

Bullock Performance Institute presents

Dalton Wed@7:30pm: *Live and Interactive!*

2012–13 Season
168th Concert

Wednesday 14 November 2012

Dalton Center Recital Hall

7:30 p.m.

Pre-Concert talk with Dr. Dan Jacobson at 7 p.m.

KLOrk (KALAMAZOO LAPTOP ORCHESTRA)
David Loberg Code, Director

BIRDS ON A WIRE
David Colson, Conductor

featuring

Dan Trueman, Guest Composer
John C. Griffin, Guest Composer
John Gibson, Guest Composer

assisted by

Laura Tribby, Soprano
Christopher Biggs, Computer Operator

Dan Trueman
b. 1968
text by Grady Klein

Justice Partial (2012) World Premiere
for twin disklaviers, two actors, fiddle, and laptop orchestra
Commissioned by WMU for KLOrk

Lisa Renee Coons
b. 1979

Songs of Loss (2009)
for soprano, clarinet, piano and percussion

John C. Griffin
b. 1979

Aggravated Avians (2012) World Premiere
Commissioned by David Colson and Birds On a Wire

John Gibson
b. 1960

The Widening Gyre (2011)
for large ensemble and electronics

If the fire alarm sounds, please exit the building immediately. All other emergencies will be indicated by spoken announcement within the seating area. The tornado safe area in Dalton Center is along the lockers in the brick hallway to your left as you exit to the lobby behind you. In any emergency, walk—do not run—to the nearest exit. Please turn off all cell phones and other electronic devices during the performance. Because of legal issues, any video or audio recording of this performance is prohibited without prior consent from the School of Music. Thank you for your cooperation.



KLork
David Loberg Code, Director

Birds on a Wire
David Colson, Conductor

① Cassandra Kaczor, Just Synchronic Metro Piano
Mark Niskanen, Partial Synchronic Metro Piano

② Liang Dong, Violin
Charlotte Munn-Wood, Violin
Josh Holcomb, Viola
Willis Koa, Cello
Anders Dahlberg, Bass
Jory King, Flute
Lucas Florin, Oboe
Ruth Daley, Clarinet and Bass Clarinet

Charlotte Munn-Wood, Fiddle
Kirsten Alario, Just Speaker
Jack Cotaling, Partial Speaker

Nicholas Mueller, Just Laptop Blendromoner
Zachary Boyt, Partial Laptop Blendromoner
Adam Lenz, Partial Laptop Blendromoner

③ Margaret Albrecht, Clarinet
Ayako Nakamura, Trumpet
Bob Lewis, Horn
Aaron Cluster, Trombone
④ Skye Hookham, Percussion
Andrew Maxbauer, Percussion
Ahmed Anzaldua, Piano
Eleanor Wong, Harp

Taylor Crow, Just Laptop Speaker
Sara Davidson, Just Laptop Speaker
Nathan Haering, Just Laptop Speaker

Heather Ewer, Partial Laptop Speaker
Craig Kowalsky, Partial Laptop Speaker
Jenna Touchette, Partial Laptop Speaker

Aaron Buczek, Just Synchronic Typist
Volaria Jonard, Just Synchronic Typist
Dylan Larkins, Just Synchronic Typist

① Theodore Presser Scholar
② KSO/WMU Scholar
③ Tucky & Charles Elliot Scholar
④ Harper C. Maybee Scholar

Kellen King, Partial Synchronic Typist
Antonio Mitchell, Partial Synchronic Typist
Austin Peters, Partial Synchronic Typist

+ Eliot Hedeman, Partial Synchronic Typist

+ Member of Phi Mu Alpha Sinfonia music
fraternity for men

TRUEMAN, *JUSTICE PARTIAL*

“Justice is a fickle thing!” This piece, like Justice herself, is one crazy contraption, with disklaviers tuned up this way and that, tethered to one another via a laptop with a relentless virtual metronome, other laptopists chattering and chanting about this and that, typists typing away, busy as can be, a fiddler occasionally emerging, playing a tune, and mysteriously disappearing. Underneath it all is a carefully constructed if seemingly arbitrary set of limitations—laws, perhaps—that divide the ensemble in two, half believing one thing, half believing another. Rather than try to explicate these laws (those interested are welcome to examine the score and the software, where these laws are laid down: www.wmich.edu/music/klork/justice_partial), let’s just describe the whole scene as a musical-magical-realist-social-networked *Law and Order* about a Norwegian wedding gone wrong. Will Justice ever be Complete?

I am grateful to Grady Klein for creating such a witty and intriguing text for the piece. I am also grateful to David Code and David Colson at Western Michigan University for initiating and enabling this commission.

— Dan Trueman, January 2012

Text

Partial Speakers: Connected. Munch.

Just Speakers: Directed. What's for lunch?

Together: Infected. Crunch.

Partial Speakers: That's wrong! Don't do it!

Just Speakers: Try to stop me!

Partial Speakers: Um, cheese. Please. Knees. Fees. Eating slurping harmonies. Gary says you can't escape the noise. Chains, pains, feigned names, lying on insurance claims. These are married people games. Eat it's time to feed again. Comfortable meat again. Sheep the fekking bleat again... Please wrap something soft around my bones!

Just Speakers: That's Wrong! Don't do it!

Partial Speakers: She made me.

All: Wrong.

Together: Will you marry me. Will you marry me. Will you marry me. Will you marry me.

Partial Speakers: Justice. Inspected!

Just Speakers: Justice. Neglected!

Together: Justice. Deflected...

Sometimes Together, Sometimes Not: I. Need. To. Sleep. Keep. My. Feet. Neat. Salivating sausage stains. Will you please put that one there to bed?

Some. How. Hound. Out. Leslie saw the thing and nearly starts to pout. Which one do you talk about? He's so cooked he can't keep them straight. Surrounded by the children of her fate. Even though she hasn't eaten milky whispers never aren't done.

Guilt. Spilt. Milk. Silk. On. My. Ilk. Can't you offer me a palace? No but I can build a shack. With hot water running soap and lye if you'll lie on your back.

Pure. wash. It. Off. The fabric is too heavy it will never dry but crusty even when this dream is dusty and my memory is fusty. I don't owe you a vow I would not know how to renege.

Drop. Slop. Mop. Stop. I'll do it, sigh. At least you could pretend to try. Little water gets into my eye and makes me cry. I blame the whisky pacing gives me goosebumps.

Please stop singing. I need privacy. Leave me to my piracy. Shite you're clever living here with me...

Would I be blamed for taking his name while confident I'd want to give it back?

COMPOSER BIOS

DAN TRUEMAN is an American composer and fiddler. He began studying violin at the age of four, and decades later, after a chance encounter, fell in love with the Norwegian Hardanger fiddle, an instrument and tradition that has deeply affected all of his work. He has performed his music with many, including his own Trollstilt and QQQ, the American Composers Orchestra, So Percussion, Crash Ensemble, Brentano string quartet, and innumerable wonderful fiddlers. His explorations of musical instruments have extended into new technologies; Trueman is the co-founder and director of the Princeton Laptop Orchestra (PLOrk), the first ensemble of its size and kind. Trueman's compositions reflect this range, exploring the rhythmic tension between traditional dance music and machines, or the unusual phrasings and counterpoint of traditional Norwegian music, or the diverse influences of composers like Bach, Stravinsky, Reich, Cage, and others. His work has been recognized by awards from the Guggenheim and MacArthur Foundations. He teaches composition, counterpoint, electronic/computer music, and tune-making at Princeton University.

LISA RENEE COONS is a composer and sound artist with a special affinity to noise composition, collaboration, and experimentation. She is dedicated to progressive art and focuses on partnerships with other artists and musicians as a means of developing innovative new works. Presently an assistant professor of composition at Western Michigan University, Coons received her doctorate in composition from Princeton University, her master's from SUNY Stony Brook, and studied at the University of Missouri–Kansas City during her

undergraduate degree. Before joining WMU she was a Jackie McLean Fellow and visiting professor at the Hartt School in the University of Hartford. Her portfolio includes music for acoustic and electronic instruments, turntables, traditional ensembles, and her own welded percussion sculptures. She has received awards and support from various organizations, including the Other Minds Festival (a 2011 Composer Fellowship), ASCAP (Morton Gould Young Composer Award 2005/Honorable Mention 2009), and Meet the Composer. Coons has recently received commissions from International Contemporary Ensemble (ICE), The California E.A.R. Unit, The Southwest Festival of New Music (SFNM), Dither Electric Guitar Quartet, The Machine Project for the Hammer Museum of Los Angeles, and the Violin Futura Project. She is a founding member of the bicoastal composers collective called, simply, The Collected.

JOHN C. GRIFFIN is a professor of music at Western Michigan University and Associate Director of Music at St. Catherine of Siena Church in Portage, Michigan. Griffin earned his doctorate in music composition from the University of Iowa, studying with David Gompper. He received his bachelor's and master's in music from WMU, where he studied composition with Richard Adams, C. Curtis-Smith, and Robert Ricci, and piano with Lori Sims. As a pianist, he has performed with the new music ensembles Opus 21 and Birds on a Wire, and currently serves as the accompanist for the Kalamazoo Singers choral group. Griffin was a finalist for the International Music Prize for Excellence in Composition 2011 and semi-finalist for the American Prize in Composition. His compositions have been performed at numerous festivals and conferences, including College Music Society International Conferences in Croatia (2009) and South Korea (2011).

JOHN GIBSON's acoustic and electroacoustic music has been presented in the US, Canada, Europe, South America, Australia, and Asia. His instrumental compositions have been performed by many groups, including the London Sinfonietta, Da Capo Chamber Players, Seattle Symphony, Music Today Ensemble, Speculum Musicae, Ekko!, and at the Tanglewood, Marlboro and June in Buffalo festivals. Presentations of his electroacoustic music include concerts at the Seoul International Computer Music Festival, Bourges Synthèse Festival, Brazilian Symposium on Computer Music, International Biennial for Electroacoustic Music of Sao Paulo, Keio University in Japan, Third Practice Festival, Florida Electroacoustic Music Festival, and several ICMC and SEAMUS conferences. Among his grants and awards are a Guggenheim Fellowship, a Charles Ives Scholarship from the American Academy and Institute of Arts and Letters, two ASCAP Foundation Grants, and the Paul Jacobs Memorial Fund Commission from the Tanglewood Music Center. Recordings of his music appear on the Centaur, Everglade, and SEAMUS labels. Gibson holds a doctorate in music from Princeton University, where he studied with Milton Babbitt, Paul Lansky, Steven Mackey. He writes sound processing and synthesis software, and has taught composition and computer music at the University of Virginia, Duke University, and the University of Louisville. He is now Assistant Professor of Composition at the Indiana University Jacobs School of Music.

This concert is a Bullock Performance Institute (BPI) presentation. BPI events are made possible through the cooperation and support of several community fine arts units: the Donald P. Bullock Music Performance Institute; WMUK National Public Radio; the Western Michigan University College of Fine Arts, School of Music, and WMU's chapters of Phi Mu Alpha Sinfonia and Sigma Alpha Iota music fraternities.

