



University of Louisville New Music Festival

Guest Ensemble, Amorsima Trio



Friday, November 11, 2022
Comstock Concert Hall
8:00 p.m.

This year's New Music Festival is funded through an endowment
from Jon Rieger.

PROGRAM

Bleached (2022)

Kamil Pedziwiatr

Frenetic Reveries (2022)

Ben Carter

Trips Wide (2022)

Joshua Lowery

88 (2022)

Emery Tackett

Cántico (2022)

Andrzej Ojczenasz

Ground Relative (2022)

Lilian Reed

INTERMISSION

Replica (#1) (2018)

Zach Thomas

Opus 9 (2020)

Ermir Bejo

Companion Guide to Rome (2010)

Andrew Norman

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Bleached (2022)

Kamil Pedziwiatr

Composition was created for the Amorsima Trio and their performance during New Music Festival 2022, organized by University of Louisville School of Music.

Frenetic Reveries (2022)

Ben Carter

Frenetic Revelries is a fast-paced, revelrous piece for string trio (vn, vl, vc). As I began writing the piece with the idea of a high-energy sound in mind, I couldn't help but be drawn to thoughts of a thrilling, wild dance or party flying off the rails and chaos ensuing. The sheer vibrance of string instrument timbres made bringing out those human elements of the piece a very appealing and rewarding task, and while I'm not a composer who is known for aggressive, fast music, I had a lot of fun using some of my pre-existing harmonic and textural preferences for such exhilarating tempi. It is my sincere hope that anyone who hears the work finds enjoyment and excitement in the raucous energy that defines it.

Trips Wide (2022)

Joshua Lowery

Trips Wide is a combination of terms from American football. My dad played in the marching band for the University of Oklahoma at football games, so my love of music and sports come from a similar area. I distinctly remember listening to radio broadcasts in my childhood where the announcer would describe the formation of players as "trips" – meaning three players were bunched together on one side. "Wide" meant they were simply to the wide side of the field since the offense will never line up in the middle of the field but to one side or the other. When I was asked to write a piece for string trio, I couldn't help but draw parallels between the "trips" formation and the ensemble.

Sometimes I like to imagine that music is a team sport. We have our teammates – our fellow ensemble members, we have a gameplan – the music, sometimes we have a coach, and the stage is our field. The preparation is both an individual and a group effort. We practice, we prepare, and then...we play. With *Trips Wide* I hope to dissect the way we play together. I also wished to explore the physical space of our "field" through movement. This piece is not necessarily about sports, but it is about teamwork. When working together we have conflict and resolution, and we find ourselves somewhere in the cross section of compliance and independence.

88 (2022)

Emery Tackett

glistening. reflecting. shards fall through the air. dice fall and they create an echos. eddies. streams. we're all in this together. if ound the faith that defies proof. if even a deeply prideful fool like me can do it. then so can you. even though i longed for freedom. i will thank the cage that kept me safe. the tools i

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collected. oliveros. carlos. penrose. spiral. loop.

Cántico (2022)

Andrzej Ojczenasz

The piece is inspired by Cantice of Zechariah from Matins prayers. The deep construction of the piece contains skeleton of Gregorian choral and a motet written by Thomas Louis da Victoria. I wanted to interpret the text and dramaturgy of the Cantice, “Preces and Responses” way of performing, at the final, contain them in the form of my piece in a new, modern way.

Ground Relative (2022)

Lilian Reed

“[T]he only thing of which one can be guilty is of having given ground relative to one’s desire.”

- Jacques Lacan, Seminar VII, trans. Dennis Porter.

Composed for the Amorsima Trio in 2022, ground relative to explores one of Lacan’s key aphorisms through music. What do we desire, how do we pursue that desire, and how does our role in society promote or inhibit that pursuit?

Replica (#1) (2018)

Zach Thomas

Replica is a multi-work project exploring techniques for real-time analysis/resynthesis, interactive approaches to machine learning, and concepts surrounding human agency in technologically mediated environments. The resulting material seeks to become a replica of the live performer’s sound, with an attempt that the machinery be laid bare, exposing the relationship between technology and performer.

In *Replica* (#1), the analysis of a string trio performance determines the content of the live video and sound projection. The algorithm attempts to resynthesize the sound of live performers with a database of videos, finding the best possible approximation from within the database, providing a digital impersonation of each action.

Opus 9 (2020)

Ermir Bejo

Op. 9 contends with processes whose underlying symmetries translate to distinctive musical and temporal gestures. The pervasive polyrhythmic hocketing and various “loop” repetitions and returns demarcate two of the most common groups of gestures. At the same time, there exists a related surface interaction among recognizable musical shapes, repeated melodic fragments, ostinati, preponderance of quarter-tone intervals, adaptation of local soundscape ecologies, momentary allusions, as well as citations from other works and periods. Ultimately, their interaction highlights a desire for asymmetric and playful musical variations.

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Companion Guide to Rome (2010)

Andrew Norman

Like many of the buildings in Rome, this piece is the product of a long gestation marked by numerous renovations, accretions, and ground-up reconstructions. What has emerged is a collection of portraits—nine in all—of my favorite Roman churches. The music is, at different times and in different ways, informed by the proportions of the churches, the qualities of their surfaces, the patterns in their floors, the artwork on their walls, and the lives and legends of the saints whose names they bear. The more I worked on these miniatures, the less they had to do with actual buildings and the more they became character studies of imaginary people, my companions for a year of living in the Eternal City. The last movement of this piece, Sabina, was first written in 2006 for the Janaki Trio, who premiered it at Carnegie Hall. It exists both as a separate work and as part of this collection of pieces. The complete Companion Guide was premiered by the Scharoun Ensemble at Radialsystem V in Berlin on May 30th, 2010.

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AMORSIMA TRIO

Amorsima Trio is comprised of violinist Mia Detwiler, violist Michael Capone, and cellist Kourtney Newton. Through their shared passion for new music, they founded Amorsima Trio in 2016 with the goal of performing works from the last fifty years and expanding the string trio repertoire through a commitment to commissioning new works, many of which include instrument preparation, improvisation, theatrical elements, and electronics. They have served as ensemble-in-residence at Tarrant County College and have performed as a featured ensemble at Mise-en Music Festival, New Music Gathering, the International CEMICircles Festival of Experimental Music and Intermedia, and the Electric LaTeX Festival. Recent projects include the premiere of 21 miniatures in response to Beethoven's 250th anniversary and a residency at MISE-EN_PLACE as collaborators in the Ha-Mirza Project. Their name translates from Greek to "that which does not come from fate" and was inspired by the Xenakis work *Morsima-Amorsima*.

MIA DETWILER

Violinist Mia Detwiler has performed as a soloist and chamber musician in concert halls throughout the United States and abroad. An enthusiastic advocate for contemporary music, she especially enjoys collaborating with living composers and has premiered more than 70 works. In addition to her work with Amorsima Trio, Detwiler is a founding member of Duo Chromatica, with whom she performs violin and piano repertoire of the 20th and 21st centuries. Recently, the duo was featured at the Foro Internacional de Música Nueva Manuel Enríquez in Mexico City and on the Kaleidoscope MusArt Concert Series in Miami. She has also performed with ensemble75, Sounds Modern, NuAtmospheres, Nova Ensemble, and the Arizona Contemporary Music Ensemble and has been featured as a soloist and chamber musician at numerous international festivals and concert series including New Music on the Bayou, the International Computer Music Conference, June in Buffalo, John Cage Festival, the FSU Festival of New Music, and Days of New Music. Detwiler holds a Doctor of Musical Arts in Violin Performance with a related field in Contemporary Music from the University of North Texas where she served as Teaching Fellow under the tutelage of Felix Olschofka.

MICHAEL CAPONE

As a passionate violist and enthusiastic teacher, Michael Capone has performed with orchestras and small ensembles in the Finger Lakes and Southern Tier regions of New York and also in the greater Dallas-Fort Worth metroplex area in Texas. A graduate of Ithaca College, Mr. Capone received his Bachelor of Music

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in Viola Performance and Music Education in 2011, studying with Debra Moree. Upon graduation, he won positions with the Orchestra of the Southern Finger Lakes and the Binghamton Philharmonic, performing also with Symphoria, Ash Lawn Opera, and the Northeast Pennsylvania Philharmonic. In May 2016, Mr. Capone received his Master of Music at the University of North Texas under the guidance of Susan Dubois. He is currently located in Austin, TX, and performs regularly with the Waco Symphony Orchestra.

An advocate of new music, Mr. Capone is a founding member of the Amorsima String Trio, bringing the lesser-known but equally exciting repertoire of contemporary string trios to the concert stage. He has also performed with a number of new music ensembles, including the Sounds Modern concert series in Fort Worth; NOVA, at the University of North Texas; Ensemble X at Cornell University, and the Ithaca College Contemporary Ensemble. He has recently premiered new works for viola by Larry Austin, Seth Shafer, Michael Sterling Smith, and Marco Schirripa, and is committed to expanding the repertoire for the viola.

KOURTNEY NEWTON

Cellist Kourtney Newton is a versatile musician and ardent proponent of contemporary and experimental classical music, committed to promoting the progress and evolution of music as a living art form. Recently, she earned a DMA from the University of North Texas, with a related field in contemporary music performance. Newton has been a featured performer at contemporary music festivals and conferences, and recent performances include New York City Electroacoustic Music Festival, Austin New Media Art and Sound Summit, SEAMUS, ICMC and the Modern Art Museum of Fort Worth Sounds Modern Recital Series. Kourtney has also performed in masterclasses for JACK quartet, Eighth Blackbird, Dal Niente, ICE, Spektral Quartet and cellist Madeleine Shapiro.

Newton is a passionate improviser and a founding member of the feminist improvisation ensemble Bitches Set Traps, which combines multi-instrument musical improvisation with theatrical and comedic elements to challenge gender stereotypes and comment on current events. Notable performances include the 2021 New Music Gathering, Soundbox4 Festival, ImprovFest2020, and a digital feature in the academic journal Critical Studies in Improvisation.

In addition to her experimental music background, Newton has had the opportunity to perform with many orchestras and ensembles both domestically and internationally, including notable venues in Graz, Salzburg, Vienna, London, as well as a residency with the KAZM string quartet at Mahidol University in Bangkok, Thailand.

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KAMIL PĘDZIWIATR

Kamil Pędziwiatr was born in 1996 in Goleniów, Poland. First steps in composition took in 2018 in Karol Szymanowski Academy of Music in Katowice, in prof. Jarosław Mameczarski's class. Since 2022 he has been continuing his studies under guidance of Dr. Krzysztof Wołek at the University of Louisville.

BEN CARTER

Benjamin Carter (b. 2000) is a composer, conductor, pianist, and vocalist who is currently pursuing a B.M. in Music Composition at the University of Louisville. A native of Bowling Green, Kentucky, Benjamin is also an alumnus of both the Governor's School for the Arts and the Governor's Scholars Program. At the University of Louisville, Benjamin studies composition, piano, and sings in the Collegiate Chorale and Cardinal Singers, both under the direction of Dr. Kent Hatteberg. Benjamin is a member of the Brown Fellows Program, and was also recently recognized as the UofL School of Music's 2022 Presser Scholar. Upon completion of his B.M. in Music Composition, Benjamin plans to attain an M.M. and a D.M.A. in Choral Conducting, eventually working as a university-level choir director while maintaining an active composition career.

LILIAN REED

Lillian Reed (b. 1997) is a queer woman composer and oboist from Valparaiso, Indiana. Her works blend old and new ideas to create dissonant, motivically driven music that reimagines traditional forms. Through her music, she explores topics including queer identity, religion, and psychoanalytic theory. She earned her BA in oboe performance at Valparaiso University and is currently pursuing her MM in composition at University of Louisville.

JOSHUA LOWERY

Joshua Lowery is a conductor and composer at the University of Louisville (UofL). He has studied music at the University of Tulsa, the University of Auckland, NZ, and he has received his Master of Music in Orchestral Conducting in May of 2022 from UofL. He has premiered works internationally and won competitions for his solo repertoire for bassoon and piano. Joshua has started composing electronic music and has produced film and video game soundtracks. With his conducting training at Tulsa, New Zealand and UofL, he has prioritized conducting premieres and works by living composers. Currently, Joshua is working toward his second master's degree at UofL – this time in music composition, while also teaching a section of theory at UofL.

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ANDRZEJ OJCZENASZ

Andrzej Ojczenasz (*1992, Krakow) - a graduate of Electronic Information Processing at the Jagiellonian University. He completed his bachelor's degree in composition in the class of prof. dr hab. Marcel Chyrzyński. Currently a first-year student of MA studies in composition in the class of prof. dr hab. Anna Zawadzka-Gołosz at the Academy of Music. K. Penderecki in Krakow.

He received, among others, an honorary mention at the 2nd International Competition for Young Composers as part of the 32nd Krakow International Composers' Festival, the main prize at the 5th K. Penderecki as part of the Sopot Classic festival, an honorary mention at the 15th Sun River Prize Students' New Music Composition Competition (Chengdu, China), second prize at the 6th K. Penderecki as part of the Sopot Classic festival, second prize at the 1st. Christopher composition competition organized by Vilnius City Municipality St. Christopher Chamber Orchestra (Vilnius, Lithuania). He also received many scholarships for his artistic activity. He participated in several foreign master classes in composition (Hungary, Switzerland, France, Italy, Spain).

ZACH THOMAS

Zach Thomas is a composer and media artist whose work is characterized by impulse, restlessness, and precision. He received his PhD from the University of North Texas where he worked as a teaching fellow at the Center for Experimental Music and Intermedia. As a researcher at the xREZ Art+Science Lab he worked on projects combining big data, sonification, and VR. Since 2014, he has served as co-director of the new music non-profit, Score Follower, producing content for the promotion of contemporary music; including a bi-annual call-for-works, a Featured Composer series, and a range of other projects aimed at increasing exposure of contemporary and experimental music to an online audience.

As a composer, he works often in mixed-media contexts, and is author of numerous concert works, installations, and software tools. His work and research have been presented at various international festivals and conferences including Warsaw Autumn Festival, Darmstadt Summer Courses, ICMC, SEAMUS, NYCEMF, NIME, Musicacoustica Festival in Beijing, SIGGRAPH, Forum Wallis, Audio Art Festival in Krakow, and others.

Zach currently teaches courses in Composition and New Media at the University of Louisville where he also directs the annual UofL New Music Festival.

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ERMIR BEJO

Ermir Bejo, born in 1987 in Tirana Albania, is a contemporary classical and electronic music composer. Bejo draws significant influence from visual art, cinema, literature, mathematics, and philosophy. His composition approach is grounded in the exploration of new formal and expressive possibilities. His music is performed in concert halls and celebrated music festivals by internationally acclaimed performers and ensembles such as Ums 'n Jip, Nova, Amorsima Trio, Duo Chromatica, Redi Llupa, Irvine Arditti, Malgorzata Walentynowicz, Elizabeth McNutt, Alexander Richards, Yumi Suehiro, and Juan Sebastian Delgado among many others.

Bejo holds degrees in music composition from the University of North Texas (PhD, 2017), University of Louisville (MM, 2013), and Skidmore College (BA, 2010). He has additionally participated in numerous lessons and masterclasses with composers such as Salvatore Sciarrino, James Dillon, Chaya Czernowin, and Esa-Pekka Salonen.

Since 2015, he is director of [Score Follower—Incipitsify](#), a leading music project with a wide international reach and audience. He has taught music composition and audio technology since 2012. From 2016 to 2017, he served as president of the Composers Forum organization at the University of North Texas. From 2019 to 2022 he worked as audio technical director at the University of North Texas' College of Music, focusing on jazz big bands, combos, and vocal ensembles. Currently, Bejo serves on the board of Kaleidoscope MusArt organization in Miami, and works as technical director & manager for the Margo Jones Performance Hall, a historic venue built in 1921, part of the Texas Woman's University School of the Arts & Design.

ANDREW NORMAN

Andrew Norman (b. 1979) is a composer, educator, and advocate for the music of others. Recently praised as “the leading American composer of his generation” by the Los Angeles Times, and “one of the most gifted and respected composers of his generation” by the New York Times, Andrew has established himself as a significant voice in American classical music. Upcoming engagements include a year as Carnegie Hall's Debs Composer's Chair (2020/2021), the premiere of his violin concerto with Leila Josefowicz and the Los Angeles Philharmonic, and an American tour with Kiril Petrenko and the Berlin Philharmonic.

Andrew's work draws on an eclectic mix of sounds and performance practices. By turns experimental and traditional, lyrical and thorny, intimate and epic, rigorously structured and freely intuitive, Andrew's music casts a wide sonic and conceptual net in order to explore, reflect, challenge, and address the experiences of our own time. He believes in the transformative energy of live performance,

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and he is often drawn to performative acts that harness the beauty, power, and fragility of risk.

Andrew has collaborated with leading ensembles worldwide, including the Berlin, Los Angeles and New York Philharmonics, the Philadelphia and Minnesota Orchestras, the London, BBC, Saint Louis, and San Francisco Symphonies, the Orpheus, Saint Paul, and Los Angeles Chamber Orchestras, the Tonhalle Orchester, the Royal Concertgebouw Orchestra, the Orchestre National de France, the Ensemble Intercontemporain, and many others. Andrew's music has been championed by some of the classical music's eminent conductors, including John Adams, Marin Alsop, Gustavo Dudamel, Simon Rattle, and David Robertson.

Andrew is the recipient of numerous honors and accolades. He has twice been a finalist for the Pulitzer Prize, he was Musical America's 2017 [Composer of the Year](#), and he won the 2017 Grawemeyer Award for Music Composition. Andrew is the recipient of the Rome Prize (2006), the Berlin Prize (2009), and a Guggenheim Fellowship (2016). He joined the roster of Young Concert Artists as Composer in Residence in 2008 and held the title "Komponist für Heidelberg" for the 2010-2011 season. Andrew has served as Composer in Residence with the Boston Modern Orchestra Project, Opera Philadelphia, the Los Angeles Chamber Orchestra, and the Utah Symphony. His large-scale orchestral work *Play* was described in the *New York Times* as a "breathtaking masterpiece," and "a revolution in music." His most recent orchestral work, *Sustain*, was lauded as "a new American masterpiece" by the *New Yorker* and earned Gustavo Dudamel and the Los Angeles Philharmonic a Grammy for their Deutsche Grammophon recording.

Andrew is a committed educator who enjoys helping people of all ages explore and create music. He has written pieces to be performed by and for the young, and has held educational residencies with various institutions across the country. He recently completed a children's opera, *A Trip to the Moon*, that brings together professional musicians with amateur and untrained community members of all ages. Andrew joined the faculty of the USC Thornton School of Music in 2013, and he is thrilled to serve as the director of the L.A. Phil's [Composer Fellowship Program](#) for high school composers.

Andrew's works are published by Schott Music.

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We hope you enjoy the concert this evening.

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› The use of recording devices and flash photography is strictly prohibited.

› Please silence cell phones & other electronic devices.
Thank you.

UPCOMING EVENTS

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Events are subject to change. Scan the code below for a full list.



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