

*Music on the Edge presents*



## **counter)induction**

8 p.m. Saturday, January 13, 2024  
Bellefield Hall Auditorium

Presented by the Department of Music in the University of Pittsburgh's Kenneth P. Dietrich School of Arts and Sciences, Music on the Edge is generously supported by the Aaron Copland Fund for Music, Pitt Arts, the Bessie Pearl Snyder Music Legacy Fund, the Alice M. Ditson Foundation, the Amphion Foundation, Inc., The Pittsburgh Foundation, The Heinz Endowments, the Opportunity Fund, The Fine Foundation, and the University of Pittsburgh's Humanities Center. Special thanks to Dr. Owen Cantor, Lisa and Harry Levinson, and Kathleen Montgomery.

# Music on the Edge

Eric Moe, Mathew Rosenblum, and Amy Williams co-directors  
presents

## counter)induction

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*What Instruments We Have Agree*

Eric Moe

violin, viola, bass clarinet, piano

*Before*

Kyle Bartlett

bass clarinet, guitar, cello

*Stop/Yield  
Give Way*

Amy Williams

cello, piano

*Harness*

Suzanne Sorkin

clarinet, violin, viola, cello

*This commission has been made possible by the Chamber Music America Classical  
Commissioning Program, with generous funding provided by The Andrew W. Mellon Foundation*

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*Extinction*

Eric Chasalow

clarinet & fixed media

*Ars Poetica*

Douglas Boyce  
text by Marlanda Dekine

poet, violin, guitar, cello

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## counter)induction is:

Benjamin Fingland, clarinet  
Daniel Lippel, guitar  
Jessica Meyer, viola  
Caleb van der Swaagh, cello  
Ning Yu, piano  
Marlanda Dekine, poet                      with                      Ryan Streber, composer

Kyle Bartlett, composer  
Douglas Boyce, composer

Johnna Wu, violin

-- )( -- )( --      WORKS AND COMPOSERS      -- )( -- )( --

*What Instruments We Have Agree* (2015)

The day of his death was a dark cold day.  
- W. H. Auden, In Memory of W.B. Yeats

These lines from Auden's elegy for Yeats came to me when I heard about the death of my friend Lee Hyla. They (along with the rest of that wonderful poem) kept running through my head as I was composing the piece. Similarly pervasive was a wailing bass clarinet riff from Lee's *House of Flowers* which insinuated itself into my piece. I have drawn considerable comfort in this time of grief from Lee's extraordinarily vivid, profound, inspiring music. *What Instruments We Have Agree* was written for the superb musicians of counter) induction and was completed in April 2015.

**Eric Moe** (b. 1954), composer of what the *NY Times* has called "music of winning exuberance," has received numerous grants and awards for his work, including the Lakond Award from the American Academy of Arts and Letters and a Guggenheim Fellowship; commissions from the Pittsburgh Symphony Orchestra, the Fromm Foundation, the Koussevitzky Foundation, the Barlow Endowment, Meet-the-Composer USA, and New Music USA; fellowships from the Wellesley Composer's Conference and the Pennsylvania Council on the Arts; and residencies at the MacDowell Colony, Yaddo, Bellagio, the Virginia Center for the Creative Arts, the UCross Foundation, the Camargo Foundation, the Aaron Copland House, the Millay Colony, the Ragdale Foundation, the Montana Artists Refuge, the Carson McCullers Center for Writers and Musicians, the Hambidge Center, and the American Dance Festival, among others.

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Of the work *Before*, the composer says: “Can history exist without language? Time travel can, allowing one to slide up and down the Ondes Martenot ribbon of time without effort. But coming back to talk about it? Sharing the experience of having gone through something with others (something that changed you), anticipating having to go through some expected dread (that will change you), that takes more than words. It takes language to build past, present, and future.

“This piece visits us from before that time.

“These players come from a time when language was on the tip of humanity’s tongue, so to speak. So ready to blurt out wonderful significances since now held back, they can virtually taste it. But for now... a lot of trying, a lot of excuse me and after you and oh my I never, trying to line it up. Trying to make that connection. Not quite making it, but still able to revel in the shared attempt, one cadenza after the other, one more magic incantation, to maybe get it right this time.”

**Kyle Bartlett** is a composer and performer living in Philadelphia, and a founding member of c|j. Finding inspiration in the logic of dreams and the viscosity of performance, her work spans from acoustic to electronic music and from concert forms to multi-disciplinary, site-specific installation. Dr. Bartlett’s works have been performed across the United States, including at the Weill Hall of Carnegie Hall, the MATA Festival (New York), the Boston Conservatory New Music Week, and the Philadelphia Chamber Music Society, as well as in Europe, notably at the Darmstadt Ferienkurse for New Music, on the Apartment House “Modern Britain” concert series (London), and in numerous performances by the German ensemble E-Mex.

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*Stop/Yield* (2015) was written as a 60th birthday gift for fellow composer and dear friend, Amnon Wolman. Amnon’s experimental approach—his willingness to take chances and challenge the status quo—was always on my mind when writing this short piece for cello and piano. I attempted to shed some of my controlling ways, allowing for more flexible performer interaction and involvement. Improvisational materials are juxtaposed with those that are strictly composed. *Give Way* (2020) is a companion piece—more continuous in structure and fully determinate, focusing on blended sonorities that diverge and coalesce.

**Amy Williams** is a composer of music that is “simultaneously demanding, rewarding and fascinating” (*Buffalo News*), “fresh, daring and incisive” (*Fanfare*). Her compositions have been presented at renowned contemporary music venues in the United States, Australia, Asia and Europe by leading contemporary music soloists and ensembles, including the Pittsburgh Symphony Orchestra, Buffalo Philharmonic Orchestra, JACK Quartet, Ensemble Musikfabrik, Wet Ink, Talujon, International Contemporary

Ensemble, Orpheus, pianist Ursula Oppens, soprano Tony Arnold and bassist Robert Black. Her pieces appear on the Albany, Parma, VDM (Italy), Blue Griffin, Centaur and New Ariel labels. As a member of the Bugallo-Williams Piano Duo, Ms. Williams has performed throughout Europe and the Americas and recorded six critically-acclaimed CDs for Wergo (works of Nancarrow, Stravinsky, Varèse/Feldman and Kurtág), as well as appearing on the Neos and Albany labels. Ms. Williams has been awarded a Howard Foundation Fellowship, Fromm Music Foundation Commission, Guggenheim Fellowship, Koussevitsky Music Foundation Commission, Goddard Lieberson Fellowship from the American Academy of Arts and Letters, a Fulbright Scholars Fellowship to Ireland (2017-2018) and a MacDowell fellow (2022). Ms. Williams holds a Ph.D. in composition from the University at Buffalo, where she also received her Master's degree in piano performance. She has taught at Bennington College and Northwestern University and is currently Professor of Composition at the University of Pittsburgh. She is Artistic Director of the New Music On The Point Festival in Vermont. [www.amywilliamsmusic.com](http://www.amywilliamsmusic.com)

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On her work, the composer says “*Harness* for clarinet in b-flat, violin, viola, and cello was commissioned by Chamber Music America for counter)induction. The composition is loosely structured in five sections. As the piece unfolds, one element from the preceding section – a rhythm, melodic motive, or short chord progression, is “harnessed” to create the next formal section, but placed in an entirely different timbral context. In this way, timbre is used as both a variation procedure and a structural device”

**Suzanne Sorkin** is active as a composer and educator. She has received awards and commissions from the Fromm Music Foundation at Harvard University, Chamber Music America, Chamber Music Quad Cities, Chamber Music Now, Violin Futura, Third Millennium Ensemble, counter)induction, American Composers Forum, ASCAP, Meet the Composer, and others. Her compositions have been performed in a number of festivals and concerts, including Piano Spheres, Washington Square Contemporary Music Society, Denison University New Music Festival, Chamber Music Quad Cities, Florida State University Festival of New Music, and Vassar Modfest. She has written for ensembles including Melomanie, Mannes Trio, Cleveland Chamber Symphony, Third Angle, and Aspen Contemporary Ensemble. Residencies awarded to her include Millay Colony for the Arts, Virginia Center for the Creative Arts, Ragdale Foundation, Artists’ Enclave at I-Park, ART342, Brush Creek Foundation for the Arts, Kimmel Harding Nelson Center, and Atlantic Center for the Arts. She received her Ph.D. in music composition from the University of Chicago through the support of a four-year Century Fellowship in the Humanities. Her principal composition teachers have included Shulamit Ran, Marta Ptaszynska, John Eaton, and Justin Dello Joio. Suzanne

Sorkin has taught composition, music theory, and music history at Vassar College. She is currently an Associate Professor of Music at Saint Joseph's University in Philadelphia, where she teaches composition and music theory and serves as chair of the Department of Music, Theatre and Film.

This commission has been made possible by the Chamber Music America Classical Commissioning Program, with generous funding provided by The Andrew W. Mellon Foundation.

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*Extinction* (2024) is a monodrama for clarinet and fixed media. The recorded materials include exaggerated and processed vocal sounds that help unfold the narrative of the piece. In addition to playing the instrument, the clarinetist is asked to narrate layers of text that progress over the course of the piece, expressing growing frustration at the intractability of the climate crisis.

## Lyrics

### *Extinction*

If randomly  
allowing for a breath  
Perhaps a bit of tension  
But then, back to business  
We don't sing,  
We slog.

Our narrative should  
rely on riveting  
rivulets of sound  
shriek and moan words.  
Rhyme or not,  
who cares?

And, with each  
Diminishing  
our twilight.  
Then, completely dark  
By the thousands,  
the millions  
until nothing sings  
or even  
Breathes.

Eye contact  
filling our space with energy,  
demanding to be listened to,  
demand to be heard!  
Not passive!  
Speak.

Speak?!  
But about what?  
And why?  
This onslaught will persist.  
We will cease to notice  
violent swings that  
now seem shocking.

Barbara Cassidy and Eric Chasalow

**Eric Chasalow** is a composer, sound artist, multi-instrumentalist, record producer, teacher, and advisor to non-profits. He is especially well known for works that combine instruments with electronic sound, but has collaborated with other musicians and artists to create a wide range of projects. *ARRAY*, the journal of the International Computer Music Association, has written that his music...“clearly establishes him as one of the leaders of our times... offer(ing) a wondrous fusion between distinct styles and mediums, ...” Two CD compilations were released in 2015 and a library edition of the complete scores and tapes for instrument and tape was released that same year in celebration of his 60th birthday. An album of ten new genre-bending songs, *Ghosts of Our Former Selves* was released in the fall of 2020. He is currently at work on a violin concerto for Miranda Cuckson and a new song cycle about climate change. Eric Chasalow is the Irving G. Fine Professor of Music, and Director of BEAMS, the Brandeis Electro-Acoustic Music Studio at Brandeis University where he has taught since 1990. Among his honors are awards from the Guggenheim Foundation, Koussevitzky Music Foundation, National Endowment for the Arts, Fromm Foundation at Harvard University (two commissions), New York Foundation for the Arts, and the American Academy of Arts and Letters (awards in 1986 and 2003). His music is available from Suspicious Motives Music, G. Schirmer, McGinnis & Marx (New York) and Edition Bim (Switzerland) and on CDs from New World Records, ICMC, Intersound Net Records, SEAMUS, Suspicious Motives Records, and RRRecords.

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In the artists' words, “*Ars Poetica* seeks that which is forgotten, reconnecting us with our ancient pathways: Griot and jongleur; poet and player. *Ars Poetica* is a ritual in action, an aural and rhetorical architecture for spoken embodiment, a shifting and mobile performative space in which musicking and poeting play together. A sharing of the strange beauty of these words and sounds to the multiple communities we hope to reach”. If only viewed as a set of poems, it draws upon Marlanda Dekine’s cultural and biological roots in Gullah Geechee culture, the West and Central Africans trafficked to modern-day Barbados and the Gullah Geechee Corridor. ‘*Ars Poetica*’ is also an extension of the composer’s work within the Western Art Music tradition from high Modernism to Medieval and Renaissance practices, to the punk and funk he participated in his youth.”

**Marlanda Dekine** (they/she) is a poet, a voice, and a presence. Her collection of poems, *Thresh & Hold*, won the 2021 New Southern Voices Poetry Prize at Hub City Press. Dekine is the creator of *i am from a punch & a kiss*, a multimedia book/mixtape project, and the founder of Speaking Down Barriers, a nonprofit working towards equity and justice. She is the 2023 Spoken Word/Poetry Slam Fellow for South Carolina, the 2021 Castle

of Our Skins Shirley Graham Du Bois Creative-in-Residence, a Palm Beach Poetry Festival Langston Hughes Fellow, Tin House Own Path Scholar, Emrys Scholar, and a Watering Hole Fellow. Their work has been published in *Root Work Journal*, *Oxford American*, *POETRY Magazine*, *Emergence Magazine*, *Southern Humanities Review*, and elsewhere. Currently, Dekine serves as Healing Justice Fellow with Gender Benders, a transgender advocacy group in the South, and as a guest poet with the composer/performer collective, counter)induction. Their work is obsessed with ancestry, memory, & the process of staying within one's own body, leaving spells & incantations for others to follow for themselves.

**Douglas Boyce** writes chamber music that draws on Medieval and Renaissance traditions and modernist aesthetics, building rich rhythmic structures that shift between order, fragmentation, elegance, and ferocity. His approach is deeply historical and broadly philosophical. This approach and the works themselves connect to many aspects of the scholarship in the humanities, including history, anthropology, literary studies, and philosophy. His music has been described as “vastly stimulating on all levels, whether intellectual or emotional” (Colin Clarke, *Fanfare*), “seriously engaging and masterfully developed” (Allan J. Cronin, *New Music Buff*) and as having “a natural feel for dramatic, linear flow, and a sense of daring and imagination.” (Peter Burwasser, *Fanfare*). Douglas Boyce is Professor of Music at George Washington University and holds a BA in music and Physics from Williams College (1992), an MM in composition from the University of Oregon (1996), and a Ph.D. in Composition from the University of Pennsylvania (2000). His works have been published by New Dynamic Records, Capstone Records, the Society of Composers, Inc., and New Focus Recordings.



**BENJAMIN FINGLAND** interprets a diverse range of clarinet literature, performing with “spiritedness and humor”, “unflagging precision and energy”, “eloquence and passion” (*The New York Times*) and with playing described as “something magical” (*The Boston Globe*), “compellingly musical” (*The New York Times*) and “thoroughly lyrical” (*The Philadelphia Inquirer*). A proponent of the music of our time, he works closely with living composers. In addition to being a founding member of counter)induction, he plays with many of the leading contemporary performance ensembles on the East Coast, including NOVUS NY, Music From Copland House, the International Contemporary Ensemble, the New York New Music Ensemble, and the Argento Ensemble. He is an artist faculty member of the annual Composers Conference, and a guest faculty member of the Bennington Chamber Music Conference. He has performed worldwide as a recitalist and soloist, and has also collaborated, recorded, and toured with a broad variety of other artists—ranging in scope from Brooklyn Rider and the Horszowski Trio to Pierre Boulez and the Ensemble Intercontemporain, to jazz legend Ornette Coleman and pop icon Elton John. Mr. Finland is the principal clarinetist of the New Jersey Festival Orchestra, has held principal positions with the Prometheus Chamber Orchestra and the New Haven Symphony, and has also played with the Orpheus Chamber Orchestra. He is a member of the renowned Dorian Wind Quintet, which recently celebrated 60 years of groundbreaking commissions and performances of wind chamber music. He holds degrees from the Juilliard School and teaches at Sarah Lawrence College and the Third Street Music School. [www.benjaminfinland.com](http://www.benjaminfinland.com)

With playing that is “fierce and lyrical” and works that are “other-worldly” (*The Strad*) and “evocative” (*New York Times*), **JESSICA MEYER** is a violist and composer whose passionate musicianship radiates accessibility and emotional clarity. Recent premieres include works for the St. Lawrence String Quartet as the composer in residence at Spoleto Festival USA, CityMusic Cleveland, musicians of the Minnesota Orchestra, Five Borough Songbook, Bangor Symphony as the winner of the 2nd Annual Ellis-Beauregard Foundation Composer’s Award, and the Argus Quartet as a winner of Chamber Music America’s Commissioning Program Award. Her first Symphonic Band piece was recently premiered by the President’s Own Marine Band (with the NY premiere in Carnegie Hall), and her orchestral works have been performed by the Phoenix, North Carolina, Charlotte, Austin, and Vermont Symphonies, and all around the country as part of Carnegie Hall’s nationwide Link Up Program. Known for her expressive “bravura playing” (*The Strad*), Ms. Meyer has traveled the world using a single simple loop pedal to create a virtuosic orchestral experience with her viola and voice. At home with many different styles of music and an ardent collaborator, Jessica can regularly be seen premiering her chamber works, performing on Baroque viola, improvising

with jazz musicians, or collaborating with other composer-performers. Highlights this season include the premiere of her own viola concerto, “GAEA”, with the Orchestra of the League of Composers, solo and chamber performances at the Moab Music Festival, and a new work written for herself alongside the Hausmann Quartet in San Francisco.

Guitarist DANIEL LIPPEL, called an “exciting soloist” (*New York Times*) and “precise and sensitive” (*Boston Globe*), has carved out a unique and diverse career that ranges through solo and chamber music performances, innovative commissioning and recording projects, and performances in diverse contexts. He has premiered more than fifty new solo and chamber works, many written for him, recording several on the independent label he co-founded and directs, New Focus Recordings. Recent performance highlights include recitals at Le Poisson Rouge in New York, Sinus Ton Festival (Germany), National University of Colombia in Bogota, Lawrence University (Wisconsin), and the New York, Philadelphia, and Cleveland Classical Guitar Societies, featured solo performances at the ZKM in Karlsruhe Germany with the SWR Experimental Studio Freiburg, MATA Festival, and chamber performances on the Macau Music Festival (China), Mostly Mozart Festival at Lincoln Center, Ojai Festival, Aspekte Festival (Salzburg), Kunst Universitaet Graz (Austria), and at Teatro Amazonas (Manaus, Brasil), Sibelius Academy (Finland), and Zankel and Weill Halls at Carnegie Hall. Lippel has been a member of counter) induction since 2019, the International Contemporary Ensemble (ICE) since 2006 and new music quartet Flexible Music since 2003. His work encompasses repertoire for both classical and electric guitars. In addition to New Focus, he appears on recordings on several other labels including Kairos, Bridge, Innova, Sono Luminus, Albany, Tzadik, Wergo, New Amsterdam, and New World, and as a producer and co-producer on several New Focus releases. Lippel was the classical guitar soloist on the Eliot Goldenthal score for the 2017 Netflix film “Our Souls at Night” as well as the feature-length film “The Longest Week”.

Praised for his “entrancing” performances (National Sawdust Log), cellist CALEB VAN DER SWAAGH is a versatile chamber musician and soloist. Caleb is the recipient of the Tanglewood Karl Zeise Memorial Cello Prize and the Manhattan School of Music Pablo Casals Award and was also a grant recipient from the Virtu Foundation. In demand as a chamber musician, Caleb is member of Exponential Ensemble, a mixed instrumentation chamber ensemble. He is a first prize winner in the SAVVY Chamber Competition and has performed with such ensembles as The Knights, A Far Cry, Orchestra of St. Lukes, the Borromeo String Quartet, Metropolis Ensemble, Ensemble LPR, and the Jupiter Symphony Chamber Players. As a recording artist,

An advocate of contemporary music, Caleb is a member of counter)induction, Ensemble Échappé, and Ensemble Ipse. He also performs regularly with leading contemporary music ensembles including Argento Chamber Ensemble,

Talea Ensemble, Either/Or, S.E.M Ensemble, and Hotel Elefant. He has premiered works by such composers as Georg Friedrich Haas, Beat Furrer, Christian Wolff, Roscoe Mitchell, and Iancu Dumitrescu, among others in addition to performing his own compositions and arrangements.

A native New Yorker, Caleb graduated magna cum laude from Columbia University as part of the Columbia – Juilliard Exchange program with a degree in Classics and Medieval & Renaissance Studies. Caleb received his master’s degree with academic honors from New England Conservatory and later studied at the Manhattan School of Music. His primary teachers are Bonnie Hampton, Laurence Lesser, and David Geber. Caleb teaches cello at the Conservatory of Music at SUNY Purchase College. For more information, visit [www.calebvanderswaagh.com](http://www.calebvanderswaagh.com).

Violinist JOHNNA WU is a performer and improviser active in North America, Europe, and Asia. She is the founder and artistic director of the electro-acoustic chamber ensemble PinkNoise. Johnna obtained her Bachelor of Arts in Biology and Music History and Theory at Columbia University, Masters of Music at the Juilliard School, and was a Fulbright Scholar in Berlin. She is a doctorate student at the Graduate Center in the City University of New York and is on the faculty of CUNY-College of Staten Island and the Lucerne Festival Academy.

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In its more than two decades of virtuosic performances and daring programming, the composer/performer collective counter)induction has established itself as a force of excellence in contemporary music. Hailed by *The New York Times* for its “fiery ensemble virtuosity” and for its “first-rate performances” by *The Washington Post*, c)i has given critically-acclaimed performances at Miller Theatre, Merkin Concert Hall, and the Philadelphia Chamber Music Society, Music at the Anthology, the George Washington University. Since emerging in 1998 from a series of collaborations between composers at the University of Pennsylvania and performers at the Juilliard School, counter)induction has premiered numerous pieces by both established and younger emerging American composers; including Eric Moe, Suzanne Sorkin, Ursula Mamlok, and Lee Hyla. c)i has also widely promoted the music of international composers including Jukka Tiensuu, Gilbert Amy, Dai Fujikura, Diego Tedesco, and Elena Mendoza.

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**NEXT from Music On the Edge**



## **Hypercube**

**Thursday, February 8, 2024, 8 p.m.  
Frick Fine Arts Auditorium**

music by

Amy Williams, Annie Hui-Hsin Hsieh, Corie Rose Soumah,  
Charles Peck, Marcel Castro-Lima, and Eric Wubbels

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