

N415  
2017  
9-27



SCHOOL OF MUSIC  

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UNIVERSITY of WASHINGTON

# New Music for Speaking & Singing Percussionists

Jennifer Torrence & Bonnie Whiting

September 27, 2017

7:30 PM

Meany Studio Theater

UW MUSIC  
2017-18 SEASON

PROGRAM

CD# 17,876

- 1 The old language is the old language, with its lance and greaves,  
broken shields and hammered vowels (2017).....15:59..... Paula Matthusen
  
- 2 Anchoressness (2017).....5:36.....Afroditi Psarra/Torrence/Whiting
  
- 3 Toucher (1973).....8:35.....Vinko Globokar  
Text: Bertolt Brecht
  
- 4 Yappy Pace (2017).....21:26.....Bethany Younge
  
- 5 ABC + Doomed Relationship (2017).....4:14.....Cameron Fraser/Psarra/Torrence/Whiting
  
- 6 lengua encubierto (2011).....10:42.....Lewis Nielson  
Roque Dalton ~TEXT
  
- 7 Wildebeast of Wantonness (2017).....4:48.....Psarra/Torrence/Whiting

## Program Notes:

*The old language is the old language, with its lance and greaves, broken shields and hammered vowels* (2017) draws its title from the poem "Languor" by Peter Gizzi in his collection *Archeophonics*. This duet explores acoustic space through feedback as modulated by cymbals and excited by voice. The layered recordings of the time-stretched and transposed live-electronics do not so much follow a literal trajectory of the original poem, but rather explore the recycling of an internal language, susceptible to its own internal peaks and valleys.

-Paula Matthusen

*Toucher* consists of six scenes excerpted from Bertolt Brecht's play *Leben des Galilei* (1939/1942.) The scenes used in *Toucher* have been translated into French, and a percussionist is asked to find seven instruments that correspond to the colors and tonal qualities of seven vowel sounds. The piece begins with what Globokar refers to as the *Ankündigung*, a brief tutorial for both the player and the audience that demonstrates the vocal sounds and their corresponding instruments. The text taken from Brecht follows; a single percussionist is asked to speak lines from the play- representing thirteen characters in total- and play along on the instruments. Brief instrumental interludes separate the scenes. Each time the text contains one of the vocal sounds listed in the *Ankündigung*, the percussionist strikes the instrument associated with that sound. However one realizes the sounds, the goal is to make the instruments "speak" in imitation of the text by touching them.

-Bonnie Whiting

*Yappy Pace* probes the absurd. Consisting mostly of homemade and toy instruments, the performers scoot about in a diagonal formation for the sake of "music" or, better yet, "art." And while the objects themselves hardly yield polished sounds, they do have a way of collectively contributing to a very specific kind of artistic production. Synonymously, clichéd linguistic phrases randomly selected and decontextualized from everyday speech are dissected and dismantled to reveal not only the oddities, but also absurdities of language. Without irony, *Yappy Pace* seeks to assert the hegemony of the means over the materials.

-Bethany Younge

Text for *lengua encubierto*:

Sobre Nuestra Moral Poética

Concerning our Poetic Morality

No confundir, somos poetas que escribimos  
Desde la clandestinidad en que vivimos.

Not to be confusing, but we are poets who  
write  
Clandestinely, being still alive.

No somos, pues, cómodos e  
impunes anonimistas:  
De cara estamos contra el enemigo  
y cabalgamos muy cerca  
de él, en la misma pista.

We are not, then, anonymously  
comfortable and unaffected:  
We are facing the enemy

Y al sistema y a los hombres

And ride next to him on the same trail.  
And the system and its creatures

Que atacamos desde nuestra poesía

We attack through our poetry,

Con nuestra vida les damos la  
oportunidad de que se cobren,  
Día tras día.

With [through] our lives we give  
them the opportunity to convert,  
Day after day.

-Translated by Lewis Nielson

## Biographies:

**Jennifer Torrence** is an Oslo-based new music percussionist and performer. Her artistic practice is about the creation of new work through intensive collaborative partnerships and artistic research. She is the former principal percussionist of the Arctic Philharmonic & NOSO Sinfonietta (Norway), and a former member of red fish blue fish (USA). She has performed in twenty-two countries across four continents and has performed with ensembles such as Ensemble Modern (Germany), Speak Percussion (Australia), eighth blackbird (USA), and Asamisimasa (Norway). Jennifer undertook her studies at the Oberlin Conservatory of Music, the Guildhall School of Music, and the University of California, San Diego. She is a Fulbright Scholar (United Kingdom) and a member of the Percussive Arts Society, Committee for New Music/Research. She is currently an artistic research fellow at the Norwegian Academy of Music. For more information please visit [www.jennifertorrence.com](http://www.jennifertorrence.com).

**Bonnie Whiting** performs and commissions new experimental music for percussion, seeking out projects that involve non-traditional notation, interdisciplinary performance, and the speaking percussionist. Recent work includes a series of performances at the John Cage Centennial Festival in Washington DC, workshops and a concerto performance with the National Orchestra of Turkmenistan, and as a soloist in Tan Dun's "Water Passion" under the baton of the composer. 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 on the Mode Records label in April 2017. Whiting has collaborated with many of today's leading new music groups, including red fish blue fish percussion group (a staged version of George Crumb's "Winds of Destiny" directed by Peter Sellars and featuring Dawn Upshaw for Ojai Festival), the International Contemporary Ensemble (American premiere of James Dillon's Nine Rivers at Miller Theatre), Ensemble Dal Niente (the Fromm Concerts at Harvard), Bang on a Can (Steve Reich's Music for 18 Musicians for the LA Philharmonic's Green Umbrella Series), and eighth blackbird (the "Tune-in" festival at the Park Avenue Armory). She is Chair of Percussion Studies at the University of Washington.

**Afroditi Psarra**, PhD (Athens, 1982) is a multidisciplinary artist working with e-textiles, diy electronics and sound. Her artistic interest focuses on concepts such as the body as an

interface, contemporary handicrafts, science fiction and retrofuturistic aesthetics. Her artworks include a wide variety of media and techniques that extend from embroidery, soft circuits, hacking and creative coding, to interactive installations and sound performances. As a sound maker she has presented her work at Ars Electronica in Linz, CTM in Berlin, Píksel in Bergen, Electropixel in Nantes and STEIM in Amsterdam between others. She has two releases at European experimental labels Orila and Experimenta Club and is now preparing her third release at Zero Moon together with Bonnie Whiting and Cameron Fraser. She is currently appointed as assistant professor in the Center for Digital Arts and Experimental Media (DXARTS) at the University of Washington.

**Paula Matthusen** is a composer who writes both electroacoustic and acoustic music and realizes sound installations. In addition to writing for a variety of different ensembles, she also collaborates with choreographers and theater companies. She has written for diverse instrumentations, such as “run-on sentence of the pavement” for piano, ping-pong balls, and electronics, which Alex Ross of *The New Yorker* noted as being “entrancing.” Her work often considers discrepancies in musical space—real, imagined, and remembered.

Her music has been performed by Dither, Mantra Percussion, the Bang On A Can All-Stars, Alarm Will Sound, International Contemporary Ensemble (ICE), orkest de ereprijs, The Glass Farm Ensemble, the Estonian National Ballet, James Moore, Kathryn Woodard, Todd Reynolds, Kathleen Supové, Margaret Lancaster and Jody Redhage. Her work has been performed at numerous venues and festivals in America and Europe, including the Tanglewood Festival of Contemporary Music, the MusicNOW Series of the Chicago Symphony Orchestra, the Ecstatic Music Festival, Other Minds, the MATA Festival, Merkin Concert Hall, the Aspen Music Festival, Bang on a Can Summer Institute of Music at MassMoCA, the Gaudeamus New Music Week, SEAMUS, International Computer Music Conference and Dither’s Invisible Dog Extravaganza. She performs frequently with Object Collection, and through the theater company Kinderdeutsch Projekts.

Awards include the Walter Hinrichsen Award from the American Academy of Arts and Letters, a Fulbright Grant, two ASCAP Morton Gould Young Composers’ Awards, First Prize in the Young Composers’ Meeting Composition Competition, the MacCracken and Langley Ryan Fellowship, the “New Genre Prize” from the IAWM Search for New Music, and recently the 2014 Elliott Carter Rome Prize. Matthusen has also held residencies at The MacDowell Colony,

Yaddo, create@iEar at Rensselaer Polytechnic Institute, STEIM, and the Atlantic Center for the Arts. Matthusen completed her Ph.D. at New York University – GSAS. She was Director of Music Technology at Florida International University for four years, where she founded the FLEA Laptop Ensemble. Matthusen is currently Associate Professor of Music at Wesleyan University, where she teaches experimental music, composition, and music technology.

**Bethany Younge** is an American composer of both acoustic and electroacoustic works with extensive collaborative experience with artists from other disciplines. Many of her acoustic works seek to mimic both speech and sound poetry with instruments while also dissecting words to reveal individual phonemes, illuminating a world embedded with complex semiotical relations between the spoken word and what is interpreted to be "music." Her explorations in speech have led her to find her words, her voice, and create compelling situations where performers may do the same.

Bethany's notated scores often incorporate the performer's creative skills in an attempt to challenge current notions of authorship. Her works are designed with a particular person or persons (as opposed to instruments) in mind and her collaborations often rely on a certain degree of intimacy. She views her music as form of community expression with the potential to challenge the often individualistic music tradition.

Bethany is currently pursuing her DMA in Music Composition at Columbia University in New York, New York. She has received a Masters degree in Music Composition from the Royal Conservatory of The Hague, The Netherlands and a Bachelors degree in Music Composition from the Oberlin Conservatory of Music. She has studied composition closely with Richard Barrett, Martijn Padding, Yannis Kyriakides, Peter Adriaansz, Lewis Nielson, and Seung-Ah Oh.

She has been selected to attend many workshops, residencies, and festivals including the International Summer Course for New Music Darmstadt, Resonant Bodies, Gaudeamus, The 16th International Young Composers Meeting, and many more. She has worked with professional ensembles including ASKO Shoenberg Ensemble, KLANG, Erepijs Ensemble, Fonema Consort, Mocrep, The Icelandic Flute Ensemble, and others throughout The Netherlands, Iceland, and the USA. She was awarded the 2016 Stipend Prize at the International Summer Course for New Music Darmstadt.

**Cameron Perry Fraser** is a composer and sound artist from Chesapeake, Virginia. He is currently a Graduate Student in the University of Washington's DXARTS program. He received his masters from Columbia University's Sound Arts program where he worked in Columbia's famed Computer Music Center. Cameron composes music for his unique acoustic/electric hybrid instruments, sculptures and installations. His work often employs ecoacoustic strategies, indeterminate methods and feedback systems. His instruments echo the Aeolian harp, band organ, calliope and player piano. In his work microcontrollers take the place of the piano roll and solar panels replace steam players.

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#### UPCOMING EVENTS:

- Oct 19 Faculty Recital: Sæunn Thorsteinsdóttir, cello. 7:30 PM, Jones Playhouse.  
25 Music of Today Series: Intercontinental Experimental Music Ensemble. 7:30 PM, Meany Theater.  
27 Littlefield Organ Series: Halloween Organ Concert. 7:30 PM, Walker Ames Room, Kane Hall.  
29 Wind Ensemble Chamber Winds. 1:30 PM, Brechemin Auditorium.
- Nov 1 Guest artist master class: Ursula Oppens, piano. 4:30 PM, Brechemin Auditorium.  
2 Guest artist recital: Ursula Oppens, piano. 7:30 PM, Brechemin Auditorium.  
3 UW Symphony with Seattle Symphony horns. 7:30 PM, Meany Theater.  
9 Brechemin Piano Series. 7:30 PM, Brechemin Auditorium.  
14 Voice Division Recital. 4:30 PM, Brechemin Auditorium.  
Concerto Competition: Strings. 7:30 PM, Brechemin Auditorium.  
15 Jazz Innovations, Part I. 7:30 PM, Brechemin Auditorium.  
16 Jazz Innovations, Part II. 7:30 PM, Brechemin Auditorium.  
17 Concerto Competition: Piano/Organ. 7:30 PM, Brechemin Auditorium.  
19 Ethnomusicology Visiting Artist Concert: Zakir Hussain. 7:30 PM, Meany Theater.  
20 Concerto Competition: Woodwinds, Brass, Percussion. 7:30 PM, Brechemin Auditorium.  
28 Music of Today series: DXARTS. 7:30 PM, Meany Theater.  
30 Chamber Singers & University Chorale. 7:30 PM, Meany Theater.  
Brechemin Piano Series. 7:30 PM, Brechemin Auditorium.

Whiting/Torrence Sept 27, 2017

Program addendum

The old language is the old language, with its lance and greaves, broken shields and hammered vowels (2017)-----Paula Matthusen

Jennifer Torrence and Bonnie Whiting, singing percussionists

Anchoressness (2017)-----Afroditi Psarra, Jennifer Torrence, Bonnie Whiting

~~Toucher (1973)-----Vinko Globokar~~

Text: Bertolt Brecht

Bonnie Whiting, percussion and voice

Yappy Pace (2017)-----Bethany Younge

Jennifer Torrence and Bonnie Whiting, speaking percussionists

ABC + Doomed Relationship (2017)

Cameron Perry Fraser, Afroditi Psarra, Jennifer Torrence, Bonnie Whiting

lengua encubierto (2011)-----Lewis Nielson

Text: Roque Dalton

Jennifer Torrence, percussion and voice

Wildebeast of Wantonness (2017)

Afroditi Psarra, Jennifer Torrence, Bonnie Whiting