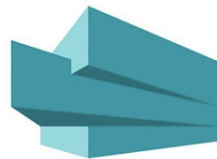


2024 Winter Composer Festival
January 5 - 12, 2024 | CRASHBOX

The Rea Charitable Trust



**Texas
Commission
on the Arts**



Cultural Arts

CITY OF AUSTIN
ECONOMIC
DEVELOPMENT

Show 1 (January 5, 2024)

in^set trio

David Aguila (trumpet), Teresa Díaz de Cossío (flute) and Ilana Waniuk (violin)

Ilana Waniuk, *Within Worlds* (2023)

Within Worlds, is an open score work for fixed audio, amplified acoustic instruments, and video which explores the intersection between light, shadow and sound waves. I was inspired by the idea of what it might feel like to be enveloped by a sound wave or beam of light. Special thanks to Teresa Díaz de Cossío and David Aguila for contributing their thoughtful improvised performances to the fixed and live audio.

Improvisation

David Aguila, *Depths III* (2021)

A pandemic era exploration of microphone placement, either within or closely placed to acoustic instruments revealing the intimacies or fragilities hidden without the constraints of dynamics. *Depths III* asks the performers to navigate the subtle changes, with the intent of controlling these unstable sonic realms.

"There exists a depth in technique when both physicality and sonic diversity intertwine, drawing complex constellations, a microcosm, a meditation" - David Aguila

Teresa Díaz de Cossío, *Memoria, para Alida* (2023)

Objects personified as characters, echoing themes from Alida Vázquez Ayala's life (1927–2015). Set to a score, the work explores women-centric friendship as a supportive network, intertwined with nature, where friendship is viewed as a non-institutional archival practice. The performance consists of three frames, each an invitation to improvisation. This piece was also inspired by Alida's collaboration "From the Rain" with Elaine Galen and Ed Colker.

Joseph Bourdeau, *This Way Forever* (2023)

Composed for in^set (David Aguila, Teresa Díaz de Cossío, Ilana Waniuk) in 2023, *This Way Forever* is a piece which relies heavily on the performer's personalities and personal experiences to generate musical and theatrical material. The performers provide text and musical samples, which are added to a pre-composed framework. This process creates a dense and constantly shifting mix of voices and perspectives, in which players are often asked to speak about themselves or each other, while performing various actions, both mundane and abstract. By presenting a variety of actions the piece shines a light on various aspects of the performer's practices, and the juxtaposition between their individual approaches is a central focus of the work.

[in^set](#) is a flexible chamber ensemble dedicated to creation, improvisation and experimentation. Founded in 2018 by David Aguila (trumpet), Teresa Díaz de Cossío (flute), and Ilana Waniuk (violin), in^set is committed to commissioning and performing existing compositions which extend our respective instrumental practices beyond the confines of contemporary classical music. Our collaborative creative work seeks to explore the sonic and visual possibilities of everyday objects, digital and analog visual components and hacked electronics. As recent recipients of the University of California San Diego Arts and Community Engagement Fellowship our activities include outreach workshops and performances geared towards sharing our passion for expanded methods of sound production. in^set has performed on concert stages in California, Mexico and Iceland.

Show 2 (January 9, 2024)

Isaac Barzso

Julie Herndon

Extended Keyboard Etude No. 2 & 3 (2021-2023)

These are from a collection of etudes for keyboard instruments and electronics. Each piece explores the nature of touch and gesture as they relate to the piano and its performance practices.

Bryan Jacobs
Audusong (2023)

Joshua Mastel
Bird of Paradise

Camilo Mendez
Lo Casual: an erasure

La indeterminación, la musicalidad del movimiento de algunas hierbas abandonadas a sí mismas
doradas de sequedad

a causa de una emoción que sufrió su dueña que antes se ocupaba tan tiernamente del alelí y ahora ha dejado

que todo crezca
y solo visita el jardín para dejarlo languidecer. Azaroso y muelle
todo se ha cansado
y vive por casualidad.

Lo Casual, 29 agosto 1970 Cecilia Vicuña

Luciana Perc
The Agent (2023)

Jaz Thomasian
house (2023)

Sometimes the walls have ears. Other times, they speak.

Show 3 (January 12, 2024)

Isaac Barzso
dreamt in lock-groove waves *world premiere

The range of human hearing generally begins at 20 hz. Amplifying frequencies below this threshold won't be heard on their own, but will cause a speaker cone to move — a vibration not heard, but felt. This piece relies on frequencies below 20 hz as points of interference with the audible, rates of vibration which are spread throughout the players and electronics as junctures of auditory intrusion.

Joshua Mastel

An unknown orchid *world premiere

Camilo Mendez

Disappeared Quipu[s] *world premiere

The cycle *Disappeared Quipu[s]* was the result of the project Post-Colonial Recherche, a collaboration with Ensemble Recherche curated by Bongani Ndodana-Breen. The works are inspired by and based on the installation *Disappeared Quipu* by Chilean artist and poet Cecilia Vicuña. Quipu were complex objects used by ancient Andean communities to keep records and communicate information. Quipu consists of knotted cords of different colours and lengths. The information was codified by placing the knots at different positions, by adjusting the lengths of the different cords and by using strands of different colours. These objects were also forms of registering current events, remembering the past and, in the case of Vicuña, imagining the future. Quipu were banned by the Spanish during the colonization of South America. In her installation, Vicuña hung massive strands of knotted wool from the ceiling of the exhibition space evoking ancient quipu.

In *Disappeared Quipu[s]* for line upon line, I am channeling Vicuña's installation by creating a collection of musical Quipu that consist of knots (percussive textures) and strands/cords (sustained textures & long notes) that can be performed in ANY ORDER, but ALWAYS as a single movement, therefore all Quipu[s] must be played ATTACCA and transitions between Quipu[s] must be as smooth and continuous as possible. Under no circumstances can the work be performed in such a way that changes of Quipu[s] are perceived as such. In order to reinforce the idea of Quipu, I have also transformed line upon line into a Quipu, each percussionist performs a Quipu and the trio is a Quipu.

Luciana Perc

Landslide *world premiere

Landslide is a new work for line upon line dealing with issues of human displacement in the context of the Anthropocene. Engaging with ecofeminist notions of hope, the work explores sound-making gestures performed with vegetal and mineral matter. The projection of live camera feed offers a diffractive view of these embodied gestures. The performance interrogates the boundaries between matter and gesture, human and nature, as well as between sounds from different percussion instruments played with vegetal and mineral textures. The piece looks at experimental timbre combinations while expanding acoustic sounds with live electronics.

Jaz Thomasian

silica *world premiere

I began taking pottery classes last year and have enjoyed learning to "listen" with my hands. Clay goes through many textural and material transformations as it's shaped, fired, glazed, and fired again. Using contact mics and cameras to amplify the minute variations on the surfaces of handmade ceramic instruments, *silica* unites the aural, visual, and tactile as each performer

explores the physicality of the clay bodies before them. Special thanks to Chantal Chuba, for being a wonderful teacher and for allowing me to smash her pottery for the ceramic shards used in *silica*. Also many thanks to Ranch Ward, for their excellent guidance and generous support in the studio.

People

[Isaac Barzso](#) - Providence, RI

Composer, improviser, and sound artist Isaac Barzso strives to explore the activity of placemaking and the transfer of data and methods of communication between different mediums, aiming to create music and multimedia art that exists in the gap between. Heavily influenced by the textures of post-rock music, the structures of literature and film, and other aspects of pop culture, his work often utilizes computer-generated music and computer-assisted composition to close the gap between disparate forms of objects and media. Isaac's recent collaborators include Longleash, JACK Quartet, Ensemble Dal Niente, Mivos Quartet, and Yarn/Wire, and his work has been featured at venues such as the Darmstädter Ferienkurse, SEAMUS, NYC Electronic Music Festival, and ICMC. Isaac is a Ph.D. fellow in Music and Multimedia Composition at Brown University. In 2023 he graduated with distinction from the Royal Conservatory of The Hague.

[Julie Herndon](#) - Los Osos, CA

Julie Herndon is a composer, performer, and sound artist based in California. Her work explores the body's relationship to sound using tools like musical instruments and personal technologies. Her electroacoustic work has been described as "truly brilliant and utterly affected" (Kulturpunkt), "like a signal from another world" (Tages-Anzeiger), and "blended to inhabit a surprisingly expressive space" (San Francisco Classical Voice). Her compositions and installations have been presented at MATA Festival and National Sawdust in New York, Artistry Space in Singapore, Museo de Arte Contemporaneo de Oaxaca (MACO) in Mexico, Music Biennale Zagreb (MBZ), and by Forest Collective in Australia. Julie is the recipient of the Elisabeth Crothers Award for Music Composition, American Composers Forum Bay Area Residency, National Sawdust New Works Commission, Chamber Music America Commissioning Grant, and New Music America Creator Fund. She is currently Assistant Professor of Music Technology and Composition at California Polytechnic State University.

[Bryan Jacobs](#) - Philadelphia, PA

Composer, performer, and sound artist, Bryan Jacobs' work focuses on interactions between live performers, mechanical instruments and computers. His pieces are often theatrical in nature, pitting blabber-mouthed fanciful showoffs against timid reluctants. The sounds are playfully organized and many times mimic patterns found in human dialogue. Hand-built

electromechanical instruments controlled by microcontrollers bridge acoustic and electroacoustic sound worlds. These instruments live dual lives as time-based concert works and non-time-based gallery works.

[Joshua Mastel](#) - New York, NY

Joshua Alvarez Mastel writes instrumental and electronic music which has been performed internationally by Yarn/Wire, ekmeles, ensemble mosaik, Schallfeld Ensemble, and others. In addition to composing music, he makes sound art using field recordings, foley, motorized hardware, digital software, and other media for live performances. He currently lives in New York City where he is a doctoral candidate at Columbia University.

[Camilo Mendez](#) - Hong Kong, SAR

Camilo Mendez is a composer of acoustic concert music. He conceives his works as compositional cycles, series of pieces orbiting around the same musical ideas but written for different instrumental combinations. He completed a Doctorate and a Master's in advanced composition at the Royal College of Music in London. In 2017, Mendez was appointed as the Rieman and Baketel Fellow for Music at the Radcliffe Institute for Advanced Study at Harvard University. He is currently Assistant Professor of the Academy of Music at Hong Kong Baptist University.

His music has been performed by ensembles and soloists who specialize in contemporary concert music and has been featured in such international festivals as Festival Internacional Cervantino, the International Summer Course for New Music Darmstadt, June in Buffalo, Klasik Keyifler, the Mallorca Saxophone Festival, and Next Generation Donaueschingen.

He has held residencies and fellowships at the Banff Centre for Arts and Creativity, Willapa Bay AiR, the Bogliasco Foundation, Ensemble Recherche and the Goethe-Institut, and the Virginia Centre for the Creative Arts.

[Luciana Perc](#) - London, UK

Luciana Perc is a composer, performer, director and researcher. Her compositional work combines vocal and instrumental forces with fixed and live electronics and video, unfolding across diverse art forms, namely new music theatre, theatre music, contemporary opera, live film, and sound installation. She is a PhD candidate in Composition at the School of Creative Technologies, University of Portsmouth, where she lectures on Composition. Her doctoral practice-based research is generously supported by a Creative and Cultural Industries Faculty bursary. Luciana has been a 2023 laureate resident at Cite des Arts Paris where she exhibited her sound installation *Brève anti-histoire des sons trouvés*. 2022 highlights include the performance of her multimedia opera *Film Performance* at Tête-à-Tête: The Opera festival (London), the performance of her work *Dessus-dessous* by Ensemble 2e2m at Music of the

Americas (NY) and the award of an Innovation Grant by OperaHack (San Diego Opera, USA) for *Metropolis 3.0*, an operatic adaptation of the silent film *Metropolis* (1927).

[Jaz Thomasian](#) - Olmsted Falls, OH

Jaz Thomasian (they/them) is a composer and sound artist whose electro-/acoustic work involves collaboration, found objects, extended techniques, theatrics, and (typically quiet) “noise.” They might take a single sonic object or technique and deconstruct it, isolating and refracting its components through a series of processual lenses to reveal hidden aural relationships. They might create a musical “game” that performers navigate alone or together. Whether creating for performance or installation, Jaz uses their work to pose questions about our relationships with ourselves, one another, and the world around us. Jaz has an M.A. in Composition from the Eastman School of Music and is currently pursuing a PhD in Composition and Music Technology at Northwestern University.

LINE UPON LINE

Formed in 2009 at The University of Texas at Austin, line upon line exists to champion living composers and pursue the musically unfamiliar.

The Austin-based trio has premiered well over 100 new works for percussion and has worked with composers in residencies at Harvard University, Stanford University, Cal Poly, University of California at Santa Cruz, University of Texas at Austin, Kunstuniversität Graz, University of Huddersfield, University of Liverpool, City University of London and Monash University (Melbourne).

Internationally, the group has performed at the Bendigo International Festival of Exploratory Music (Australia), Open Circuit Festival (Liverpool), Novalis Festival (Osijek), in Basel (Hochschule für Musik), Berlin (Unerhörte Musik), Cologne (Loft Köln), Freiburg (Hochschule für Musik), Graz (Open Music), Koper (Koper Biennale) and London (City, University of London), and has taught at the Conservatoriums in Melbourne and Sydney, London (Guildhall School of Music & Drama), Manchester (Royal Northern College of Music) and Tours (Le pôle Aliénor).

Nationally, line upon line has performed and taught in twenty-three different states, at two Percussive Arts Society International Conventions, the Festival of New American Music (Sacramento) and The Myrna Loy Center (Helena, MT).

In Texas, the group has performed at two Fusebox Festivals, the Menil Collection (Houston), Victoria Bach Festival and the International Festival-Institute at Round Top.

line upon line consists of its three original members: Adam Bedell, Cullen Faulk and Matthew Teodori.

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