and individualized listening. Warren’s work has been programmed at events such as the Guthman Musical Instrument Competition, ICMC, ISSTA, and the Mise-En Music Festival, and performed by ensembles such as Dither, JACK Quartet, and Sō Percussion. She has been selected as a PEO Scholar Award recipient (2016), an Associate Artist at the Atlantic Center for the Arts (2016), and a finalist in the American Composers Forum National Composition Contest (2014). Warren is a Visiting Assistant Professor of Electronic Music & Multimedia at Brown University. She holds a PhD in Composition & Computer Technologies from the University of Virginia (2017) and a BA in Music Composition from Duke University (2011). • kmwarren.org

Wake me when we get there — As British scholar Paul Rennie has noted on his blog BAGDContext, a train journey offers an experience similar to that of cinema: a distanced, voyeuristic platform for observation of the world, and a systemic organization of time and motion. Rennie notes that this experience of being “on track” is both comforting and disconcerting to the passenger, who abandons the autonomies of modernist identity in favour of being driven, provoking a powerful, terrifying sense of the train being unstoppable.

David Jason Snow (b. Providence, RI, October 8, 1954) have been performed in concert by the Ensemble Intercontemporain at the Centre Georges Pompidou in Paris, the New Juilliard Ensemble at the Museum of Modern Art in New York, the American Brass Quintet at the John F. Kennedy Center for the Performing Arts in Washington DC, and many other artists and ensembles internationally. Snow has been the recipient of awards from the National Endowment for the Arts, the Maryland State Arts Council, the ASCAP Foundation, and BMI, and 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 music composition from the Eastman School of Music and Yale University where his principle teachers were Joseph Schwantner, Warren Benson, Samuel Adler, and Jacob Druckman.
davidsnowmusic.org

Vox Sum Vitae (I am the voice of life) is an inscription in a church bell in Strasbourg. In one of my trips to perform an organ concert in Germany, on a Sunday morning I was woke suddenly with the sound of hundreds of church bells, announcing the early morning church service. This piece is a representation of that sound image.

João Pedro Oliveira completed a PhD in Music at the University of New York at Stony Brook. His music includes one chamber opera, several orchestral compositions, a Requiem, 3 string quartets, chamber music, solo instrumental music, electroacoustic music and experimental video. He has received numerous prizes and awards, including three Prizes at Bourges Electroacoustic Music Competition, the prestigious Magisterium Prize in the same competition, the Giga-Hertz Special Award, 1st Prize in Metamorphoses competition, 1st Prize in Yamaha-Visiones Sonoras Competition, 1st Prize in Musica Nova competition, etc.. He is Professor at Federal University of Minas Gerais (Brazil) and Aveiro University (Portugal). He published several articles in journals, and has written a book about analysis and 20th century music theory. • jpoliveira.com

Interruptions, imperfections, and glitches carry negative connotations, but in **On Shuffle** they are celebrated. I wanted to play the role of an enthusiastic, if somewhat attention-deficient DJ—sampling small riffs to interrupt material, crossfading opposing material, and disjuncting the structure with abrupt changes. Structure always looms when working on a piece, so I wanted to liberate myself from the notion of seamlessness and embrace inconsistency.

Amanda Feery is an Irish composer writing for acoustic, electronic and improvisatory forces. She has written for orchestral, chamber, and vocal ensembles, theatre, kinetic sculpture, multimedia, and produced and recorded

two album releases. Collaborators include RTÉ National Symphony Orchestra, Chamber Choir Ireland, Crash Ensemble, Ensemble Mise-en, Dither, Mivos Quartet, Beethoven, Fidelio Trio, Orkest de Ereprijs, Gallicantus, Quince Contemporary Vocal Ensemble, and Lisa Moore. She has participated as a composer fellow at Ostrava Days Festival, SOUNDscape Festival, Bang on a Can Summer Festival, and the International Young Composers Meeting. Awards include the IAWM Theodore Front Prize for Orchestral Music, the Seán Ó Riada Composition Prize for Choral Music, Jerome Hynes Composer Award, and the West Cork Chamber Music Festival Composer Award. She is currently a doctoral student in Composition at Princeton University. • amandafeery.com

Kelly Moran is a composer, producer, and musician from New York. As a pianist, Moran specializes in works that employ extended techniques and prepared piano. *The New Yorker* has described her latest works as “gently narcotic reveries...with the hands on assurance of a classically trained performer.” Her album *Bloodroot*, released by Telegraph Harp Records in March 2017, received praise from Pitchfork, NPR, The Log Journal, KEXP, and several others. In recent years, she has performed as a bassist in Weasel Walter’s no-wave outfit Cellular Chaos, and keyboardist for avant-rock band Voice Coils.

Moran completed her undergraduate degree at University of Michigan-Ann Arbor where she studied piano performance, sound engineering, and composition. In 2010, Moran received a fellowship for the MFA program in Integrated Composition, Improvisation, and Technology at University of California-Irvine. Upcoming commissions include projects with pianist Margaret Leng-Tan, The Manhattan Choral Ensemble, and Yarn/Wire. Moran works as a freelance pianist in New York and is on staff as an accompanist at Barnard College.

• kellymoran.bandcamp.com