

## Electroacoustic Barn Dance

Concert 8, Terry Concert Hall  
Saturday, November 10th, 4:30pm

M و E ر ت R م O

Niloufar Nourbakhsh,  
Marie Zvosec

*video*

HB with G&E

Sever Tipei

*piano and fixed media*  
*Sever Tipei, piano*

Mean Time Between Failure

Sarah Palermo

*bassoon, voice, and electronics*  
*Natalie Law, Bassoon*  
*Bailey Shepherd, Voice*

Gamaka

Christopher Cook

*fixed media*

Dance

Melika M. Fitzhugh

*for violoncello and live electronics*  
*Nick Photinos, cello*

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## M و E ر ت R م O

At one point, THEY decided that women should have their own special metro wagons in order to remain safe from the constant occurrences of sexual harassments. Iranian women took the insult and made these female-only wagons into a safe community for socializing and commerce. A limbo space that is almost private and public at the same time. How does such a space inform our movements within the social, economic, and individual context of these female-only wagons?

Described as "stark" by WNPR, Iranian composer **Niloufar Nourbakhsh's** music has been commissioned and performed by Symphony Number One, Spark and Echo Project, Women Composers Festival of Hartford, Pianist Erika Dohi for Metropolis Ensemble Piano Series, Calidore and Cassatt String Quartets, and Invoke Quartet at Atlantic Music Festival, Seal Bay Festival of American Chamber Music, SPLICE institute, New Music for Strings, MusLab electroacoustic festival in Mexico and more. Nilou is founder of Iranian Female Composers Association and a strong advocate of music education. This summer, she will be working with Akropolis Reed Quintet for a new piece as part of I-Park Foundation Artist in Residence.

**Marie Zvosec** is a graduate of the Dancers' Studio at Oberlin, under the direction of Denise Gula Weller, the North Carolina School of the Arts, and The Juilliard School (B.F.A.). Marie has been seen performing with, among many others, Buglisi Dance Theatre, TAKE Dance, Douglas Dunn and Dancers, Hilary Easton + Company, DOORKNOB Company with Elisabeth Motley and Shannon Gillen, Doug Elkins and Friends, Juri Onuki, Bennyroyce Dance, and at the Metropolitan Opera in Zhang Yimou's production of Tan Dun's *The First Emperor* and Mark Morris' production of Gluck's *Orfeo ed Euridice*. Choreographic commissions for Ohio Dance Theatre include *Jane and Cassandra Are Sisters*, *Hail, Saints*, and three story ballets: *Sleeping Beauty*, *Snow White* and *The Fairy Forest*, all with libretti by playwright Jonathan Wilhelm.

**HB with G & E** is dedicated to the memory of Herbert Brun and it employs some unusual piano techniques used by Aurel Stroe in his music. A manifold composition created with the assistance of the computer, it consists of computer-generated sounds that are multiple frequencies of E0 (20.6 Hz) and of a piano part using equal-tempered sounds close to overtones of the same fundamental. Inevitably, a subtle tension is created by the use of two different tuning systems. The timing of events is precisely defined (although different for each variant of the manifold) but many other aspects of the music are left at the discretion of the performer.

**Sever Tipei** was born in Bucharest, Romania, and immigrated to the United States in 1972. He holds degrees in composition and piano performance from the University of Michigan and Bucharest Conservatory. Tipei has been teaching since 1978 at the University of Illinois at Urbana-Champaign School of Music where he also directs the Computer Music Project. Most of his compositions were produced with software he designed; more recently, Tipei and his collaborators have developed DISSCO, software that unifies computer-assisted (algorithmic) composition and (additive) sound synthesis into a seamless process. Tipei regards the computer as a collaborator whose skills and abilities complement those of the human artist. He sees the composition of music both as an experimental and a speculative endeavor that delivers a particular world view.

**Mean Time Between Failure** tells the story of a robot, Unit 098.S1.10, who undergoes a transformation from a mechanical device to a sentient being, exceeding its original programming. The title comes from an engineering term, referring to the predicted time a device will function without failure. The samples in the electronics include pre-recorded bassoon, played by Natalie Law, and printer sounds from Makerspace at the MSU Library. Growing up above my parents' printshop, I was accustomed to hearing the ticking and shifting of printing presses. I used these sounds to communicate a mechanical, musical environment.

**Sarah Palermo** hails from the small town of Camden on the rocky coast of Maine. She graduated in 2015 from Westminster Choir College in Princeton, NJ with a bachelor's degree in music theory and composition, where she studied with Joel Phillips and Ronald Hemmel. She recently finished her masters in composition at Michigan State University, where she studied with Zhou Tian and Lyn Goeringer.

**Natalie Law** is a master's student in performance at Michigan State University. She completed her undergraduate degrees at the University of Montana as a bassoon performance major and as a music education major in piano. In 2016, Natalie won the Montana MTNA Young Artist Competition, proceeded to the Northwest Divisionals, and received Honorable Mention. She was a finalist in the Montana Association of Symphony Orchestras Competition for two consecutive years. Natalie has maintained a private studio of both bassoon and piano students and especially enjoys the unique challenges of teaching beginning bassoonists!

**Bailey Shepherd** is a Music Education student at Michigan State University in her fourth year of study. She studies voice with Professor Jane Bunnell, mezzo-soprano. Currently, she is in her third and final year of directing the Women's Chorus of the Unitarian Universalist Church of Greater Lansing. A member of the American Choral Directors Association, she served on the MSU student chapter E-Board for two years as the undergraduate at large, and one year as president. Shepherd will be student teaching in the Fall of 2018 and is expected to graduate in December.

**Gamaka** is the collective term given to the various shakes, graces, ornaments and embellishments used in Indian music. A gamaka can further be defined as a graceful movement and fine pull of the string, which brings 'happiness to the listener'. Gamaka is built from transformations of brief recordings of a voice, a cello note, and a drum. The structure of the piece is based on exaggerating and then resolving the implied opposition between the sources, two traditionally melodic, the other rhythmic. The samples are periodically woven into a raga-like pattern as the piece forms a set of variations.

**Christopher Cook** received the Doctor of Music degree from Indiana University where he served as assistant director of the Center for Electronic and Computer Music. He is a recent recipient of a Fromm Music Foundation commission from Harvard University and has received awards from the National Endowment for the Arts, the American Society of Composers, Authors and Publishers, the Music Teachers National Association, and the National Assembly of Local Arts Agencies. He has served as Composer-in-Residence at James Madison University, Amherst College, the University of Evansville, the Monroe County Community Schools Corporation (Indiana), and for the city of Somerset, Pennsylvania. He is assistant professor of Music at Chowan University.

**Dance with Violoncello and Live Electronics** is based in part on an afternoon of improvisation with dancer and choreographer Merli V. Guerra.

A native of Stafford, Virginia, **Melika M. Fitzhugh** (A.B. Harvard-Radcliffe, M.M. Longy School of Music of Bard College) studied conducting and composition with Thomas G. Everett, Beverly Taylor, James Yannatos, Roger Marsh, Jeff Stadelman, and, most recently, John Howell Morrison. Mel's compositions have been performed by the Radcliffe Choral Society, Berit Strong, John Tyson, Miyuki Tsurutani, Libor Dudas and Aldo Abreu. Mel, who has composed

music for film and stage, was a member Just In Time Composers and Players and is currently a member of world & early music ensembles Urban Myth, Balkan Fields, and the Quilisma Consort.

**Nick Photinos**, cellist, is a founding member and co-Artistic Director of the four-time Grammy Award-winning chamber music ensemble Eighth Blackbird. Formed in 1996, the group performs 50-60 concerts annually throughout the world and has been featured at the 2013 Grammy Awards, on CBS's Sunday Morning, Bloomberg TV, and frequently in the New York Times. Recent accolades include being named Musical America's Ensemble of the Year for 2017 and the inaugural Chamber Music America Visionary Award in 2016. Highlights of the 2017-2018 include their debut with the Philadelphia Orchestra in Jennifer Higdon's concerto for sextet and orchestra, *On a Wire*; debuts in Milan and Turin, Italy and Budapest, Hungary; performances with Cincinnati Ballet; and performances across 11 US States. The 2016-17 season included debuts in Paris, at Justin Vernon's (Bon Iver) and Aaron Dessner's (The National) *Eaux Claires* Festival, with the San Francisco Symphony, a three-week return to Australia, as well as shows with indie-folk artist Bonnie Prince Billy (Will Oldham) and world premieres by Holly Harrison, Pulitzer Prize-winner David Lang, and Ned McGowan. In June 2017 Eighth Blackbird launched their annual summer festival, the Blackbird Creative Lab, a tuition-, room- and board- free chamber music festival. The ensemble has held multi-year residency positions at the Curtis Institute of Music, the University of Chicago, and currently holds an ongoing Ensemble-in-Residence position at the University of Richmond.

As a solo artist, Nick has toured with Björk, recorded with Wilco on their Grammy-nominated album *The Whole Love*, and recorded with Autumn Defense on their album *Once Around*. He has performed and recorded with numerous jazz artists including vocalists Sheila Jordan, pianist Laurence Hobgood, violinist Zach Brock, and bassist Matt Ulery, with whom he has been featured on three albums. He has also served as section cellist with the Canton and Columbus Symphony Orchestras and the Cabrillo Festival Orchestra. He teaches at the Bang on a Can Summer Festival every July in North Adams, MA. Nick is a graduate of Northwestern University, the Cincinnati College-Conservatory of Music, and the Oberlin Conservatory of Music. He has recorded for numerous labels including the Cedille, Nonesuch, New Amsterdam, Greenleaf, and Naxos labels. His debut solo album, *Petits Artéfacts*, featuring never-before recorded works by some of the most acclaimed names in new music, including David Lang, Andrew Norman, Bryce Dessner, David T. Little, Angélica Negrón, Florent Ghys, Molly Joyce, and Pascal Le Boeuf, will be released on the New Amsterdam label in late August, 2017.