



# THE ELECTRO-ACOUSTIC PIANO

Miguel Chuaqui (b. 1964): *Translatio I* for piano and live electronics (2013-14)\*

Keith Kirchoff (b. 1981): *Incomplete Imperfections* for piano and live electronics (2014)

Benjamin D. Taylor (b. 1983): *The Soul* for piano and live electronics (2013-14)\*  
made possible by a grant from the Barlow Endowment

Joshua Clausen (b. 1981): *Here nor there* for piano and electronics (2013)\*

made possible by a grant from the American Composers Forum with funds provided by the Jerome Foundation

*-intermission-*

Peter van Zandt Lane (b. 1985): *Studies in Momentum* for piano and live electronics (2014)\*

Adam Vidiksis (b. 1979): *newly commissioned work* (2014)\*

Scott L. Miller (b. 1966): *A Certain Level of Commitment* for piano and live electronics (2014)\*  
made possible by a grant from the American Composers Forum with funds provided by the McKnight Foundation

\* = commissioned specially for this program

## Composer Notes:

The Chilean-American composer **Miguel Chuaqui** is the Chair of the Composition Area at the University of Utah School of Music, and is among the more prominent composers of electro-acoustic music in the United States. A student of Andrew Imbrie, his music has been performed in venues in the U.S. and abroad by Speculum Musicae, Parnassus, Earplay, Left Coast Ensemble, Empyrean Ensemble, Octagon, New York's Riverside Symphony, New York Virtuoso Singers, Colorado Chamber Players, Canyonlands Ensemble, Abramyan String Quartet, Ensemble Bartok Chile, SEAMUS (Society for Electro-Acoustic Music in the U.S., and NYCEMF (New York City Electroacoustic Music Festival).

The host of the 2008 SEAMUS (Society for Electro-Acoustic Music in the United States) National Conference, he has been the recipient of commissions from the Fromm Foundation at Harvard University, the Koussevitzky Foundation at the Library of Congress, the Utah Arts Council (NEA), Meet the Composer, and from U.S. and international performers and ensembles. Honors include an Award in Music from the American Academy of Arts and Letters, an Aaron Copland Recording Grant, the Eisner Prize, a Nicola de Lorenzo Award, an award from the Society for Universal Sacred Music, and induction into the National Association of Composers of Chile. His works are released on Centaur Records, New World Records, and Albany Records.

*Translatio I* transforms materials derived from a Chilean folk song into materials that are derived from American jazz music, and vice-versa. The electronics include timbral transformations of the source materials from Chilean folk guitars and jazz string bass, with the piano functioning as a "bridge" timbre, through live processing. This work is part of a series of electroacoustic works that explore the intersections of different vernacular voices

within an integrated multilingual perspective, analogous to my own perspective as a totally bilingual person of multicultural background. Much of the beauty and frustration of being bilingual resides in being acutely aware of minute variations in nuance and allusion when shifting from one language to another. These works present musical statements characteristic of given vernacular musical voices and celebrate and magnify the differences brought about as they are recast in other vernacular voices.

[www.miguelchuaqui.com](http://www.miguelchuaqui.com)

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The music of composer **Benjamin Taylor** (b. 1983) has been performed at major music festivals in the United States and abroad including SEAMUS, Society of Composers National Conference, International Society of Bassists Conference, International Double Reed Society Conference, Noisefloor Festival, and international jazz festivals in Edinburgh, Marlborough and Birmingham.

Taylor is the winner of the 2013 Frank Ticheli Composition Contest, and has also won awards from BMI, ASCAP, and SCI. He currently serves as an Associate Instructor at Indiana University where he is completing his doctorate in music composition. He received his MM from Bowling Green State University in Ohio and his BM from Brigham Young University in Provo, Utah.

With a lot of inside-the-piano playing, *The Soul* focuses on resonances, improvisation, and explores the concept of the "memory" of a piano.

[www.benjamintaylormusic.com](http://www.benjamintaylormusic.com)

*Benjamin Taylor is the recipient of the 2013 Barlow Endowment Commission grant which helps fund the creation of the piece on this program.*

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**Josh Clausen** is a Minnesota based composer who's work focusses on the juxtaposition of radically different genres. Drawing influences from an array of popular musics, as well as medieval, modernist, and minimalist compositions, Clausen seeks to explore the tension created when different musical styles collide.

Clausen's work has been performed throughout Minnesota, New York City, Belfast, New Orleans, Portland, Santa Barbara, San Jose, and Kansas City. He holds a Bachelors degree in Theory from Concordia College in Moorhead MN, where his primary teachers were Daniel Breedon, Liviu Marinescu and Steve Makela and an Master of Arts in Composition from the University of Minnesota, Twin Cities, where his primary instructors were Douglas Geers, Alex Lubet and Judith Lang Zaimont.

About *Here Nor There*, Clausen writes: "The work employs a group of evolving riff-like rhythmic patterns in both the piano and electronics. These patterns undergo continual transformation, creating dramatic textures, interludes and terraced panels, which continually fragment and represent the material."

[www.joshuaclausen.com](http://www.joshuaclausen.com)

*Joshua Clausen is the recipient of a Jerome Foundation grant which helps fund the creation of the piece on this program.*

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**Peter Van Zandt Lane** is a Boston-based composer of instrumental and electroacoustic music, with a widely performed catalog of works for ensembles spanning all types and sizes. Drawing inspiration from neo-classical, modernist, jazz, rock, electronic, and early music, he aims to write music that conveys an inspired musical narrative, stretches the virtuosic abilities of performers, challenges listener expectations, and unite enthusiastic musicians in the positive, collaborative spirit of performance.

Van Zandt Lane has received commissions from the Barlow Endowment for Music Composition, the Wellesley Composers Conference and Chamber Music Center, Dinosaur Annex Music Ensemble, EAR Duo, and the SUNY Purchase Percussion Ensemble. His compositions have been performed across the United States, as well as in Europe and South America by acclaimed musicians and ensembles such as the Cleveland Orchestra, International Contemporary Ensemble, Triton Brass, Xanthos Ensemble, East Coast Composers Ensemble,

Juventas, Ensemble Signal, NotaRiotous, The Quux Collective, Freon Ensemble (Rome), and the New York Virtuoso Singers. He has had recordings commercially released on PARMA/Navona Records, and his upcoming ballet, *HackPolitik*, was composed for Juventas New Music Ensemble and the People Movers dance company at a series of artist fellowships at the Virginia Center for the Creative Arts, Yaddo, and the MacDowell Colony. The evening-length work, which explores the ways in which technology has changed the global landscape of political dissidence, will be premiered in the 2013-14 concert season.

[www.petervanzandtlane.com](http://www.petervanzandtlane.com)

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**Adam Vidiksis** is a composer, conductor, percussionist, and technologist based in Philadelphia whose interests span from historically informed performance to the cutting edge of digital audio processing. Equally comfortable with both electronic and acoustic composition, his music has been heard in concert halls and venues around the world. Vidiksis has become known for exploring new timbral soundscapes in his electronic and acoustic works, often using the computer not only as a means of enhancing and manipulating the sounds he produces, but as a digital performer on equal footing with its human counterparts.

Vidiksis's research in music technology focuses on techniques for realtime audio processing, designing gestural controllers for live digital performance, and machine improvisation. He has presented his research at a number of institutions, including the Center for Computer Research in Music and Acoustics at Stanford University, the Georgia Institute of Technology, and the McNally Smith College of Music. His gestural controller, the Tapbox DSP, was a semifinalist in the 2012 Guthman Musical Instrument Competition. Recently, Vidiksis completed his doctoral monograph focusing on techniques for live audio processing, and demonstrated these processes in a symphonic work for full orchestra. As a technologist, Vidiksis has worked with a number of artists and ensembles, including Gene Coleman, Ge Wang, Eric Chasalow, Benjamin Broening, Toshimaru Nakamura, Network for New Music, Donald Nally, and the Crossing.

[www.vidiksis.com](http://www.vidiksis.com)

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**Scott Miller** is a composer best known for his interactive electroacoustic chamber music and experimental performance pieces. Currently the Vice President for Programs of SEAMUS, Miller was the host of their national conference in 2010. His music is frequently performed at venues and in exhibitions throughout North America and Europe, including the 10th International Music Festival New Music Plus in Brno, The Contemporary Music Festival at the Ostrava Creative Center and Janáček Conservatory, Mladé Pódium International Festival of Young Artists, the 12th International Festival of Electroacoustic Music in Brno, the Leipzig Neue Gewandhaus, at Dvorak Hall, Prague, and at Galerie EXPRMNTL, in Toulouse, France.

A recipient of many awards, Miller has twice been named a McKnight Composer Fellow, and his work has been recognized by the Jerome Foundation, the Minnesota State Arts Board, the Central Minnesota State Arts Board, and the MUSICA NOVA 98 International Electroacoustic Music Competition. His music has been released on the Innova, Eroica, CRS, rarescale and SEAMUS labels. Miller is currently a Professor of Music at St. Cloud State University in Minnesota.

*A Certain Commitment* is an intense mediation on the component parts of the piano's tremendously rich and complex timbre. Miller writes: "The use of multiple microphones allows for the extreme magnification and dissection of the pianos palette of sound, and with the aid of electronic processing, reveals the beautiful spectra of the instrument that may otherwise pass unnoticed in a different musical context."

[www.scottmiller.net](http://www.scottmiller.net)

*Scott Miller is a 2013-14 McKnight Composition Fellow which helps fund the creation of the piece on this program.*

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My own work, *Incomplete Imperfections*, is an exploration of subtle differences within perceived stasis, and calls attention to the fallible imperfection of a human player. The same chord is played as loud and fast as possible,

but as the pianist progressively gets more and more tired, the chords start to deconstruct and the energy seems to wane. In these works, my goal is intentionally do the exact opposite of all of my compositional habits, thus forcing me to explore a new world of sonic possibility.