

7th Annual OH MY EARS New Music Festival

TIMBRE

The Newton | Friday, Feb 21, 2020; 6:30pm

loadbang

Anne Hege – blessing the boats (2018)

Heather Stebbins (1987) - Quiver (2014)

Eve Beglarian (1958) - Island of the Sirens (2011)

Chaya Czernowin (1957) - IRRATIONAL (2019)

Paula Matthusen (1974) - old fires catch old buildings (2016)

EMILY MEHIGH

Incantation for solo clarinet by Maya Badian

In Which They Are Received for clarinet and fixed media by Rebekah Driscoll

Looking Glass Changes for clarinet and fixed media by Sarah Horick

“Incantation” by Maya Badian is a solo work that transforms from a dark, mysterious ceremony into a wild rush of extended techniques, and back again to a wild finish. “In Which They are Received” by Rebekah Driscoll was originally written for six clarinets, however it can be performed with five of the parts pre-recorded and the first part played live. Each part performs the same melodic line, but at different intervals, creating a unique, seemingly polyphonic work. Finally, “Looking Glass Changes” by Sarah Horick is a fast-paced, rhythmic work for clarinet with fixed media. While it appears to start off chaotic, it slowly evolves into a jubilant celebration, including an exciting improvisatory moment right before the conclusion of the piece.

DEVON OSAMU TIPP

Pale Blue Dot (in Honour of Mr Sagan) by Devon Osamu Tipp

The Shadow is What We Hear by Luhan Li

The River Flows Through the City by Wan Heo

The Shadow Is What We Hear is a piece for solo shakuhachi with electronic music that comprises improvisational and notated elements. Musical shadows haunt our ears even when the tones are no longer there. They linger, creating shadows in our ears and our minds, even in silence. This piece explores these “musical shadows” by blurring the space between performers and the audience. *The River Flows Through The City* is about the night sight of Seoul. In the first movement, I aimed to depict the sense of closure of the day and emerging city lights at the same time using whistle tones and glissandi. The second movement focuses more on the city lights which draws a whole different scene of the city when it is seen from the above.

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BIOS:

New York City-based new music chamber group **loadbang** is building a new kind of music for mixed ensemble of trumpet, trombone, bass clarinet, and baritone voice. Since their founding in 2008, they have been praised as '*cultivated*' by The New Yorker, '*an extra-cool new music group*' and '*exhilarating*' by the Baltimore Sun, '*inventive*' by the New York Times and called a '*formidable new-music force*' by TimeOutNY. Creating '*a sonic world unlike any other*' (The Boston Musical Intelligencer), their unique lung-powered instrumentation has provoked diverse responses from composers, resulting in a repertoire comprising an inclusive picture of composition today. In New York City, they have been recently presented by and performed at Miller Theater, Symphony Space, MATA and the Look and Listen Festival; on American tours at Da Camera of Houston, Rothko Chapel, and the Festival of New American Music at Sacramento State University; and internationally at Ostrava Days (Czech Republic), China-ASEAN Music Week (China) and Shanghai Symphony Hall (China). loadbang has premiered more than 300 works, written by members of the ensemble, emerging artists, and today's leading composers. Their repertoire includes works by Pulitzer Prize winners David Lang and Charles Wuorinen; Rome Prize winners Andy Akiho and Paula Matthusen; and Guggenheim Fellows Chaya Czernowin, George Lewis, and Alex Mincek. They are an ensemble-in-residence at the Charlotte New Music Festival, and through a partnership with the Longy School of Music of Bard College in Boston, they are on the performance faculty of Divergent Studio, a contemporary music festival for young performers and composers held each summer.

EMILY MEHIGH is a freelance musician based in Chicago, Illinois. She is best known for creating a series of calls for scores that are free and inclusive to all composers. Her most recent call for scores asked for clarinet works of all kinds, but preference was given to composers who were women, transgender, or those whose gender does not conform to the binary. A sampling of these works will be performed at the Oh My Ears festival and The College Music Society conferences in Flagstaff, Arizona and Rochester Hills, Michigan. Although mostly a solo performer she has collaborated with many musicians in the Chicago area. Most recently she worked with musicians as part of the UnTwelve organization to perform music by composers who are women, non-binary, genderqueer, gender-non-conforming (GNC), or agender. She recently has attended festivals such as SPLICE, Fresh Inc., Orford Contemporary Workshop, and PRISMA.

Shaped by sonic sensitivity from a young age, Pittsburgh based composer/performer **DEVON OSAMU TIPP** creates unorthodox musical environments from ostensibly incompatible realms. A PhD student at the University of Pittsburgh, Tipp's music draws influence from his Japanese and Eastern European roots, his experiences as a jeweler and painter, and his studies of gagaku and hogaku in Japan and the US. His compositions focus on rhythmic and timbral transmutation of cyclical materials, ranging from the orchestral, to string basses prepared with honey stirrers, to concerti for traditional Japanese instruments. He received his BMus from Montclair State University, where he studied composition and microtonal music with Dean Drummond, and shakuhachi with Elizabeth Brown. His compositions have been featured at the Soundscape Festival, Bowdoin Festival, Atlantic Music Festival, Sävellyspaja Summer Composition Masterclasses, and the Tokyo International Double Reed Society Conference. For more information, please visit www.greengiraffemusic.info