The University of Washington Modern Music Ensemble (Cristina Valdés, director) joins with the UW Percussion Ensemble (Bonnie Whiting, director) to perform music by Oliver Schneller, Jason Eckardt, Eric Wubbels and Wang Lu—featured composers in the School of Music’s Spring Composers Colloquium—as well as “Artificial Life,” by George Lewis.

**PROGRAM**

alphabeta (2010) .................................................................................................... Eric Wubbels (b. 1980)

Aidan Gold, Mason Lynass: percussion

Tristan Greeno, Minsun Kim: piano

Superstructure (2013)........................................................................................ Oliver Schneller (b. 1966)

Aidan Gold, Cyrus Graham, Lynn Park: marimbas

Ed Cunneen, David Norgaard: vibraphones
George Lewis (b. 1952)

Wang Lu (b. 1982)

Jason Eckardt (b. 1971)

Eric Wubbels

Eric WUBBELS (b. 1980) is a composer and pianist, and a Co-Director of the Wet Ink Ensemble. His music has been performed throughout Europe, Asia, Australia, and the U.S., by groups such as Wet Ink Ensemble, Mivos Quartet, yarn\wire, Splinter Reeds, Kupka's Piano (AUS), SCENATET (DK), Hong Kong New Music Ensemble, and featured on festivals including the Huddersfield Festival, Chicago Symphony MusicNOW, New York Philharmonic CONTACT, LA Phil Green Umbrella Series, MATA Festival, and Zurich Tage für Neue Musik.

Wubbels has been awarded grants and fellowships from the American Academy of Arts and Letters, Chamber Music America, ISSUE Project Room, MATA Festival, Barlow Endowment, Jerome Foundation, New Music USA, and Yvar Mikhashoff Trust, and residencies at the MacDowell Colony (2011, 2016), Copland House, L’Abri (Geneva), Djerassi Resident Artists Program, and Civitella Ranieri Center (Italy).

As a performer, he has given U.S. and world premieres of works by major figures such as Peter Ablinger, Richard Barrett, Beat Furrer, George Lewis, and Mathias Spahlinger, as well as vital young artists such as
Composer's Notes:

alphabeta takes the shape of three introductions and three episodes. In each introduction, an “alphabet” is defined by matching a limited number of percussion sounds with their piano “equivalents” (a low-resolution copy of the pitch content of the percussion sound, analyzed in software). This flattening out of the richness of the percussion timbres into equal-tempered piano chords is for me both reductive (due to the extreme loss of information) and illuminating (as the connection between the two is actually perceptible, even so). The episodes then string these basic units together in a series of increasingly elaborate contexts, built on abstracted metaphors of “song,” “speech,” and “music.” alphabeta was commissioned by and is dedicated to yarn|wire.

Oliver Schneller

OLIVER SCHNELLER (b. 1966 in Cologne) grew up in Africa, Europe and Asia and studied in Germany and the USA. After completing a MA in political science and musicology at the University of Bonn he worked for the Goethe Institute in Kathmandu, Nepal (1990-91) on a project to support and sustain local forms of traditional musical practice. In 1994 he moved to the USA, first studying composition at the New England Conservatory in Boston, then at Columbia University New York as a student of Tristan Murail, where he received his doctoral degree in composition (2002) with a thesis on music and space. At the City University of New York he developed and expanded the CUNY Computer Music Studio. From 2000-01 he lived in Paris as a participant of the cursus annuel de composition et d'informatique at IRCAM/Centre Pompidou. As an assistant to Tristan Murail he taught composition and computer music at Columbia, and organized the "Lachenmann in New York" Festival in 2001. Throughout his studies, masterclasses with Salvatore Sciarrino, Jonathan Harvey, Brian Ferneyhough, George Benjamin and Vinko Globokar provided important orientations.

Oliver Schneller's music has been performed at international festivals including Festival Agora Paris, Ars Musica Bruxelles, Musica Strasbourg, Festival Présences Paris, Maerzmusik Berlin, Witten Tage für Neue Kammermusik, Ultraschall, Tremplins Paris, Les Musiques Marseille, musique action Nancy, Wintermusic Berlin, Karnatic Lab Amsterdam, Alternativa Moscow, the International Computer Music Conferences (ICMC) in Singapore and Göteborg, Musicaacoustica Bejing, Indaba South Africa, Aspen, Tanglewood Music Festival, "Frankfurt 2000" and the "Millenium Stage Series" at the Kennedy Center in Washington DC. His works have been performed by Ensemble modern, Ensemble Intercontemporain, MusikFabrik, Ictus, Percussions de Strasbourg, Speculum Musicae, Court Circuit, Ensemble Mosaik, Kammerensemble Neue Musik Berlin, Ensemble Courage, Antaeres, the Tanglewood Music Center Orchestra, and St. Luke's Chamber Ensemble.

From 2002 to 2004 he was a compositore en recherche at Ircam working on "Jardin des fleuves" a work for ensemble and live-electronic spatial processing. From 2006-07 Oliver Schneller was a fellow at the German Academy Villa Massimo in Rome, in 2010 he was the recipient of a Composers Award from the Ernst-von-Siemens Music Foundation. In 2011 he was a fellow at the Civitella Ranieri Foundation.

His works are published by Edition C. F. Peters and his music has been released on the Mode Records, Wergo, Hathut, Telos and CPO Labels.

As a saxophonist, Schneller has performed with ensembles such as the George Russell Big Band, the Gustav Mahler Youth Symphony under Seiji Ozawa, and the Tanglewood Music Center Orchestra as a soloist in Tan Dun's Red Forcast. He also worked with various jazz and improvisation ensembles in Cologne, Amsterdam, Boston and New York.

Oliver Schneller has taught seminars on music, acoustics, psychoacoustics at Cornell University, the University of the Arts ( UdK) in Berlin, the Norwegian Theatre Academy, and Kunitachi College of Music in Tokyo. He has a continued interest in all aspects of interculturality in music. In 2004 he was the artistic director of the "Tracing Migrations" Festival, featuring the works of contemporary composers from Arab countries. In 2005 he was the curator of a project on Eastern and Western concepts of musical beauty at Berlin's House of World Cultures involving composers Toshio Hosokawa and Helmut Lachenmann, as well as a guest lecturer at the GLOBAL INTERPLAY project of Musik der Jahrhunderte Stuttgart.

In 2009 he designed a 48-channel sound installation as part of the exhibition TASWIR - Islamische Bildwelten und Moderne, curated by Almut Bruckstein.

From 2009-10 Oliver Schneller held a professorship in composition at Stuttgart Conservatory of Music.
(Sabbatical replacement position for Prof. Marco Stroppa). In 2013 he was a co-curator at Berlin's Maerzmusic Festival. From 2012-2015 he served as professor of composition and director of the Institute for Contemporary Music "Incontri" at the Conservatory of Music in Hannover. In 2015 he was appointed professor of composition and director of the Eastman Audio Research Studio (EARS) at the Eastman School of Music in Rochester, where he lives with his wife, pianist Heather O'Donnell, and daughter. For the Fall semester 2018/2019 Schneller holds the 'Edgar-Varèse-Guestprofessorship' at the Technical University Berlin. Starting in 2019, he will be professor of composition at the Robert Schumann Conservatory in Düsseldorf.

Composer's Notes on Superstructure:
This piece consists of 66 brief sections (which I call modules) each of which are grounded in a different spectral "field". By "field" I mean a scale-like array of tones contained in the sound, supplemented by artificial tones which have been added to densify the original spectrum, thus forming scale-like structures. The fundamental tones of these spectra remain absent, as they belong to registers beyond the range of the instruments. Each player is assigned approximately 11 modules, which can occur in six different variants within the horizontal plane (sequentially) and vertical plane (simultaneously).

I met the challenge of projecting spectral material on tempered instruments through pitch quantification and strategies of instrumentation. I think the idea of the piece stems from my interest in stratigraphy techniques in geoscience. It is about the "synchronization" (dating and correlation) of heterogeneous material that makes possible a reconstruction of the Earth's geological history. One could also formulate it poetically: the history of different times leads to the present. The title hence refers to the fact that in this piece only the highest overtones of the spectra are used, thus only hinting at structures that lie beneath.

George Lewis

George E. Lewis is the Edwin H. Case Professor of American Music at Columbia University. A Fellow of the American Academy of Arts and Sciences and a Corresponding Fellow of the British Academy, Lewis's other honors include a MacArthur Fellowship (2002), a Guggenheim Fellowship (2015), a United States Artists Walker Fellowship (2011), an Alpert Award in the Arts (1999), and fellowships from the National Endowment for the Arts.

Lewis studied composition with Muhal Richard Abrams at the AACM School of Music, and trombone with Dean Hey. A member of the Association for the Advancement of Creative Musicians (AACM) since 1971, Lewis's work in electronic and computer music, computer-based multimedia installations, and notated and improvisative forms is documented on more than 150 recordings. His work has been presented by the BBC Scottish Symphony Orchestra, London Philharmonia Orchestra, Radio-Sinfonieorchester Stuttgart, Mivos Quartet, Boston Modern Orchestra Project, London Sinfonietta, Spektral Quartet, Talea Ensemble, Dinosaur Annex, Ensemble Dal Niente, Ensemble Pamplemousse, Wet Ink, Ensemble Erik Satie, Eco Ensemble, and others, with commissions from American Composers Orchestra, International Contemporary Ensemble, Harvestworks, Ensemble Either/Or, Orkestra Futura, Turning Point Ensemble, Studio Dan, San Francisco Contemporary Music Players, 2010 Vancouver Cultural Olympiad, IRCAM, Glasgow Improvisers Orchestra, and others.

Lewis has served as Fromm Visiting Professor of Music, Harvard University; Ernest Bloch Visiting Professor of Music, University of California, Berkeley; Paul Fromm Composer in Residence, American Academy in Rome; Resident Scholar, Center for Disciplinary Innovation, University of Chicago; and CAC Fitt Artist in Residence, Brown University. Lewis received the 2012 SEAMUS Award from the Society for Electro-Acoustic Music in the United States, and his book, A Power Stronger Than Itself: The AACM and American Experimental Music (University of Chicago Press, 2008) received the American Book Award and the American Musicological Society's Music in American Culture Award; Lewis was elected to Honorary Membership in the Society in 2016. Lewis is the co-editor of the two-volume Oxford Handbook of Critical Improvisation Studies (2016), and his opera Afterword (2015), commissioned by the Gray Center for Arts and Inquiry at the University of Chicago, has been performed in the United States, United Kingdom, and the Czech Republic.

In 2015, Lewis received the degree of Doctor of Music (DMus, honoris causa) from the University of Edinburgh. In 2017, Lewis received the degree of Doctor of Humane Letters (PhD, honoris causa) from New College of Florida. In 2017 Lewis received the degree of Doctor of Music from Harvard University. Professor Lewis came to Columbia in 2004, having previously taught at the University of California, San Diego, Mills College, the School of the Art Institute of Chicago, the Koninklijke Conservatorium Den Haag, and Simon Fraser University's Contemporary Arts Summer Institute.

Composer's notes:
Wang Lu

Composer and pianist WANG LU (born 1982, Xi’an, China) writes music that reflects a very natural identification with influences from traditional Chinese music, urban environmental sounds, linguistic intonation and contours, and freely improvised traditions, through the prism of contemporary instrumental techniques and new sonic possibilities. She is currently the David S. Josephson Assistant Professor of Music at Brown University, after receiving her doctoral degree in composition at Columbia University and graduating from the Beijing Central Conservatory of Music. Wang Lu’s works have been performed internationally, by ensembles including the Ensemble Modern, Ensemble Intercontemporain, Alarm Will Sound, Minnesota Orchestra, American Composers Orchestra, Orchestre National de Lille, Holland Symfonia, Shanghai National Chinese Orchestra, Taipei Chinese Orchestra, Musiques Nouvelles, Le Nouvel Ensemble Moderne, International Contemporary Ensemble, Third Sound, Curious Chamber Players, Ensemble Pamplemousse, Argento, and Momenta Quartet, among others. Her most recent works have been written for the Stony Brook Contemporary Chamber Players, violinists Miranda Cuckson and Jennifer Koh, pianist Joel Fan, the Azuri Quartet, and the New York Virtuoso Singers. Wang Lu received the Berlin Prize in Music Composition (Spring 2019 residency) and was a 2014 Guggenheim Fellow. She won the first prize at Le Nouvel Ensemble Moderne’s Young Composers Forum in 2010 and shared the Tactus International Young Composers Orchestra Forum Award in 2008. She was selected for a Tremplin commission by IRCAM/Ensemble Intercontemporain in 2010 and the International Composition Seminar with the Ensemble Modern in 2012, and has also received two ASCAP Morton Gould awards. Her music was programmed on festivals such as the 2014 New York Philharmonic Biennial, MATA Festival, Cresc. Biennale in Frankfurt, Gaudeamus Music Week, Tanglewood, Cabrillo Music Festival, Beijing Modern, Pacific and Takefu festivals in Japan, Mostly Mozart, Aspekte Festival in Salzburg, Mizzou International Composers Festival, and the Havana New Music Festival. She has also been a resident at the Civitella Ranieri Foundation. Collaborations have included an installation at Brown University’s Cohen Gallery with artist Polly Apfelbaum and an evening of poetry and music with poet Ocean Vuong. Her upcoming projects include a Miller Theater Portrait Concert in February 2019, a portrait concert with Ensemble Recherche in Paris, and a concert in Berlin with Ensemble Mosaik and soloists Ryan Muncy, Anthony Cheung, Wu Wei. Of her portrait album Urban Inventory, released in March 2018, Alex Ross wrote in the New Yorker, “I’ve listened at least a dozen times to the composer Wang Lu’s new album, “Urban Inventory” (New Focus Recordings), and remain happily lost in its riotous maze of ideas and images. Every moment is vividly etched, drenched in instrumental color, steeped in influences that range from ancient Chinese folk music to the latest detonations of the European avant-garde. The sense of loneliness that emerges at the end of “Cloud Intimacy” lurks behind all of Wang Lu’s meticulous frenzies: it is of a piece with the essential solitude of composing, of sitting in silence and dreaming of a music that has never been heard.”

Composer’s notes:

When the evening air finally overtakes the smog at day’s end, a city’s exhausted population comes out for relief. Scenes of leisurely and nonchalant chatting, strolling, dancing, tai-chi, dog- and kid-walking. Sounds of broken instruments, mixed with songs of praise to western and eastern gods. Historical and recent memories creep back into consciousness: fantasies of early propagandist dance troupe goddesses, the unmistakably beguiling voice of a 90s pop icon (), a peasant rap sensation clamoring for a skateboarding, the monotone of a rural poetess and her desire to escape her dreadful situation. And at dawn, these suddenly animated voices retreat back into the minds of those who will return to the lifelessness of
their urban routine.

**JASON ECKARDT (b. 1971)** played guitar in jazz and metal bands until, upon first hearing the music of Webern, he immediately devoted himself to composition. Since then, his music has been influenced by his interests in perceptual complexity, the physical and psychological dimensions of performance, political activism, and self-organizing processes in the natural world. He teaches composition at City University of New York's Graduate Center and Brooklyn College and lives in the Catskill Mountains.

Composer's notes:
"Aperture" refers both to openings/entryways and to degrees of focus. Openings are referenced with respect to the ways in which a listener may enter into a musical environment. By choosing a particular detail in an often dense whole, a listener can hear how this detail develops, disappears, or is recontextualized as the work progresses. Listeners may choose different entryways throughout the piece and in repeated hearings. The second metaphor is photographic in that I am interested in shifting levels of foreground/middle-ground/background. In this work the "aperture settings" are more fixed in sections rather than slowly shifting, as they are in some of my other works. The contrasts among sections bring into relief not only the large-scale structural design but also different degrees of "sharpness" and "clarity" of musical texture. Within sections, the focus is subtly altered by manipulating individual musical dimensions.

Aperture was commissioned by the Tanglewood Music Center.

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**DIRECTOR BIOS:**

**CRISTINA VALDÉS**

Considered one of today's foremost interpreters of contemporary music, Cristina Valdés is known for presenting innovative concerts with repertoire ranging from Bach to Xenakis. She has performed across four continents and in venues such as Lincoln Center, Le Poisson Rouge, Miller Theatre, Jordan Hall, and the Kennedy Center. Ms. Valdés has appeared both as a soloist and chamber musician at festivals worldwide including New Music in Miami, the Foro Internacional de Musica Nueva in Mexico City, Brisbane Arts Festival, the Festival of Contemporary Music in El Salvador, Havana Contemporary Music Festival, and the Singapore Arts Festival.

An avid chamber musician and collaborator, Ms. Valdés has toured extensively with the Bang On a Can "All Stars", and has performed with the Seattle Chamber Players, the Mabou Mines Theater Company, the Parsons Dance Company, and Antares. She has also been a featured performer on both the Seattle Symphony's Chamber Series and [UNTITLED] concerts.

Cristina has appeared as concerto soloist with the Johns Hopkins Symphony Orchestra, the Binghamton Philharmonic, the Seattle Philharmonic, Philharmonia Northwest, the Eastman BroadBand, and the Stony Brook Symphony Orchestra. Most recently, she performed the piano solo part of the Ives 4th Symphony with the Seattle Symphony.

Cristina Valdés joined the faculty of the UW School of Music in Fall 2014 as an artist in residence in the keyboard program.

**BONNIE WHITING**
Bonnie Whiting joined the School of Music faculty in Fall 2016 as Chair of Percussion Studies. She performs and commissions new experimental music for percussion. She seeks out projects involving non-traditional notation, interdisciplinary performance, improvisation, and the speaking percussionist.

Recent work includes a series of concerts at the John Cage Centennial Festival in Washington DC, and performance as a soloist in Tan Dun’s Water Passion under the baton of the composer himself. In 2011, she joined red fish blue fish percussion group in premiering the staged version of George Crumb’s Winds of Destiny directed by Peter Sellars and featuring Dawn Upshaw for Ojai Festival.

Whiting has collaborated with many of today’s leading new music groups, including eighth blackbird (the “Tune-in” festival at the Park Avenue Armory), the International Contemporary Ensemble (American premiere of James Dillon's Nine Rivers at Miller Theatre, as an on-stage percussionist for Andriessen's epic music theatre work De Materie), Bang on a Can (Steve Reich's Music for 18 Musicians for the LA Philharmonic’s Green Umbrella Series) and Ensemble Dal Niente (the Fromm Concerts at Harvard.) During the summer, she is a member of the Walden Players, enesmble in residence at the Walden School in Dublin, NH.

She performs regularly with percussionist Allen Otte; they have presented concerts at The Stone in New York, The New York City Electroacoustic Music Festival, throughout New Zealand, and at colleges and universities around the country. Her debut album, featuring an original solo-simultaneous realization of John Cage's 45' for a speaker and 27'10.554" for a percussionist, was released by Mode Records in 2017.

A dedicated arts educator, Bonnie spent three years with Tales & Scales, a quartet combining new music, dance, and theater for family audiences, giving over 400 performances in 25 states and appearing with the Dallas, Oregon, Indianapolis, Buffalo, and Louisville orchestras. She also helped to develop several experimental music programs in Southern California: The Children's Universal Language Orchestra in Spring Valley as well as residencies at the Monarch School (for children affected by homelessness) and the inner-city Lincoln High School in San Diego.

She was a member of the Lucerne Festival Academy Orchestra in Switzerland under the direction of Pierre Boulez, and has performed throughout Europe as well as Canada and Panama. Bonnie has worked with composers Jerome Kitzke, Randall Woolf, John Luther Adams, Michael Pisaro, and Frederic Rzewski, and she champions the music of her peers.

Bonnie attended Interlochen Arts Academy, Oberlin Conservatory (BM), University of Cincinnati College-Conservatory of Music (MM), and University of California San Diego (DMA.) She has served on the faculties of the University of Alaska Fairbanks, the DePauw University School of Music, and as a lecturer at UC San Diego. She moves back to Seattle, WA to lead the percussion department at the University of Washington in the fall of 2016.