

School of **MUSIC**
UNIVERSITY OF FLORIDA / COLLEGE OF THE ARTS
The 2015 Florida Contemporary Music Festival

presents

Nuclear Music

Garrett Hecker

President

PROGRAM

Saturday, 21 February 2015 • 3:00pm • MUB 101

Possibly Nuclear

Shaun Roy, electric guitar
Audra Thielen, cello
Garrett Hecker, percussion
Kyle Snow, piano

Garrett Hecker

Tuning Exercise No. 2

Marina Tucker, violin
Shaun Roy, electric guitar
Greg Snider, baritone saxophone
Garrett Hecker, marimba

Navid Bargrizan

Miniatures after poems by E.E. Cummings

Jamey Wright, soprano
Garrett Hecker, percussion

Katharina Rosenberger

A Rare Form of Kleptomania

Luis Felipe Vieira Damiani, violin

Jorge Variego

here in our ordinariness

Greg Snider, soprano saxophone
Shaun Roy, electric guitar
Rafael Riera, piano
Garrett Hecker, percussion

Paula Matthusen

Event 066 the 2015 Florida Contemporary Music Festival

Program Notes/Bios

Possibly Nuclear: What happens when reasonably good musics combine with commercial forces? It is a question that I have had for a long time. After some thorough experimentation, I have found that the product is possibly nuclear—**Garrett Hecker** is a composer and percussionist from South Florida. His music explores stylistic hybridity, rhythmic complexity, socio-political subjects, and humor. He is currently pursuing his PhD in Composition at the University of Florida, where he also completed his MM. He earned his BM in Composition from University of Miami. He has primarily studied composition with James Paul Sain, Paul Koonce, Paul Richards, and Scott Stinson. Hecker's music has been performed in Florida, North Carolina, New Hampshire, and the United Kingdom.

Tuning Exercise Nr.2, composed for Nuclear ensemble, intends to create a bizarre body of sound by means of employing an uncommon combination of marimba and electric guitar, in addition to de-tuned violin and baritone saxophone. The clashes between the sounds of these slightly de-tuned and the normal-tuned instruments are essential to this piece. The first movement consists of two duets and one quartet, based on variations of the initial musical ideas in the first duet. The second movement is a dance in triple meter, which in the second half, presents the polyphonic development of the first half. **Navid Bargrizan** is a PhD fellow in historical musicology at the University of Florida, pursuing a cognate in composition. Previously, he studied systematic musicology, historical musicology, art history, and composition in Hamburg, Germany. As a composer, he has recently been interested in experimenting with microtones, tunings, tone systems, and intonations. As a musicologist, he conducts research on the music and aesthetic of Manfred Stahnke, Harry Partch, Hamidreza Dibazar, and Mozart.

Katharina Rosenberger, born in Zurich, holds a Doctor of Musical Arts in Composition from Columbia University, under the mentorship of Tristan Murail. Katharina holds the position of Associate Professor in Composition at the Department of Music, University of California, San Diego. Much of her work manifests in a transdisciplinary context and is bound to confront traditional performance practice in terms of how sound is produced, heard and seen. Her compositions, installations and interdisciplinary music theatre projects have been featured at festivals such as the Weimarer Frühlingstage, KunstFestSpiele Herrenhausen, Hanover, Festival Archipel, Festival La Bâtie, Geneva, Zürcher Theaterpsektakel, Journées Contemporaine, Basel, Festival Les Musiques, Marseille, Festival Bernaola, Victoria, Spain, New Media Art, Yerevan, Spark Festival of Electronic Music and Art, Minneapolis, the Shanghai New Music Week, the Shanghai International Electro-Acoustic Music Festival, and the October Contemporary in Hong Kong.

A Rare Form of Kleptomania: The work is a derivative composition from pieces by other composers. It is a homage that celebrates many preexisting compositions without fixing to any of them. An idea formed by many other ideas with only one unique element, this very performance. **Jorge Variego** was born in Rosario, Argentina. He has a doctorate degree in music composition from the University of Florida, a masters of music degree in composition and clarinet performance from Carnegie Mellon University, where he attended as a Fulbright scholar, and a JD equivalent from the National University of Rosario. He is currently lecturer in Music Theory and Composition at the University of Tennessee, Knoxville. Previously, he pursued research at the Institute of Sonology, and served as music faculty at Valley City State University and at the University of Florida. Actively involved with technology in sound and music, Jorge has created and performed a great deal of works for clarinet and electronics in the US, Europe and South America. He participated in many international music festivals such as MATA, SEAMUS, EMS, Sonoimagenes, and can be heard on many CDs, including his most recent solo CD's Necessity (Albany-2010) and Regress (CMMAS-2013), and in a recent album by SCI Pendulum (PARMA Records 2014). In June 2013, he was resident artist at the Visby Centre for Composers, in Sweden, where he composed a new work commissioned by the Berner Musikkollegium. For more information, please visit: www.jorgevariego.com

here in our ordinariness was commissioned by and written for the Glass Farm Ensemble. The piece explores the repetition and, most crucially, the interaction of simple, ordinary acts, and, in so doing, examines the ways in which the self-conscious reflection on those activities sparks the recognition of the way in which they are extraordinary. The title is derived from Richard Dawkin's writing. As he states, "We are going to die, and that makes us the lucky ones. Most people are never going to die because they are never going to be born. The potential people who could have been here in my place but who will in fact never see the light of day outnumber the sand grains of Arabia. Certainly those unborn ghosts include greater poets than Keats, scientists greater than Newton. We know this because the set of possible people allowed by our DNA so massively exceeds the set of actual people. In the Teeth of these stupefying odds it is you and I, in our ordinariness, that are here." **Paula Matthusen** is a composer who writes both electroacoustic and acoustic music and realizes sound installations. In addition to writing for a variety of different ensembles, she also collaborates with choreographers and theater companies. She has written for diverse instrumentations, such as "run-on sentence of the pavement" for piano, ping-pong balls, and electronics, which Alex Ross of The New Yorker noted as being "entrancing". Her work often considers discrepancies in musical space—real, imagined, and remembered. Her music has been

performed by Dither, Mantra Percussion, the Bang On A Can All-Stars, Alarm Will Sound, International Contemporary Ensemble (ICE), orchest de ereprijs, The Glass Farm Ensemble, the Estonian National Ballet, James Moore, Kathryn Woodard, Todd Reynolds, Kathleen Supové, Margaret Lancaster and Jody Redhage.

Florida Contemporary Music Festival

Nuclear Music

Nuclear Music is a student-run chamber ensemble committed to the performance of contemporary classical music. The organization focuses primarily on performing music composed after 1945 as well as the work of student composers at University of Florida.

For further information contact Garrett Hecker at ghecker@ufl.edu • <http://legacy.arts.ufl.edu/composition/>

21 February 2015
Room 101 Music
Building
3:00pm

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