

UPCOMING EVENTS

UNI WIND ENSEMBLE

NOVEMBER 15 AT 7:30 P.M.

GREAT HALL, GBPAC

NEW MUSIC ENSEMBLE & LAPTOP ENSEMBLE CONCERT

WEDNESDAY, NOVEMBER 16 AT 8 P.M.

DAVIS HALL, GBPAC

THE SCHOOL OF MUSIC CALENDAR OF EVENTS IS
AVAILABLE ONLINE AT MUSIC.UNI.EDU/EVENTS.

In consideration of the performers and other members of the audience, please enter or leave a performance at the end of a composition. Cameras and recording equipment are **not permitted**. Please turn off all electronic devices, and be sure that all emergency contact cell phones and pagers are set to silent or vibrate. In the event of an emergency, please use the exit nearest to you. Please contact the usher staff if you need assistance.

This event is **free** to all UNI students, courtesy of the Panther Pass Program.

The University of Northern Iowa honors the ancestral stewards of the land on which our university rests. Through the work we do every day to live our mission, the University of Northern Iowa aspires for you to see a community that: honors Native and Indigenous People and culture, lives the 7th Generation Principle, does good for the people and communities we serve, and embraces stewardship of our mission and land. Please see our full stewardship statement at president.uni.edu/stewardship-statement.

Performances like this are made possible through private support from patrons like you! Please consider contributing to School of Music scholarships or guest artist programs. Call 319-273-3915 or visit www.uni.edu/music to make your gift.



SCHOOL OF MUSIC

Transient Canvas

Pale Blue Dot

PROGRAM

Crossroads (2020)	Teerath Majumder (b. 1994)
Impressions of the Sky from Underwater (2020) . . .	Caroline Louise Miller (b. 1988)
in the teeth of (2020)	Sydney Doemel (b. 1996)
Epidermis (2017)	Dan VanHassel (b. 1981)

Amy Advocat, bass clarinet
Matt Sharrock, marimba

INTERMISSION

Pale Blue Dot (2022)	Elliott Miles McKinley WORLD PREMIERE I. The Long Journey II. Eulogy for Reason IV. Hitchslap VI. The Search for Home VII. A Pale Blues for Carl VIII. Epilogue: Goodbye...
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UNI Faculty String Quartet
Steve Sang Koh and Erik Rohde, violins
Tyler Hendrickson, viola
Isidora Nokovic, cello

ABOUT OUR GUEST ARTISTS

For over a decade Boston-based contemporary duo **Transient Canvas** has been thrilling audiences with their “engaging musicality and easy sense of ensemble” (Cleveland Classical) and “superb” performances (Boston Globe). Bass clarinetist Amy Advocat and marimbist Matt Sharrock relish the creative potential of working with living composers, with the San Francisco Chronicle lauding “the versatile imagination they both display and inspire in others.” With a commissioned repertoire of over 90 works, they have released three albums on New Focus Recordings: *Right now, in a second*, named a top-ten local album of 2020 by The Boston Globe; *Wired*, “a must-add to any new music lover’s library” according to I Care If You Listen; and

Sift, which KLANG New Music called “one of the more refreshing things I’ve heard in recent years.”

Highlights of their 2022-23 season include collaborations with composers Matthew Evan Taylor, Yoon-Ji Lee, and the world premiere of Elliott Miles McKinley’s *Pale Blue Dot* for bass clarinet, marimba, and string quartet; concerts at the Vienna Summer Music Festival (Austria), Alba Music Festival (Italy), Dancz Center for New Music (Georgia), North Carolina NewMusic Initiative, ICA Low Clarinet Festival (Arizona), and New Music at the Short North Stage (Ohio); residencies at Penn State, Kent State, East Carolina, and Cleveland State Universities, the University of Georgia, the University of North Texas, and the University of Northern Iowa. Past seasons include featured performances at Music on the Edge, Composers, Inc., Charlotte New Music Festival, FeNAM, New Music Miami, SoundNOW Festival, Music at the Forefront, Outpost Concert Series, New Music Nights at Spectrum, the Corwin Chair Concert Series, Nevermind the Noise, Ethos New Music, New Hampshire Music Festival, Re:Sound, the New York City Electroacoustic Music Festival, and the Guerrilla Composers Guild, among others. They have performed and presented at several professional conferences including PASIC, ICA Clarinetfest, SEAMUS, SCI National Conference, and two New Music Gatherings. In Boston, they have been featured on the Equilibrium, Original Gravity, Opensound, New Gallery, Lowell Lecture, and Times Two concert series.

Equally dedicated to educating the next generation of performers and composers, Transient Canvas has presented masterclasses and composition workshops at colleges, universities, and conservatories across the U.S. including the University of Southern California, Oberlin Conservatory, Baldwin Wallace, Chapman, James Madison, Kennesaw State, Kent State, Lawrence, New York, Northern Illinois, Ohio, Otterbein, Rutgers, St. Lawrence, and San Jose State Universities, UC Berkeley, UC Santa Barbara, UC Riverside, University of Maine, Cal Poly Pomona, UNC Pembroke, University of the Pacific, University of Southern Maine, UW Green Bay, UW Madison, and Virginia Tech. They have also held residencies with the composition departments at Harvard, Northeastern, Brandeis, East Carolina, and Tufts Universities, CCM, the University of Florida, the University of Georgia, the University of Miami, Mizzou, UMKC, the Vermont College of Fine Arts, Boston Conservatory at Berklee, Divergent Studio at Longy School of Music, the Alba Music Festival Composition Program, and the New York Philharmonic Very Young Composers, among others. Since 2017, they have hosted their annual paid Composer Fellowship Program that is free and open to composers of all ages.

Transient Canvas proudly endorses Henri Selmer Paris clarinets and Marimba One marimbas and mallets. For more information, visit www.transientcanvas.com.

PROGRAM NOTES

IN THE TEETH OF | SYDNEY DOEMEL

in the teeth of was composed for Transient Canvas during their residency with the Frost School of Music's SCI chapter. The performers operate live electronics, triggering fixed audio samples and live audio processing. Much of this piece was composed during my time in Maine's Acadia National Park on Mount Desert Island, where I drew inspiration from the stillness and expansiveness of the quiet island.

– Sydney Doemel

EPIDERMIS | DAN VANHASSEL

In Epidermis the bass clarinet and marimba merge into a single machine-like entity playing funky rhythmic patterns made up of percussive sounds, with the electronics forming a noisy protective layer around the live players. At the beginning of the piece the acoustic and electronic sounds are quite closely aligned, but as the piece progresses they begin to move apart. Melodic patterns begin to appear in the bass clarinet and marimba, while the electronics become noisier and more abrasive. This piece was commissioned by Transient Canvas and premiered in November 2017 with funding provided by the Johnstone Fund for New Music.

-Dan VanHassel

COMPOSER BIOS

Born in Bangladesh, **Teerath Majumder** is a composer and producer of electronic music. With a background in North Indian classical and Western art music traditions, he seeks new methods of making music often through the use of immersive sound systems, modular synthesis, wearable sensors and various other means. His work traverses several domains including film, dance, theater, sound art and independent production.

Teerath's career as a composer began in India where he created works for the new music ensemble Hundredfoot Road and soundtracks for Tamil films. Since then, his creations have been performed and recorded by London Firebird Orchestra, Del Sol string quartet, Hub New Music and Transient Canvas among others. Whenever feasible, he has sought collaboration with artists coming from different backgrounds than his. His work with choreographers, filmmakers, and musicians working in a variety of genres constitute a significant part of his oeuvre.

Investigating how we experience music (and sound, broadly speaking) and how that experience can be enhanced is one of Teerath's key interests. For instance, he has been exploring how the instrumentation and arrangement of traditional Bengali songs can be reimagined to deliver a novel experience to the listener and emphasize the meaning of the text at the same time. Teerath has also been invested in the idea of involving the audience in the creative process in live performances. Through the use of interactive technology, he wants to create spaces that facilitate meaningful audience participation. He assisted composer and flute-player Nicole Mitchell with her immersive sound installation Mothership Calling (2021) by creating software that triggers and moves sound events in the physical space. It involved partnering with Dolby and integrating Atmos Renderer in the software system.

Teerath is currently working on his PhD in the Integrated Composition, Improvisation and Technology (ICIT) program at University of California, Irvine. He received his BA in Music degree from Middlesex University, London where he was awarded the Richard Turton Composition Award. He worked as a sound designer, product specialist and tester with the UK-based music tech company Roli.
www.teerathm.com

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Caroline Louise Miller is a US composer based in Portland, Oregon. Her work broadly explores affect, ecology, labor politics, tactility, and digital materiality, often addressing contemporary issues within dreamlike musical spaces that thread field recordings, shimmering textures, and romantic melodic lines through harsh noise and clattering dissonances. She has most recently received grants, fellowships, and commissions through Alarm Will Sound, SPLICE Ensemble with funding from Chamber Music America, Guerilla Opera, Transient Canvas, and Ensemble Adapter. In 2018 she won the ISB/David Walter Composition Competition for Hydra Nightingale, created with improvisor and bassist Kyle Motl. Other projects include whistle-session hijacker, a collection of acousmatic/instrumental hip-hop crossover tracks. C.L.M.'s music appears across the U.S. and internationally. Caroline is Assistant Professor of Music in Sonic Arts at Portland State University, and holds a Ph.D in Music from UC San Diego. www.carolinelouisemiller.com

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Born in Marietta, GA, **Sydney Doemel** (b.1996) is an acoustic and electro-acoustic composer and violinist. Her music has been performed by The Bent Frequency Duo, Transient Canvas, Sonic Apricity, The Departure Duo, and The UGA Symphony Orchestra, with premieres in Alba Italy, Prague, Vienna, and Salzburg. Sydney is now in her second year of her Masters in Music Composition at the University of Miami, where she has been selected as the Student Composer-in-Residence for Seraphic Fire's 2021-2022 season. Sydney holds degrees in Music Composition and Violin Performance from the University of Georgia, where she was the 2018-19 Student Composer-in-Residence with the UGA Symphony Orchestra; her work "Synapse" was performed in UGA's Hugh Hodgson Concert Hall. Most recently, Sydney composed a solo ukulele work for Giovanni Albini as part of the highSCORE New Music Festival which will be released in 2022.

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The music of composer and multi-instrumentalist **Dan VanHassel** (b. 1981) has been described as "energizing" (Wall Street Journal), "a refreshing direction" (I Care If You Listen.com), and "an imaginative and rewarding soundscape" (San Francisco Classical Voice). His works create a uniquely evocative sound world drawing from a background in rock, Indonesian gamelan, free improvisation, and classical music. His piece for chamber ensemble and electronics Ghost in the Machine, performed by the Talea Ensemble at the MATA Festival in New York City, has been praised as "something of a masterpiece...this piece needs to be heard, seen, talked about, and learned from" (New Classic LA). fz1 for snare drum and live electronics, featured at the International Computer Music Conference in Perth, Australia, was called a "magnificently-crafted composition...VanHassel has created a consistently fresh and surprising dialogue between the live performer and the electronically induced sound" (Lontano Music).

His music has been recognized by grants from Chamber Music America, The Barlow Endowment, The Johnstone Fund for New Music, The Boston Foundation, and New Music USA. He has received honors and awards from ASCAP, New England Conservatory, UC Berkeley, Carnegie Mellon, the Guerrilla Composers Guild, and the Kalamazoo New Music Project.

Recent performances of note include the world premiere at the 2018 Gudeamus Festival in Utrecht of his saxophone quartet Schizoid Devices, performed by the Keuris Quartet, and the world premiere of Fracture for vibraphone and electronics at the Boston New Music Festival in October 2018, commissioned by percussionist Joseph Van Hassel, with support from a Live Arts Boston grant.

His work has also been performed by Transient Canvas, Dinosaur Annex, pianists Gloria Cheng and Keith Kirchoff, Verdant Vibes, Empyrean Ensemble, Ignition Duo, percussionist Simone Beneventi, Ensemble Pamplemousse, Red Fish Blue Fish percussion ensemble, Now Hear Ensemble, Boston Percussion Group, UC Santa Cruz Wind Ensemble, and has been featured at the Bang on a Can Summer Festival, Bowling Green New Music Festival, UC Davis Music and Words Festival, Carlsbad Music Festival, Wellesley Composers Conference, June in Buffalo, Music11 Festival, New Music Gathering, the SEAMUS National Conference, and the Original Gravity Concert Series.

Recordings of his music appear on Transient Canvas's recent album *Wired*, released on New Focus Recordings, *Ablaze Amidst the Horns*, the debut album from Ignition Duo featuring Reverie for two electric guitars, and *Music from SEAMUS, Vol. 25* featuring fztl. His music can also be heard on releases from the Soundset, Perishable, and Thinking OutLoud labels.

Also active as a concert producer and electric guitarist, Dan currently leads the Boston-based contemporary quartet Hinge. He was also a founding member of contemporary chamber ensemble Wild Rumpus in San Francisco and artistic director through 2016. Cited as a "fresh young ensemble" by the Wall Street Journal and "a showcase of virtuosity and imagination" by San Francisco Classical Voice, Wild Rumpus has commissioned and performed over 30 new works by young and emerging composers.

Currently residing in Boston, Dan has degrees from UC Berkeley, New England Conservatory, and Carnegie Mellon University. He has studied composition with Edmund Campion, John Mallia, Leonardo Balada, and Nancy Galbraith. He has taught composition and electronic music at MIT, Brandeis University, Connecticut College, Clark University, and UC Berkeley, and is currently on faculty at the Boston Conservatory at Berklee. www.danvanhassel.com

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Elliott Miles McKinley's music has been performed throughout the United States, Canada, and Europe. Commissions include those from the Pittsburgh New Music Ensemble, the Czech Philharmonic Chamber Music Society, the SOLI Chamber Music Ensemble, the Mirari Brass Quintet, Transient Canvas, Hub New Music, the Estrella Consort, the Janáček Trio, and the Martinů String Quartet. His orchestral works have been performed by the Minnesota Orchestra, the Warsaw Philharmonic, the Czech Radio Symphony, and his music featured on international festivals including the BGSU Contemporary Music Festival, the Ernest Bloch Music Festival, and the University of Minnesota SPARK Festival. McKinley is a recipient of a number of awards and fellowships including a BMI Student Composer Award, a fellowship at the Virginia Center for the Creative Arts, and grants from Meet the Composer, the American Music Center, and the American Composers Forum. In 2012, his percussion concerto, *Four Grooves*, won the Indiana State University Contemporary Music Festival's MusicNow competition. In 2020 he was awarded a fellowship in composition from the Rhode Island Council for the Arts and a fellowship and residency at the Bolgiasco Foundation Study Center. Among other honors, McKinley was awarded a New Frontiers for the Arts and Humanities grant from Indiana University, received several Indiana University Faculty Research Grants, and several Roger Williams University Foundation Grants. Also active as a performer and improviser, McKinley is a founding member of earWorm, an electroacoustic improvisation ensemble of composer-performers.

Currently, McKinley is Associate Professor of Music Composition, Theory, and Music Technology at Roger Williams University and is the founder and director of the Alba Music Festival Composition Program. From 2008 to 2012, he served as Assistant Professor of Music and Music Program Coordinator at Indiana University East, developing the music program, the music curriculum, and building the department's electronic and computer music studio. McKinley served as composer-in-residence at InverHills College in Minnesota, and he has taught composition and theory at the University of Minnesota School of Music, St. Olaf College, Washington and Lee University and the University of Tennessee School of Music.

McKinley holds a Bachelor of Music degree in jazz studies from the New England Conservatory of Music, a Master of Music degree in composition from the University of Michigan, and a Ph.D. in composition from the University of Minnesota. Among principal teachers are John McNeil in jazz studies, and composers Malcolm Peyton, Alex Lubet, Doug Geers, David Gompper, George Balch Wilson, Michael Daugherty, and William Bolcom.

His music is published and distributed by American Composers Edition and Subito Music Distribution (USA). www.elliottmilesmckinley.com