Music on the Edge Presents

Hypercube

8 pm Thursday, February 8, 2024
Frick Fine Arts 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

Hypercube

Thursday, February 8, 2024
Frick Fine Arts Auditorium, 8 pm

program

Western Music — Marcel Castro-Lima
mixed ensemble

Child's Play — Amy Williams
soprano saxophone & percussion

Effervescence — Annie Hui-Hsin Hsieh
quartet & electronics

SPINNING, TOUCHED, UNDREAMT; SNOW- — Corie Rose Soumah
quartet + electronics

Trace — Charles Peck
piano and percussion

Voided Cross — Eric Wubbels
IV. *relentless, clangorous*
quartet

Hypercube is:

Erin Rogers, saxophones
Jay Sorce, classical & electric guitar
Andrea Lodge, piano & accordion
Chris Graham, percussion

Works & Composers

Western Music (2022)

Western Music for mixed ensemble, written for Hypercube in 2022, explores the Western idea of progress and how it relates to the tradition of Western Music. Progress in Western society is a goal-oriented attitude that presupposes destruction as a transformative force. Similarly, in Western Music, the process of fragmenting and destroying musical ideas to establish new ones is fundamental to creating an illusion that music is moving toward a goal.

Marcel Castro-Lima is a Brazilian composer and conductor based in San Francisco/USA. Castro-Lima's music is deeply rooted in Brazilian popular traditions, which he incorporates seamlessly into experimental practices involving generative music, intermedia, and electronics. He holds a Ph.D. in creative processes in music from UNIRIO (Rio de Janeiro) and a Ph.D. in composition and new media at the University of North Texas. Castro-Lima's music has been performed in Brazil and in the US by groups like Ensemble Dal Niente, Splice Ensemble, Hypercube, Julius Quartet, Dallas Symphony Orchestra Chamber Players, Fort Worth Symphony, Goiás Philharmonic Orchestra, and UFRJ Symphony Orchestra. His orchestral music has been awarded prizes like the OPUS 1, promoted by Goiás Philharmonic, and the National Composition Contest, promoted by UFRJ. After appointments at the University of Texas at Tyler, Texas A&M Commerce, and Texas Wesleyan University, Dr. Castro-Lima teaches Music Theory and Musicianship at De Anza College in Cupertino. www.castrolima.com

Child's Play (2015)

Inspiration sometimes comes from the farthest reaches and sometimes from very close to home. In this case, I chose very small objects from my children's toy boxes—those that I found to have a sufficient range of sonic possibilities. In the first piece, the whistles blend with the saxophone to

create a fused, enhanced sound; in the second, a true duet; and the third, two contrasting, but complementary sounds. Child's Play was written for Jan Berry Baker and Stuart Gerber.

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

Effervescence (2023)

Effervescence was written as an attempt to unpack a unique kind of sensation that is hard to describe with words and impossible to capture in full. To try my best in explaining this feeling would go something like this: a fleeting moment that undulates and dances on your skin like warm tingling embrace or, vibrations of a whisper that bubbles up within you from deep down of an unknown origin. Both are adequate abstractions, but neither is sufficient. In this case, the best a program note can do is to put an idea forward and invite other pairs of ears into a world that once existed only in my imagination. I sincerely hope that you will allow the quartet to take you on a journey of getting lost, in a mutable, temporary, and ephemeral space in time.

Annie Hui-Hsin Hsieh is a Taiwanese-Australian composer working in acoustic and electroacoustic mediums. Her work focuses on creating immersive physical experiences and articulates sonic expressions in terms of choreography and musical-social interactivity.

She has been a recipient of several awards and honors such as the 2017 APRA (Australian Performance Rights Association) Art Music Fund, the Dorian Le Gallienne Composition Award, as well as support from the New Music USA, Australian Cultural Fund, Australian Council of the Arts grants, the National Cultural and Arts Foundation (Taiwan), The Monash University International Women's Day Composition Commission, and the Belegura Composer Award as part of the Melbourne Prize 2022.

Annie completed her bachelor's and master's degrees from the University of Melbourne and her doctorate degree from the University of California, San Diego. She is currently an Assistant Teaching Professor of electronic music and composition at Carnegie Mellon University in Pittsburgh, USA. www.anniehuihsinhsieh.com

SPINNING, TOUCHED, UNDREAMT; SNOW- (2022)

The piece explores the very complexities of womanhood and their subsequent layers of falsified dreams and exceptions. The piece is a large frisky, melted spiciness and drunken distorted song composed of a teenage fatigue and self-realization. '*SPINNING…*' formed itself around my deep interest in soap TV shows from Korea. Korean Dramas have been my fiercest companion over the last thirteen years despite all the changes, twirls and growth that happen to me. I rely on my immense love for them to create sonic textures between acoustic and analog sounds. No second lead character or secret inheritor has been forgotten in the process of making this piece.

Corie Rose Soumah is a composer from Montreal and currently based in New York City. Her works have been performed in Canada, the U.S, France, Germany, the Netherlands and Italy. Her musical interests lie in shattered sounds realms through collage and gestural practices. She explores sonic textures through acoustic mediums and electronic and analog technologies. Her approach is part of an active redefinition of a new *québécitude* brought under the influence of cultural, sonic and aesthetic multiplicities.

Soumah's works have been performed by an extensive number of ensembles and performers. Some of them include the guitar quartet *Instruments of Happiness*, string quartet *Flux*, *Hypercube* quartet,

vocal sextet *Ekmeles,* Pierrot ensemble *Paramirabo,* percussion sextet *Sixtrum*, ensemble *Contemporary Insight*, *New Music Concerts, Orkest de Ereprijs* and *Wet Ink*. Her works have also been featured at the 24th Young Composer Meeting in the Netherlands, Fontainebleau Schools of Music and Fine Arts, Festival Musica, MATA festival, Italian soundSCAPE festival and highSCORE festival and the Domaine Forget at Charlevoix where she was composition fellow.

Soumah is currently pursuing a Doctoral degree in composition at Columbia University. Her teachers include Zosha Di Castri, Annie Gosfield, George Friedrich Haas, Marcos Balter and George Lewis. She completed a BMus degree in composition from the *Conservatoire de musique de Montréal* where she studied with Nicolas Gilbert, Jimmie Leblanc and Serge Provost. She has also worked with Chaya Czernowin, Trevor Grahl, Amy Beth Kirsten, Martijn Padding and Michel Tétreault. Soumah is an associated composer at the Canadian Music Center. www.corierosesoumah.com/

Trace (2020)

Trace was written in response to a *Sonic Meditation* by composer Pauline Oliveros, which encourages the performer to create a "cycle of sounds" after "listening to the environment as a drone". In most spaces, such focused listening will reveal a wealth of sounds with a variety of interactions. Trace places this experience on overdrive, conjuring a dense cycle of sounds that surges through many tempos, extreme ranges, juxtapositions, surprises, and drones. I liken the creation of this cycle to the idea of sonically tracing the layout of a space.

Charles Peck is a composer whose work has been called "daring" (Philadelphia Inquirer), "wild and shimmering" (Broad Street Review), and "substantial, personal, genuine" (Roger Shapiro Fund for New Music). His music, spanning a range of chamber and large ensembles, has been performed by the Minnesota Orchestra, the Albany and Columbus Symphonies, the Kaleidoscope Chamber Orchestra, the Civic Orchestra of Chicago, the JACK Quartet, Sandbox Percussion, and Contemporaneous. Recently awarded fellowships from the Guggenheim Foundation and the American Academy of Arts and Letters, Peck has also received commissions from the Barlow Endowment, the McKnight Foundation, the Orchestra of St. Luke's, Alarm Will Sound, the Bergamot Quartet, and Ji Hye Jung and has been named a winner of composition competitions with the New York Youth Symphony, ASCAP, the Lake George Music Festival, Frame Dance, the Left Coast Chamber Ensemble, Symphony in C, the Tribeca New Music Festival, the Boston New Music Initiative, and the

Foundation for Modern Music, among others. His music has been featured at a variety of venues and festivals, including Carnegie Hall, Chicago's Symphony Center, the Aspen Music Festival, the Cabrillo Festival, the Mizzou International Composers Festival, the Minnesota Orchestra's Composer Institute, the Beijing Modern Music Festival, Cultivate at Copland House, and the New Music Gathering. Peck is a member of the composition faculty at the University of Pittsburgh.
www.charlespeckmusic.com

Voided Cross (2018)
IV. relentless, clangorous

Voided Cross refers to a shape in ancient heraldic iconography, and in this context has no intended religious implications. For me it's certainly a political piece, though, and the extremity of its expression reflects an attempt to metabolize, transform, and (in some admittedly limited sense) counter the particularly toxic, violent, nihilistic elements of contemporary American social and political life.

Eric Wubbles (b.1980) is a composer and performer. Since 2004 he has been pianist and Co-Director of the Wet Ink Ensemble (NYC). His music has been presented by LA Phil Green Umbrella series, Huddersfield Festival, ISSUE Project Room, Roulette, Bowerbird, Chicago Symphony MusicNOW, New York Philharmonic CONTACT, Contempuls (Prague), TIME:SPANS, and Zurich Tage für Neue Musik, among others.

A recipient of the 2023 Ernst von Siemens Foundation Composer Prize, Wubbels has been awarded grants and fellowships from the American Academy of Arts and Letters, NYFA, NYSCA, Fromm Foundation, ISSUE Project Room, Chamber Music America, MATA Festival, Barlow Endowment, Jerome Foundation, and Yvar Mikhashoff Trust, and residencies at the MacDowell Colony ('11, '16, '20), Copland House, L'Abri (Geneva), Djerassi Resident Artists Program, and Civitella Ranieri Center (Italy).

He has recorded for hatART, Carrier Records, Out of Your Head, Intakt, New Focus, and quiet design, among others, has held teaching positions at Amherst College and Oberlin Conservatory, and for the 2023-24 academic year will teach composition at the Peabody Institute.
www.wubbelsmusic.com/

Performers

HYPERCUBE has built a reputation on high-energy performances with impressive execution. The NYC-based quartet embraces the boundaries of chamber music, featuring cutting-edge works for saxophone, guitar, piano and percussion, while spanning electric and acoustic worlds.

HYPERCUBE has appeared as guest artist at Music on the Edge (Pittsburgh), The Kennedy Center's Millennium Stage, the Charlotte New Music Festival, The Garrick Theatre (Newfoundland), Roulette Intermedium, the Nief-Norf Summer Festival (Knoxville), LPR presents (NYC), and the 40th International Festival of New Music "Manuel Enríquez" (Mexico City). With a national and international touring schedule, 2019 appearances include the Now Hear This Festival and Ritornello Chamber Music Festival (Western Canada). In addition to their performance season, HYPERCUBE participates in residencies at universities and conservatories across the US and Canada working with students at Cincinnati Conservatory, Boston Conservatory, Memorial University (Newfoundland), Duke University, Oberlin Conservatory, Acadia University (Nova Scotia), Wesleyan, and CalArts.

From championing original works such as Louis Andriessen's Hout, Philippe Hurel's Localized Corrosion, and Chaya Czernowin's Sahaf, to commissioning new works by composers Nicholas Deyoe, Farzia Fallah, Eric Wubbels, Annie Hui-Hsin Hsieh, Daniel Tacke, Erin Rogers, Amin Sharifi, Nomi Epstein, Christopher Adler, and Juan Trigos, HYPERCUBE has collaborated with composers such as Sam Pluta and Chris Cerrone, to freshly adapt works for the quartet. Hypercube's album, 'Brain-on-Fire' (New Focus Recordings) was released in 2020.
www.hypercubemusic.org

Erin Rogers is a Canadian-American saxophonist, composer and performance artist based in New York City. She has performed with the International Contemporary Ensemble, Copland House, wild Up, and ensemble mise-en, and is co-artistic director of the experimental performance ensemble, thingNY, and founding member of the New Thread Saxophone Quartet, Hypercube, and experimental duo, Popebama. Her works have been presented at Carnegie Hall, Lincoln Center's NYPL Series, the Knockdown Center, Roulette, and the Ecstatic Festival by ensembles such as mise-en, Loadbang, Versipel New Music, Stony Brook Contemporary Chamber Players, Nief-Norf, Lost Dog and Madrid's Tribuna-Sax Ensemble. Her work has crossed genres from theatre-to-installation-to-silence, through collaborations with Orange Theatre, Panoply Performance Laboratory, thingNY, Harvestworks, and Music for Contemplation. Her solo performance piece, inspired by pioneering punk-feminist icon Lydia Lunch, was featured on the 2017 Prototype Festival's "Out-of-Bounds" with solo performances at HERE Arts Center, the original Max's Kansas City, and Trump Hotel SoHo in a statement of political protest. Erin completed undergraduate studies at the University of Alberta and received Masters Degrees in composition and performance from Bowling Green State University.
www.erinmrogers.com

Jay Sorce has performed throughout the United States and in Canada, Mexico and Germany as soloist and chamber musician. Highlight appearances include performances at the Long Island Guitar Festival, Iserlohn Guitar Festival, Tuckamore Festival, Brooklyn's UNPLAY festival, the East Bank concert series, and at New York's Staller Center for the Performing Arts where his solo recital was hailed as "simply brilliant" (Jerry Willard). Jay is a founding member of Sorce/Lodge Duo and Hypercube, and is a strong advocate for new music and is committed to expanding the role of guitar as a chamber instrument. He champions the music of living composers and has premiered new works by Cerrone, Lang, Phillips, Epstein, Tacke, and Trigos among others. Jay is a member of Nief-Norf, the contemporary music organization and summer festival. Recent concerto appearances include a performance of Luca Francesconi's A Fuoco with Ensemble/Parallax, a performance of Malcolm Arnorld's Guitar Concerto with the Symphony Orchestra of Guanajuato, a Mexican premiere, and Juan Trigos' Guitar Concerto No. 1; Ricercare VI with the Stony Brook Contemporary Chamber Players. Jay is a graduate of Manhattan School of Music, University of Arizona, and Stony Brook University, where he completed his Doctor of Musical Arts degree. He is a faculty member at Adelphi University.
www.jaysorce.com

Pianist **Andrea Lodge** has been called a "Must See" (*The Telegram, St. John's, Canada*). A specialist in the performance of contemporary piano music, she has premiered new works by composers Herbert Deutsch, Salvatore Macchia and C. Curtis Smith, among others. Andrea was awarded top prizes at the Eckhardt-Gramatté Competition for the Performance of New Music. Her recording of works for voice and piano by Marga Richter with tenor William George has recently been released by Redshift Records. Andrea lives in NYC where she performs regularly as soloist, with the Sorce/Lodge Duo and with Hypercube. Since 2014 she has been on faculty with the nief-norf contemporary music festival. Andrea has been a featured artist at festivals such as the Big Ears Festival, Sound Symposium, NYC Electroacoustic Music Festival, UNPLAY Festival, International Computer Music Conference and Qubit Noise Non-Ference. As an educator, she teaches piano, music theory and chamber music at the Greenwich House Music School and is on faculty at Five Towns College and Suffolk County Community College. Andrea received her Doctorate of Musical Arts degree from Stony Brook University, where she studied with Gilbert Kalish and Christina Dahl. She holds a Master of Music degree from the University of British Columbia and a Bachelor of Music (honours) from Memorial University.
www.andrealodge.com

Chris Graham is an international new music musician living and working in New York City. Chris has consistently worked and performed with notable groups such as Newband, Ear to Mind, Talujon Percussion, Mantra Percussion, and is a founding member and director of Iktus Percussion and Hypercube; as well as co-principal percussionist for Ensemble Moto Perpetuo. He has commissioned and premiered works by established composers such as Charles Wuorinen, Martin Bresnick, Michael Gordon, Philippe Manoury, Franco Donatoni, Philippe Hurel, Mauricio Kagel, Ron Ford, Michel Vander Aa, Hugo Morales, Gerard Grisey, Harry Partch, John Luther Adams, Lisa R. Coons, Daniel Wohl, Jenny Olivia Johnson, Angelica Negron, Sebastian Armoza, Mathew Welch, Philip Schuessler, Levy Lorenzo, Matt Hough, Joe DiPonio, Brian Jacobs, Aaron Siegel, Ted Herne, Tristan Perich, Inhyun Kim, Jen Wang, Joseph Waters, Stephan Weisman, and Billy Martin (of Medeski, Martin, and Wood), among others. In addition to his preforming credits, Chris curates concerts in NYC, working closely with young up-and-coming new music ensembles such as, Mivos String Quartet, Loadbang Ensemble, Yarn Wire, Either/Or Ensemble, thingNY, Varispeed, Panapoly Performance Lab, Ensemble Pamplemousse, Elevator Rose, Cadillac Moon Ensemble, Duo Orfeo, and Concert Black. He has co-organized several performances for Issue Project Room's "Gaudeamus Muzieweek New York" and "Darmstadt Series", receiving

critical acclaim in 2010 from TimeOut New York as one of the top ten concerts of the year performing Karlheinz Stockhausen's epic works, Mikrophonie and Kontakte. As an artist-in-residence he has taught at Suny Purchase and Cuny Brooklyn College, working with both student percussion ensembles and student composers. He received a Bachelors of Music and Performers Certificate from SUNY Purchase College, Masters of Music from Stony Brook University, where he is currently a candidate in the Doctoral of the Musical Arts program.
www.chrisgrahampercussion.com/

Co-directed by Eric Moe, Mathew Rosenblum, and Amy Williams, **Music on the Edge** (MOTE) presents about six concerts each year featuring cutting edge contemporary music ensembles from around the world. Recent concerts have featured the JACK Quartet, TAK Ensemble, Dal Niente, Ekmeles, and Third Coast Percussion. Concerts take place at venues on and off the campus of the University of Pittsburgh, including regularly at the Andy Warhol Museum. Large-scale events have included three Beyond: Microtonal Music festivals, a residency with NewBand and the Harry Partch Instruments, the Music on the Edge Chamber Orchestra conducted by Roger Zahab, festivals and symposia dedicated to the late works of Morton Feldman and to intersections between Chinese and American music. MOTE is the only presenting organization in Pittsburgh dedicated solely to contemporary chamber music.

NEXT from Music on the Edge

Fidelio Trio

Saturday, February 17, 2024, 8pm
Bellefield Hall Auditorium

music by John Zorn, David Fennessy,
Anna Clyne, Iannis Xenakis, and Eric Moe

Buy tickets at music.pitt.edu/tickets

For more information, visit music.pitt.edu/mote

Music on the edge

University of Pittsburgh | Department of Music
Dietrich School of Arts and Sciences