CANCELED: NEW MUSIC FESTIVAL: REICH: MUSIC FOR 18 MUSICIANS

Tuesday, April 21, 2020 - 7:30pm
Meany Hall—Katharyn Alvord Gerlich Theater
$15 ($10 students/seniors)

This performance has been cancelled.

Faculty artists Cristina Valdés, Bonnie Whiting, Richard Karpen, Ben Lulich, Rachel Lee Priday, Sæunn Thorsteinsdóttir, and Cyndia Sieden are joined by members of the UW Modern Music Ensemble and Percussion Ensemble in this performance of Steve Reich’s seminal 1976 work for percussion.

This concert is part of the New Music Festival, hosted by the School of Music and Digital Arts and Experimental Media (DXARTS) and celebrating new music with performances by internationally renowned guest artists and composers as well as UW faculty and students.

FESTIVAL SCHEDULE:

April 10: Indigo Mist with George Garzone
April 14: New Works Composed for and by Old Friends
April 17: Music by Patricia Allesandrini
April 21: Steve Reich: Music for 18 Musicians

RICHARD KARPEN
Richard Karpen is a composer and researcher in multiple areas of music and the arts. His compositions for both electronic media and live performance are widely known, recorded, and performed internationally. Over the last 30 years, he has also been in the forefront of the development of computer applications for music composition, interactive performance, and the sonic arts. He recently returned to the stage and the studio as a pianist.

Karpen was the founding director of DXARTS and is currently Director of the School of Music at the University of Washington, where he is also Professor of Music Composition. He has been the recipient of many awards, grants, and prizes, including those from the National Endowment for the Arts, the Bourges Contest in France, and the Luigi Russolo Foundation in Italy. Karpen has composed works for many leading international soloists, such as soprano Judith Bettina, violists Garth Knox and Melia Watras, trombonist Stuart Dempster, flutists Laura Chislett and Jos Zwaenepberg, guitarist Stefan Östersjö, and ensembles such as The Six Tones, JACK Quartet, The Seattle Symphony, and the Harry Partch Ensemble. Karpen is a founding member, with Cuong Vu, of the experimental improvisation ensemble Indigo Mist. As a pianist, Karpen has performed and recorded with Cuong Vu, Bill Frisell, Ted Poor, Steve Rodby, and others. Karpen's compositions and performances have been recorded on a variety of labels including Wergo, Centaur, Neuma, Le Chant du Monde, DIFFUSION i MeDIA, Fleur du Son, Capstone, and RareNoise.

**BEN LULICH**

Benjamin Lulich, clarinet, joins the UW Music faculty in Fall 2016 as an artist-in-residence in the instrumental performance program.

Benjamin Lulich is the newly appointed Principal Clarinet of the Seattle Symphony. He has held positions in Orange County's Pacific Symphony, Kansas City Symphony, Colorado Music Festival and Festival Mozaic, and has performed frequently with The Cleveland Orchestra, Los Angeles Philharmonic, Los Angeles Opera, Pasadena Symphony, IRIS Orchestra and many other ensembles.

Additionally, Lulich is Principal Clarinet of the Sunriver Music Festival and has performed with the Hollywood Studio Orchestra on numerous films and records albums, including *Water for Elephants, The Tourist, Monsters University, Godzilla*, and the Oscar-winning score for *Life of Pi*. In 2013 he performed as Principal Clarinet for Yamaha's 125th Anniversary Concert, which featured Elton John and many other performers; the concert was broadcast live to the world over the internet.

Also interested in chamber music and new music, Lulich has been a guest artist for concerts throughout the United States and abroad. Lulich was a member of the Second Instrumental Unit, a contemporary music ensemble based in New York City, where he took part in a concert honoring Milton Babbitt at Carnegie Hall's Weill Recital Hall. As a recitalist and soloist, he has performed at the International ClarinetFest and was featured as a soloist with Pacific Symphony and Sunriver Music Festival on several occasions. On New Year's Eve 2013 he performed with Jeff Tyzik and Ko-ichiro Yamamoto and the Seattle Symphony in the Jelly Roll Morton Suite.

The recipient of many awards and prizes, Lulich studied at Interlochen Arts Academy, Cleveland Institute of Music, Yale School of Music, Pacific Music Festival and Music Academy of the West, and his teachers include Richard Hawkins, Franklin Cohen, David Shifrin, Fred Ormand and Laura DeLuca. He has been adjunct faculty at California State University Fullerton and has given masterclasses and coachings throughout Southern California and beyond.

**RACHEL LEE PRIDAY**

Rachel Lee Priday, clarinet, joins the UW Music faculty in Fall 2016 as an artist-in-residence in the instrumental performance program.

Rachel Lee Priday is a contemporary clarinetist and teacher with a diverse background, specializing in historical performance practice, mixed instruments, and improvisation. She is dedicated to broadening the perspective of what constitutes the clarinet repertory through interdisciplinary performance projects. She received her Bachelor of Music and Performance Certificate from the Curtis Institute of Music and Master of Music from New York University Tisch School of the Arts. Her teachers and collaborators have included Coola Folks, Steve Schick, and Bethan Kennedy. She has appeared with the Philadelphia Orchestra, Chicago Symphony, and the New York Philharmonic, and was awarded the First Prize at the 2013 New York University Concerto Competition. She recently performed a commission for clarinet and bicycle (with a bicycle orchestra) as part of the Cycling with Classical program at the University of Pennsylvania's School of the Arts in Philadelphia. During the 2015–2016 academic year, she was a Teaching Assistant at the Curtis Institute of Music, where she taught an improvisation course. She has performed at many important events including Barnes Foundation's Fete Galante, the West Coast Conference for Music Teachers, the International ClarinetFest, and the Festival of the Sound in Indiana. Her recent projects include the stepped clarinet (comprised of bass clarinet, Bb clarinet, and soprano clarinet), Improv Jam (a chamber music ensemble collaborating with musicians and improvisers), and Improv Jam: Sound of a Bicycle (in collaboration with other musicians and a bicycle orchestra). She has performed throughout the United States and Canada, and in 2013, performed as part of the Contemporary Improvisation Ensemble in the United Kingdom. As a soloist, she has performed with the Monument Orchestra, the Greater Portland Symphony, the Feminist Jazz Orchestra, and the Philadelphia Orchestra in concert, as well as solo performances at the Lincoln Center, the 92nd Street Y, and the扶桑しゆ in Tokyo. Rachel's compositions have been performed at theContemporary Improvisation Ensemble in California, and the Contemporary Improvisation Ensemble in the United Kingdom. She is also the founder and coordinator of the annual Improv Jam festival. Her compositions and recordings can be found at rachelleepriday.com.
Violinist RACHEL LEE PRIDAY (PRY-day) is a passionate and inquisitive explorer in all her musical ventures, in search of contemporary relevance when performing the standard violin repertoire, and in discovering and commissioning new works. Her wide-ranging repertoire and eclectic programming reflect a deep fascination with literary and cultural narratives.

Rachel Lee Priday has appeared as soloist with major international orchestras, including the Chicago, Saint Louis, Houston, Seattle, and National Symphony Orchestras, the Boston Pops, and the Berlin Staatskapelle. Recital appearances have brought her to eminent venues including the Mostly Mozart Festival at Lincoln Center, Musée du Louvre, Verbier Festival, Ravinia Festival and Dame Myra Hess Memorial Series in Chicago, Mecklenburg-Vorpommern Festival in Germany, and tours of South Africa and the United Kingdom.

Committed to new music, and making enriching community and global connections, Rachel takes a multidisciplinary approach to performing that lends itself to new commissions organically merging poetry, dance, drama, stimulating visuals and music. Recent seasons have seen a new Violin Sonata commissioned from Pulitzer Prize Finalist Christopher Cerrone and the premiere of Matthew Aucoin’s “The Orphic Moment” in an innovative staging that mixed poetry, drama, visuals, and music. Rachel has collaborated several times with Ballet San Jose, and was lead performer in “Tchaikovsky: None But The Lonely Heart” during a week-long theatrical concert with Ensemble for the Romantic Century at the Brooklyn Academy of Music (BAM). Her work as soloist with the Asia America New Music Institute promoted new music relationships and cultural exchange between Asia and the Americas, combining new music premieres and educational outreach in the US, China, Korea and Vietnam.

Rachel began her violin studies at the age of four in Chicago. Shortly thereafter, she moved to New York to study with iconic pedagogue Dorothy DeLay, and continued her studies at the Juilliard School Pre-College Division with Itzhak Perlman. Rachel holds a B.A. degree in English from Harvard University and an M.M. from the New England Conservatory, where she studied with Miriam Fried. Since Fall 2019, she serves as Assistant Professor of Violin at the University of Washington School of Music.

Recent and upcoming concerto engagements include the Pacific Symphony, Buffalo Philharmonic, Johannesburg Philharmonic, Kwazulu-Natal Philharmonic, Stamford Symphony, and Bangor Symphony. Since making her orchestral debut at the Aspen Music Festival in 1997, she has performed with numerous orchestras across the country, such as the symphony orchestras of Colorado, Alabama, Knoxville, Rockford, and New York Youth Symphony. In Europe and in Asia, she has appeared at the Moritzburg Festival in Germany and with orchestras in Graz, Austria, Hong Kong, Singapore, and Korea, where she performed with the KBS Symphony, Seoul Philharmonic and Russian State Symphony Orchestra on tour.

Rachel has been profiled in The New Yorker, The Los Angeles Times, Family Circle, and The Strad. Her concerts have been broadcast on major media outlets in the U.S., Germany, Korea, South Africa, and Brazil, including a televised concert in Rio de Janeiro, numerous radio appearances on 98.7 WFMT Chicago radio, and American Public Media's Performance Today. She been featured on the Disney Channel, “Fiddling for the Future” and “American Masters” on PBS, and the Grammy Awards.

Praised by the Chicago Tribune for her “irresistible panache,” Rachel Lee Priday enthralls audiences with her riveting stage presence and “rich, mellifluous sound.” The Baltimore Sun wrote, “It’s not just her technique, although clearly there’s nothing she can’t do on the fingerboard or with her bow. What’s most impressive is that she is an artist who can make the music sing... And though her tone is voluptuous and sexy where it counts, she concluded the ‘Intermezzo’ with such charm that her listeners responded with a collective chuckle of approval as she finished.”

She performs on a Nicolo Gagliano violin (Naples, 1760), double-purfléd with fleurs-de-lis, named Alejandro.

**CYNDIA SIEDEN**

American soprano Cyndia Sieden moves easily among the Baroque, classical, romantic and contemporary
repertoires to worldwide acclaim. In addition, her performances and recordings of his works affirm her status as one of the sovereign Mozart interpreters of the present day.

Highlights of 2011 included performances in Morton Feldman's monodrama Neither for New York City Opera, Ariadne in Wolfgang Rihm's Dionysos at the Netherlands Opera and Soprano I in Luigi Nono's Prometeo at the Salzburg and Berlin Festivals. In contrast to these knotty modern works, she returned to Blondchen in Mozart's Abduction with Frans Brüggen and the Orchestra of the 18th Century at the Concertgebouw in Amsterdam, and on tour throughout Holland.

Sieden has starred at most of the world's great opera houses, including the Munich Bayerische Staatsoper, the New York Met, Paris's Opéra Bastille, the Wiener Staatsoper, Barcelona's Gran Teatre de Liceu, Brussels's La Monnaie, and London's Covent Garden and English National, as well as in Beijing and Australia. Her highly-praised Metropolitan Opera debut was as Berg's Lulu, and her success quickly led to reengagement in 2008 for Die Zauberflöte's Queen of the Night, one of her signature roles.

She is a brilliantly idiomatic interpreter of the works of Richard Strauss. She frequently performs Zerbinetta in Ariadne auf Naxos (Munich, Japan, Vienna), as well as Sophie in Der Rosenkavalier (Paris Châtelet) and Aminta in Die schweigsame Frau (Palermo and Munich).

Her performances in the high-flying role of Ariel in the premiere of Thomas Adès's The Tempest at the Royal Opera House, Covent Garden, ignited rave reviews and an astonished public. She has garnered equal enthusiasm and devotion for her Queen of the Night in Mozart's Die Zauberflöte and Blondchen in Die Entführung aus dem Serail, all over the world. Other specialties are Cunegonde in Leonard Bernstein's Candide, and the operas of Handel.

Sieden is much in demand for Orff's Carmina Burana, the oratorios and masses of Handel, Mozart, and Haydn, and works of Bach, Strauss and Mahler. She has sung with many of the most renowned symphony orchestras in the world, including the Royal Concertgebouw Orchestra, the Los Angeles Philharmonic, the Cleveland Orchestra, the Atlanta Symphony, the Chicago Symphony Orchestra, the London Symphony Orchestra, and at New York's Mostly Mozart Festival. In addition, her Lieder recitals are always highly-anticipated events.

Cyndia Sieden was born in California, USA, and received her first vocal instruction there. The significant milestone in her studies was work with Elisabeth Schwarzkopf in master classes in Carmel Valley, CA in 1982. Schwarzkopf then invited Sieden to become her private student, and also to work with her in master classes at the 1983 Salzburg Mozarteum. Sieden sang in the culminating concert/competition and won first place, the springboard for her first professional engagements.

In 1984, Cyndia Sieden made her European debut in Il Barbiere at the Bavarian State Opera; her American debut also took place in 1984, in La Fille du Regiment, in Tampa, Florida.

SÆUNN THORSTEINSDÓTTIR

Icelandic-American cellist Sæunn Thorsteinsdóttir enjoys a varied career as a performer, collaborator and educator. She has appeared as soloist with the Los Angeles Philharmonic, NDR Elbphilharmonie Orchester, BBC Symphony Orchestra, Toronto Symphony Orchestra and Iceland Symphony, among others, and her recital and chamber music performances have taken her across the US, Europe and Asia. Sæunn has performed in many of the world's prestigious halls including Carnegie Hall, Suntory Hall, Elbphilharmonie, Barbican Center and Disney Hall and the press have described her as "charismatic" and "riveting" (NYTimes) and praised her performances for their "emotional intensity" (LATimes).

An avid chamber musician, she has collaborated in performance with Itzhak Perlman, Mitsuko Uchida, Richard Goode and members of the Emerson, Guarneri, St. Lawrence and Cavani Quartets and has performed in numerous chamber music festivals, including Santa Fe, Seattle, Stellenbosch, Orcas Island, Bay Chamber, Prussia Cove and Marlboro, with whom she has toured. She is cellist of the Seattle-based group, Frequency, and cellist and founding member of Decoda, The Affiliate Ensemble of Carnegie Hall.
In the 2018-2019 season, Sæunn makes her debut with the BBC and Seattle Symphonies performing the award-winning cello concerto, *Quake*, written for her by Páll Ragnar Pálsson. Chamber music appearances take her to Carnegie Hall in New York City, Glasgow, and Los Angeles, as well as recitals in Reykjavík, Seattle and Chicago following the Spring 2019 release of “Vernacular”, her recording of Icelandic solo cello music on the Sono Luminus label.

Highlights of the 2017-2018 season included the US premiere of Betsy Jolas' *Wanderlied* and the Hong Kong premiere of Sofia Gubaidulina's *Canticle of the Sun*, as well as recitals and chamber music appearances in New York City, San Francisco, Seattle, Glasgow, London and Reykjavik. In addition to collaborating with Daniel Bjarnason on his award-winning composition *Bow to String*, Sæunn enjoys close working relationships with composers of our time such as Páll Ragnar Pálsson, Halldór Smárason, Melia Watras, Jane Antonia Cornish and Púríður Jónsdóttir.

Sæunn has garnered numerous prizes in international competitions, including the Naumburg Competition and the Antonio Janigro Competition in Zagreb. She received a Bachelor of Music from the Cleveland Institute of Music, a Master of Music from The Juilliard School and a Doctorate of Musical Arts from SUNY Stony Brook. Her teachers and mentors include Richard Aaron, Tanya Carey, Colin Carr and Joel Krosnick.

Born in Reykjavík, Iceland, Sæunn serves on the faculty of the University of Washington in Seattle, teaching cello and chamber music. For more information, please visit www.saeunn.com

**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
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, ensembler 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.