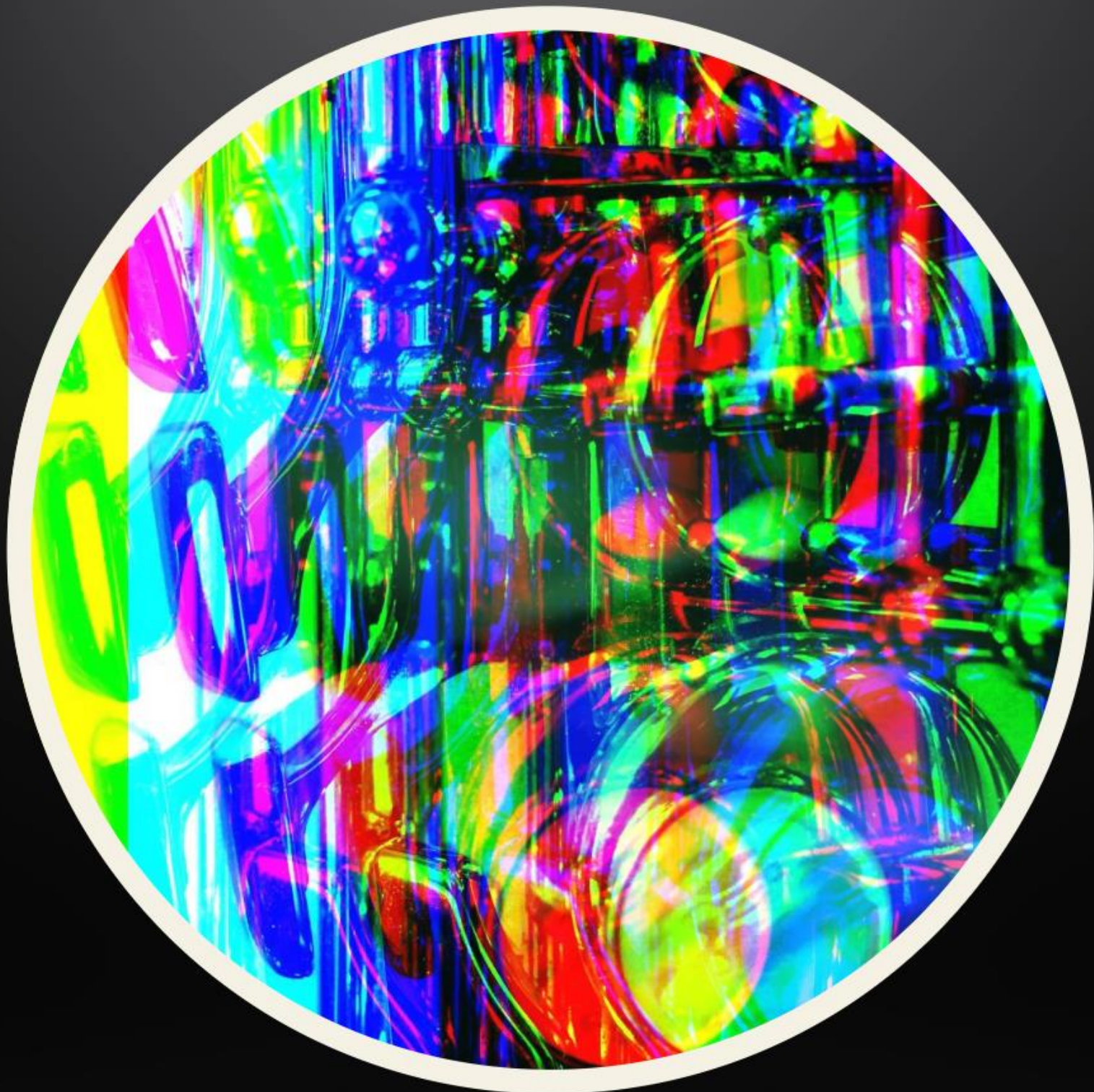
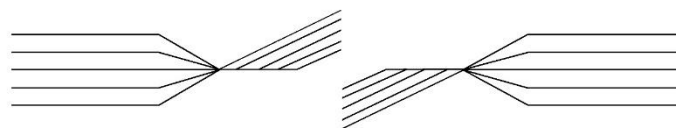




COMPROV
2024



ComProv Symposium

A gathering of Performer-Composers & Improvisers

Saturday, September 14, 2024

Timashev Recital Hall, Columbus, Ohio

Michael Rene Torres, Host

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WELCOME

On behalf of The Ohio State University School of Music, I would like to welcome all the composers, performers, and improvisers to our campus and musical community for what is sure to be a truly creative and inspiring event. The ComProv Symposium is a gathering of contemporary music specifically oriented towards the creativity, innovation, and scholarship of performer-composers and improvisers. The event is a celebration of music creators who explore comprehensive musicianship by performing the music they compose for themselves or by making music in the moment. Thank you for joining us at this event and I hope you enjoy the incredible talent of the many wonderful contributors to the ComProv Symposium.

Sincerely,



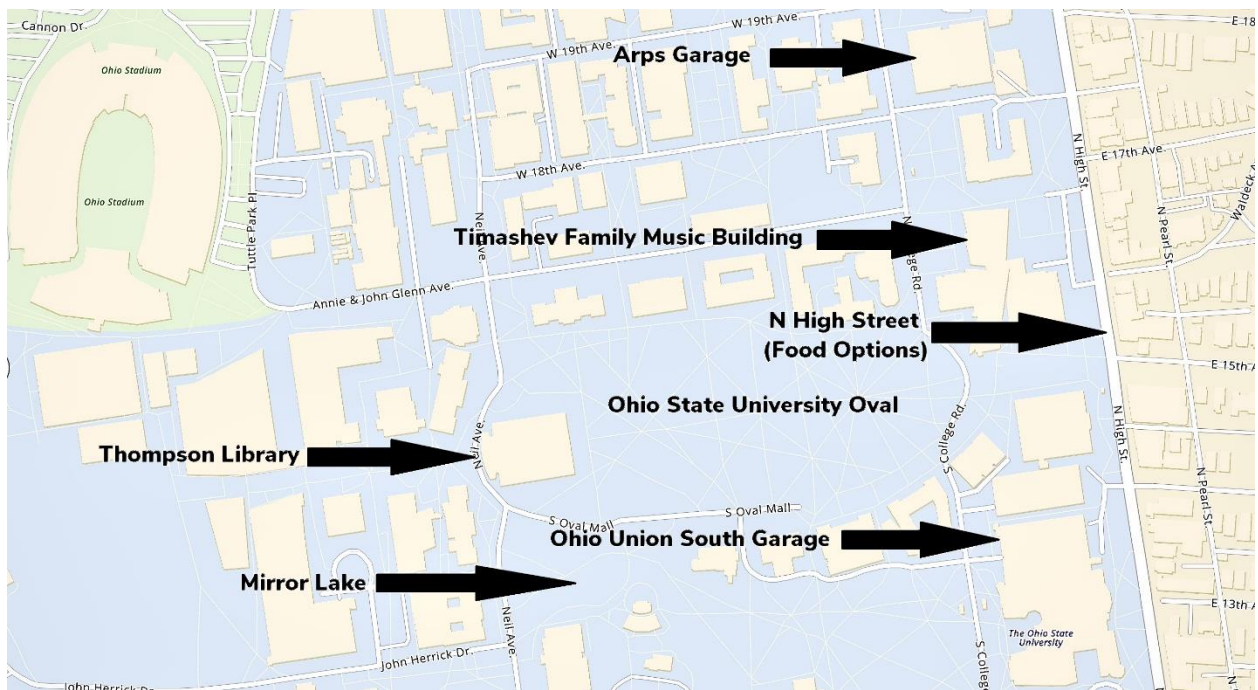
Dr. Michael Rene Torres, Assistant Teaching Professor
The Ohio State University School of Music

SCHEDULE

08:30 am - 11:00 am : Check In
08:54 am - 09:35 am : Acoustic Sound Check 1
09:45 am - 10:30 am : Tech Sound Check 1
11:00 am - 12:30 pm : Concert 1 *
12:30 pm - 03:00 pm : Lunch Break
12:45 pm - 01:45 pm : Acoustic Sound Check 2
01:45 pm - 02:30 pm : Tech Sound Check 2
03:00 pm - 04:30 pm : Concert 2 *
04:45 pm - 05:35 pm : Acoustic Sound Check 3
05:35 pm - 06:35 pm : Tech Sound Check 3
06:30 pm - 07:00 pm : Dinner Break
07:00 pm - 08:30 pm : Concert 3 *

* All concerts will be presented in Timashev Recital Hall. The performances are free and open to the public. No tickets are required.

MAP



CONCERT I – 11:00 am – Timashev Recital Hall

Duo Improvisation

Jordan Reed and Colin Wood

Alea Duo
Jordan Reed and Colin Wood, saxophones

52 Blue

Chin Ting Chan

Michael Pounds, lap steel guitar; Chin Ting Chan, modular synthesizer

52 Blue is said to be the loneliest whale in the world. First detected by sensors across the Pacific Ocean in 1989, they sing at an unusual frequency of 52 hertz, far above that of a typical blue whale's singing at 10-40 hertz. These recorded tones usually last for 5-7 seconds, in groups of 2-6. The migratory patterns suggest that 52 Blue may in fact be a blue whale, but more likely to be a hybrid between two different species. Their unique song travels thousands of miles in the ocean. While other whales can detect this frequency, none has ever connected. Whales are deeply social animals, but 52 Blue continues to sing a cappella, alone and unanswered. The music is about loneliness. The story of 52 Blue is used as a metaphor or symbol of being alone but in a positive way. Throughout the piece, the performer freely explores and interacts with oceanic soundscapes accompanied by rich synthesized materials; eventually, they experience a process of self-discovery.

decomposing Satie

Louis Raymond-Kolker

Louis Raymond-Kolker, vibraphone

"decomposing Satie" is a two-movement work for a solo vibraphonist holding 6 mallets, broadly based on my desire to hold a séance to speak with one of my favorite composers, the famously dead Erik Satie. The first movement is spooky and oversaturated, with the performer rolling dense 6-note chords with the vibraphone pedal down, setting the tone and energy for the séance. By the close of the movement, things seem like they might have worked: the air clears and two notes from "Gymnopedie no. 1" float through the air. However, in the second movement, things quickly break down. Cascading runs of 16th notes collapse in on themselves, simply leaving an especially *douleuroux* take on Satie's opening chords. Silly me! Of course a séance would never work... I can't speak French.

Improvisation

Andrew Hosler and Ava Wirth

The _____ Experiment
Ava Wirth, oboe; Andrew Hosler, saxophone

A Place with No Wind

David Z. Durant

David Z. Durant, piano

A Place with No Wind is a solo improvisation for piano. Each performance is different. I generally come to the stage with no preconceived notions of what I will improvise. I only think about the first note I am going to play. I keep track of my time with a stopwatch. In preparation for each performance, I practice a great deal of contrapuntal pieces. Many of them by J. S. Bach. Even though our harmonic language is vastly different (I have atonal tendencies), I am inspired by Bach's counterpoint. Practicing his music also prepares my hands for the performance.

interChange

Michael Pounds

Michael Pounds, lap steel guitar; Chin Ting Chan, modular synthesizer

interChange is an improvisational composition for two performers using live electronic processing. The collaboration between the performers goes beyond listening and reacting to one another. Each performer is sending audio signals to the other, and each performer can either process their own audio signals, the other player's audio signals, or both. In each section of the piece, there is a different configuration of the different possibilities. While the details of the performance are improvised, in each section there are instructions to guide the kinds of sounds and textures being created by the performers.

Truckee Lake

Joshua Haugen

Joshua Haugen, baritone saxophone

"Truckee Lake" was written in early 2019 and premiered by myself in late February. The work in part seeks to explore and demonstrate the full capabilities of the baritone saxophone and all possible extended techniques, from slap-tonguing to multiphonics to overtone glissandos to microtonality. The work is guided by two competing gestures, both wild and aggressive, and seeking to emulate the horrors and violence of the events surrounding Truckee Lake and the Donner Party, which have always been of great interest to myself. The work is broken up into three sections, and requires both a great deal of endurance as well as elements of improvisations with the musical material.

CONCERT 2 – 3:00 pm – Timashev Recital Hall

light, unraveled

Robert McClure

Jamie Leigh Sampson, bassoon; Robert McClure, piano

light, unraveled was written for my good friend, composer and bassoonist, Jamie Leigh Sampson. The piece explores images of light passing through ocean water, reflecting and refracting in morphing shapes and patterns. As light descends, it reaches an area called the “midnight zone.” The ocean plunges into darkness past this point. These images informed much of the textural treatment of light, unraveled.

Four Short Episodes

Michael Rene Torres

- I. Adagio
- II. Andante and Vivacissimo
- III. Largo
- IV. Molto Allegro

Tower Duo

Erin Helgeson Torres, flute; Michael Rene Torres, alto saxophone

Four Short Episodes for Flute and Alto Saxophone explores contrapuntal, gestural, and timbral possibilities of the flute and saxophone combination and depicts four different stages of a dramatic, intricate, and sometimes explosive dialogue between two characters.

Improvisation

Tony Zilincik

Tony Zilincik, tuba

This work will utilize a blend of processed and natural sounds on the tuba. Several digital processing units will be used including Amplitube.

Dream Play (Nori III)

HyeKyung Lee

HyeKyung Lee, toy piano

“Dream Play” was commissioned by and written for Isabel Ettenauer, Austrian pianist, in 2000 (revised in 2005). It has four “Nori” (which means “play” in Korean) connected into one dream. In dreams there is no limit to our imagination...

Improvisation on a poetic text

Dan Galat and Kelly Quesada

Missing Piece
Dan Galat, violin and Kelly Quesada, cello

We have a practice of reading poetry aloud, both historic and current, as well as a practice of improvisation using texts, images, and ideas as prompts for sound using our instruments and occasionally other objects. For this performance, we will be reading a poem from Lao Tzu's Tao Te Ching (an English version by Ursula K LeGuin).

Unseen Wildfire

Dan Galat and Kelly Quesada

Missing Piece
Dan Galat, violin and Kelly Quesada, cello

This piece documents the soundscape of a wildfire - through its ignition, the all consuming blaze, the vacuum of air produced as fuel is extinguished, to the regrowth afterwards. This piece is a text score with descriptions of techniques and sounds, co-composed with our friend Myra Hinrichs. It was premiered in 2022 and has since been performed several times in many contexts with different collaborators.

Mirror, Mirror,

Mickie Wadsworth

Mickie Wadsworth, voice and live electronics

When you look in the mirror, what stares back at you?

Dialogue

Mikhail Bozylev

Mikhail Bozylev, piano

The piece describes protests in Moscow, Russia during August of 2019. The protesters came to support candidates, which were rejected to take part in the Moscow City Duma elections. This protest was suppressed by unprecedentedly cruel detentions; several people got seriously injured. After the protest many criminal cases against protestors were opened. These cases are also known as the 'Moscow Case'. There was one of the protestors, who threw a paper cup at a policeman. He was about to be sentenced to 6 years of prison, but the sentence was overturned due to a petition. After this event, there was another protest a week later, which was created to support those who were accused. This time, the protest was approved by the government. According to independent media, there were around 100,000 people at this protest. It is considered to be one of the biggest protests in Russia in the 21st century, and the last big protest before they were prohibited due to the war with Ukraine.

CONCERT 3 – 7:00 pm – Timashev Recital Hall

UFO tofu

Susan Powell

Pendulum Duo
Joseph Krygier, Susan Powell, percussion

UFO tofu was written for Hannah Moore’s senior recital at The Ohio State University, Spring 2021. Since this time, it has been adapted and (somewhat) reimagined for my duo, Pendulum. This multiple percussion duet loosely explores the concept of musical palindromes, and though the piece not a true palindrome (sounding the same forward or backward), the general concept of symmetry is evident in the overall structure of the composition. The piece is based on two core ideas: first—a rhythmic theme which draws inspiration from Afro Cuban music, specifically cascara and palito patterns, and second—the minimalist music of composers such as Steve Reich. Throughout the piece, the primary rhythmic theme is stated in multiple ways: melodically with boomwhackers (tuned plastic tubes), on tom toms, broken between two players on splash cymbals, and in unison (again played on splash cymbals). Passages of additive and subtractive material depict the minimalist influence, but the main rhythmic cell is constant throughout the majority of the work. The title, UFO tofu, is one of the more interesting word pairings that I found that works as a palindrome. I realized rather late in the compositional process that the name ‘Hannah’ is a palindrome, so the overall concept for the piece felt very organic and meant to be!

Loophole

Brad Decker

Brad Decker, double bass and electronics

The Loophole project is a continuously evolving improvisatory experience that pairs experimental double bass performance with live signal processing. In development since 2012, Loophole utilizes a series of options that the improviser can choose from to create a unique sonic pathway. This adaptable system is sometimes paired with other analog audio sources (tape loops and synths), and can be used to collaborate with live video processing and dance. Controlled by foot pedal, the computer runs a custom built program that utilizes various looping and processing options. All sounds are generated by the acoustic instrument, and processed in real time. Loophole has been performed in a variety of venues and locations, ranging from alleyways, outdoor amphitheaters, night clubs, art galleries, and concert halls.

Improvisation

Michael Rene Torres

Michael Rene Torres, alto saxophone

My improvisation explorations tend to explore gesture, timbre, texture, and dynamic extremes.

Steven Hixson, electric guitar

A “celestial river” (a.k.a. “cosmic ocean”, “primordial waters”) is a common mythological motif that represents the world or cosmos as enveloped by a vast body of primordial water. This water symbolizes the chaos from which the cosmos was born. The music starts on a soft drone, played with a bow on the guitar strings. As the music progresses, the live guitar sound is used as a signal to alter its own pitch, creating chaotic feedback patterns that culminate in a powerful flood of noise. In the second part of the piece, a piezo transducer playing recorded water sounds (sourced from various water formations around the composer’s native southeast Ohio) is placed into direct contact with the guitar strings. The strings act as resonators for the sound of the water, representing the primordial river as it exists within the higher plane of symbolism and collective human imagination.

Echoes and Wailings

Jamie Leigh Sampson

Jamie Leigh Sampson, bassoon

Echoes and Wailings is a guided improvisation dedicated to my first bassoon teacher Gregory Quick. In fall 2023 I walked into a concert in Toledo and his name was in the program. We hadn’t been in the same hall in years. I was in the audience, studying the orchestra that had offered me my first official orchestra commission, and he was a regular second bassoonist for the COVID seasons and into auditions for a new tenured second seat. What followed was a season of overlap, that we had not experienced since the 2002-03 season. He was at the premiere of the commission Jupiter: Bringing Chaos into Orbit and played on the second half of the program. We both suffered grief of different magnitudes, all the while, hearing echoes of what lessons past and present.

Deep Blue

Mark Phillips

Mark Phillips, EWI and Kyma

Sometimes a mood, an opening sound or gesture, simply takes over and derails the original plan for a composition. As I get older, I seem to find myself more willing to just get out of the way of this sort of derailment and simply document it. The title refers to the color and mood conjured up. It has nothing to do with the chess-playing IBM computer, but the live processing of the soloist does make heavy demands of the computational resources available on my Kyma system. When performed using a Kyma system, the entire accompaniment can be generated live, without prerecorded audio files.

Rhonda Taylor, baritone saxophone

chaos theory is my seventh solo album of freely improvised music. The deep mystery of multiple timelines is attractive because it allows us to imagine different outcomes from the same origin. Chaos theory was described by mathematician Edward Lorenz as “When the present determines the future, but the approximate present does not approximately determine the future.” In other words, it's almost impossible to know the exact future, because it's almost impossible to fully know the present. To me, this reflects the special nature of improvisation itself. For today's performance, I'll be using some of the musical and philosophical material from the album as starting points, but my intention is to create something unique in real time. Like always, I'm trying my best to express what is inside of me in the present moment, in the hopes that it might also sound like some of what's inside of you, and that you feel less alone in the world after listening. You can listen to chaos theory at <https://rhondataylor.bandcamp.com/album/chaos-theory>.

Build a Better Mousetrap

Joseph Krygier

Pendulum Duo

Joseph Krygier, Susan Powell, percussion

Build a Better Mousetrap was inspired by my duo partner Susan Powell's dedicated interest and notoriety as a xylophone soloist. I wanted to create a work for our duo Pendulum that would allow us to explore the sonic capabilities of this percussion instrument “warhorse”. As Susan and I both have a strong foundation, background, and passion for drum set and world percussion, I purposely set out to exploit these influences and create a piece that utilized the xylophone as an extension of our favorite areas within percussion. The core material for Build a Better Mousetrap is not centered on melody or harmony but rather the exploration of new and interesting sound combinations. The xylophone set-up itself has echoes of John Cage's prepared piano music in that I place other instruments and implements upon the xylophone in order to alter the instrument's timbre. The piece is divided into five connected episodes (non-programmatic) each identified with working titles borrowed from the five main parts of the mousetrap: catch, base, hammer, hold-down bar, spring. The title of this work comes from the famous quote “build a better mousetrap and the world will beat a path to your door,” a phrase attributed to Ralph Waldo Emerson. A loose definition of this phrase might be, “to invent the next great thing; to have a better idea”. I'll let you be the judge.

BIOGRAPHIES

I, **Mikhail Bozylev**, am a goal-orientated pianist and composer from Russia. In 2018, I completed my Bachelor of Music degree at Goldsmiths, University of London. In 2019, I completed a Master of Keyboard degree at the Royal Conservatoire of Scotland. I am a member of the International Youth Composers Union (MolOt), founded by Yaroslav Sudzilovsky. In 2018, there was my solo concert at Novosibirsk Philharmonic, which fully consisted of my own composed music, where I performed my debut piano concerto with orchestra as a soloist. In 2021, I won an international online competition Golden Time Talent in composer-performer nomination. At this stage, I study at the University of Oregon on PhD Music Composition program. As a composer, I mainly focus on a narrative form, which allows me not to limit myself in the style of composition. Therefore, every piece is a different story, which is worth listening to the very end.

Composer **Patrick Chin Ting Chan** grew up in Hong Kong and came to the United States in 2003. He has been featured in festivals including Ars Electronica, IRCAM's ManiFeste, ISCM World Music Days, and UNESCO International Rostrum of Composers, among others. He has worked with ensembles such as City Chamber Orchestra of Hong Kong, Ensemble intercontemporain (France), Ensemble Metamorphosis (Serbia), eighth blackbird (U.S.), Hong Kong New Music Ensemble, Mivos Quartet (U.S.), and New York New Music Ensemble, with performances in more than thirty countries. His scores are published through BabelScores and Universal Edition. He is also an active performer and improviser of accordion, guqin, as well as live electronics using a Eurorack modular system and other custom interfaces on the computer. He is currently an Associate Professor of Music Composition at Ball State University.

Brad Decker is a composer, educator, and performer of contemporary concert music, whose works often incorporate electronic, electroacoustic, or interactive media. His recent works explore the interaction of acoustic instruments and electronics to create immersive composite textures. His instrumental works combine virtuosic flourishes, polyrhythmic interplay, and extended techniques. Electronic elements include adventures in analog synthesis, interactive computer processing and sampling, multichannel diffusion, and fixed-media accompaniments. Multimedia projects range from traditional film soundtracks to live-performed improvisations with video. As a double bassist, he regularly performs his own compositions and improvisations that incorporate computer interactivity. His teachers include Peter Hestermann, Kenneth Jacobs, Erik Lund, Heinrich Taube, Steven Taylor, and Scott Wyatt. He has attended masterclasses and lessons with composers Agostino DiScipio, Stefano Gervasoni, Lee Hyla, and Tristan Murail. He is currently Assistant Professor of Composition and Music Technology at Eastern Illinois University. His music is distributed through his website www.braddecker.org.

David Z. Durant (b. 1957, Birmingham, Alabama, USA) is Professor of Music at the University of South Alabama where he is the Director of the Music Theory and Technology Program. Durant received his BM and MM from the University of Florida and his DMA from the University of Alabama. His composition teachers have included Andrew Imbrie, Edward Troupin, John D. White, Fred Goossen, Harry Phillips, Marvin Johnson, and James Paul Sain. Durant has composed over 150 pieces which have been performed throughout North America, Europe, and Asia. Durant is also active as a pianist and improviser, and he has premiered and performed a number of his own works for the piano.

Dan Galat is a Chicago-based violinist and violist, a performer of both notated and improvised sounds, community music organizer, and music educator. Dan can be found performing classical and new music in chamber groups and orchestras, including as the concertmaster of the Chicago Composers Orchestra, and in the Bach Cantata Vespers, Fulcrum Point New Music, Illinois Philharmonic, and Northwest Indiana Symphonies. Dan was the violinist and violist for the 24 show premiere of *Illinoise*, the adaptation of Sufjan Stevens album into a musical now on Broadway. Dan is a founding member of Missing Piece, which has commissioned multiple new works and can be heard performing in Chicago and across the midwest, on the East Coast, the South, and Alaska. Before moving to Chicago, Dan received his BM and MM in violin at Indiana University Jacobs School of Music, studying with Kevork Mardirossian, Desiree Ruhstrat, and Joseph Swensen. Dan moved to Chicago in 2017 to play with the Civic Orchestra of Chicago and to begin teaching creative orchestra at Urban Prairie Waldorf School, incorporating student composition and improvisation within an orchestral curriculum in collaboration with Kelly Quesada.

Joshua Haugen (b. 1998) is a composer, saxophonist, and educator based in Lansing, Michigan, specializing in the performance, creation, and promotion of new music. Joshua is a professional music educator, currently employed in Lansing teaching K-8 music and private lessons. Joshua graduated from Michigan State University with a Master of Music in Composition, studying with David Biedenbender and Alexis Bacon. Prior, he graduated from Western Michigan University in 2021 with dual Bachelor of Music degrees in Composition and Saxophone Performance.

Composer and technologist **Steven Hixson** seeks to create forward-looking musical work with roots firmly planted in the ideas and atmospheres of the present day. Influenced deeply by ambient music and '90s shoegaze, his ethereal, otherworldly sonic creations typically require lots of electricity, making ritualistic use of custom-built digital effects and synthesis engines. Surreal, colorful atmospheres and pseudo-mysticism are the lifeblood of Hixson's worlds, brought to life through highly saturated textures, eclectic microtonality, extreme timbral awareness, and vibrant harmony. Hixson's work has been showcased at venues throughout and beyond the United States, including the New York City Electroacoustic Music Festival, the SEAMUS National Conference, the San Francisco Museum of Craft and Design, the Cleveland Museum of Art, the Conservatorio Bruno Maderna in Cesena, Italy, and Point CounterPoint in Vermont. He has written music for several highly acclaimed musicians and ensembles, including Béla Fleck, Brooklyn Rider, Transient Canvas, and Aperture Duo. Hailing from Zanesville, Ohio, Hixson holds a B.M. in Music Composition from Baldwin Wallace University and an M.F.A. in Music Technology from the California Institute of the Arts (CalArts). He is a current D.M.A. student in Music Composition at The Ohio State University, where he teaches electronic composition as a graduate assistant.

Hailed as “the ideal collaborator for new music” by Brutal New Music Review, and as a “new music virtuoso” by Leslie Tate - saxophonist and new music curator **Drew Hosler** (he/him/his) is an advocate for contemporary music. Drew's playing has been praised for its “beautiful tone and technique” by Brutal New Music Review and has been recognized for “his unwavering commitment to bringing fresh, contemporary compositions to the forefront.” by Local 4. Drew has commissioned, premiered, and collaborated on over 200 pieces by award-winning composers such as Andrew Mead, Jamie Leigh Sampson, Marilyn Shrude, and Quinn Mason. His debut solo album, *delta waves*, features thirteen world premiere recordings of 21st century works for the tenor saxophone. Drew currently serves as the principal saxophonist of the Cleveland Winds and Cleveland Repertory Orchestra. Drew currently serves as Saxophone Instructor and Coordinator of Wind Studies for the Academy at the Cleveland Institute of Music as well as a Music Instructor for the Music Institute at the University of Akron. He holds a MM in Saxophone, MM in Chamber Music, and a

Certificate in Arts Entrepreneurship & Leadership from the University of Michigan. He also holds a BM in Saxophone from Bowling Green State University.

Louis Raymond-Kolker (b. 1995) is a composer and percussionist from Austin, Texas. He is a member of Inside Out Steelband, Larkspur Percussion Duo, and Trace Chamber Society. He teaches percussion, composition, and music theory at High Point University. Louis actively works to facilitate the creation and performance of new music, and foster connections between composers, performers, and audiences. His compositions blend a sense of sentimentality, vivid imagery, and treating silly things seriously (and vice versa). As a performer, Louis specializes on steelpan, the national instrument of Trinidad and Tobago, and regularly premieres new works for instruments in the steelpan family.

With a specialty in the fusing of multiple styles and cultures, percussionist and composer **Joseph Krygier** wields his background in classical, world, commercial and electronic music to forge a sound that is uniquely his own. As a composer Krygier has produced a diverse body of music for solo and chamber settings, including contemporary dance — each work defying categorization. His compositions are published by his own company, Whirlygigs Collective. Krygier performs regularly as a member of the Sympatico Percussion Group and Pendulum Percussion Duo, appearing at festivals, universities, and Percussive Arts Society events across the country and abroad. Within the greater Columbus region, he performs regularly with The Early Interval (medieval, Renaissance, and Baroque music) and the contemporary mixed chamber ensemble, CODE, in addition to the Newark Granville Symphony, ProMusica Chamber Orchestra, and LULU & Co. Novelty Ragtime Band. In the academic realm, he has served as a music lecturer and dance accompanist holding positions at The Ohio State University School of Music, OSU Department of Dance, Ohio Wesleyan University, BalletMet Dance Academy, and Interlochen Center for the Arts Summer Camp. Additionally, he previously served as a member of the United States Air Force Academy Band in Colorado Springs, Colorado. Krygier received his undergraduate degree in percussion performance from the Eastman School of Music and his master's degree from Northwestern University. Krygier is proud to be an educational endorser for Zildjian Cymbals, Yamaha Percussion, Vic Firth, Grover Pro Percussion, and the Remo Drumhead Co.

An active composer/pianist, **HyeKyung Lee** has written works for diverse genres, from toy piano to electronic music. She received 2017 Bonnie McElveen-Hunter Commission from Eastern Music Festival (Director, Maestro Gerard Schwarz). Other commissions include Renée Fisher Piano Competition and Meg Quigley Vivaldi Bassoon Competition. One highlight as a pianist was a performance of Hindemith Sonata (for clarinet/piano) with Stanley Drucker at Latin American Clarinet Congress in Lima, Peru, 2012. Lee studied at Yonsei University (Seoul) and University of Texas at Austin, where she earned her DMA in composition and performance certificate. She is Associate Professor at Denison University, Granville, Ohio.

Robert McClure's music attempts to discover beauty in unconventional places using non-traditional means. His work has been featured at festivals including NYCMEF, Beijing Modern Music Festival, ISCM, TIES, SEAMUS, and ICMC. His works may be found through ADJ•ective New Music, Bachovich Music Publications, Resolute Music Publications, and Tapspace Publications as well as on ABLAZE, Albany, and SEAMUS Record labels. He is the recipient of multiple Ohio Arts Council Individual Excellence Awards and was recently named the 2023 Music Teachers National Association Distinguished Composer of the Year. Robert received his doctorate from Rice University's Shepherd School of Music. Robert has previously held positions at the Shanghai Conservatory of Music and Soochow University in Suzhou, China. He serves as Associate Professor of Composition/Theory at Ohio University.

Missing Piece (Dan Galat, violin and Kelly Quesada, cello) is south side Chicago-based musical duo who endeavor to commission new musical works and works from other artistic disciplines on themes that inspire others to connect with their community, care for our environment, listen deeply to ourselves and others, and speak out against injustice. Missing Piece endeavors to commission new musical works and works from other artistic disciplines on themes that inspire others to connect with their community, care for our environment, listen deeply to ourselves and others, and speak out against injustice. We believe presenting these works can unite various communities for the benefit of all, particularly on the south side of Chicago, where Missing Piece is based. In addition to performance and artistic collaboration, Missing Piece is passionate about teaching music, and sees all of their work as being interrelated and equally important. Missing Piece has commissioned eighteen new works, including standard notation, text and graphic scores, poetry, movement, and improvisation. Missing Piece has presented their work in Chicago, New Orleans, Anchorage, Ohio, and Florida.

Ohio University Distinguished Professor Emeritus, **Mark Phillips** won the 1988 Barlow International Competition for Orchestral Music, leading to collaborations with conductor Leonard Slatkin. Following a national competition, Pi Kappa Lambda commissioned him to compose a work for their 2006 national conference in San Antonio. His music has received hundreds of performances throughout the world — including dozens of orchestra performances by groups such as the St. Louis Symphony Orchestra and the Cleveland Orchestra — and has been recorded by Richard Stoltzman and the Warsaw Philharmonic Orchestra, the Lark Quartet, and several solo artists. He began his musical studies with lessons on piano, but they didn't take. As a trombonist, he achieved a modicum of early success before setting it aside to focus on composition. He didn't take up EWI until very late in his career. Notable achievements as an EWI player include performances at various festivals including KISS 2016, EABD 2019, EMM 2019 & 2024, NYCEMF 2022, and the Montauk Music Festival 2023 & 2024.

Michael Pounds is a Professor Emeritus of Music Theory and Composition at Ball State University, where he taught composition, acoustics, music perception, computer music, and related courses. His creative interests include electroacoustic compositions with and without instruments, computer-interface performance systems, interdisciplinary installations, instrument design and building, and electroacoustic ensemble performance. Past activities include performances at the Society of Composers, Inc. conferences, the International Computer Music Conference, the national conference of the Society for Electro-Acoustic Music in the US, the MOXsonic festival, the Electronic Music Midwest festival, and others. In the past he has co-hosted national conferences of SCI and SEAMUS.

Susan Powell is currently professor and director of percussion studies at The Ohio State University. Powell is well known as a mallet keyboard specialist and considered one of the foremost ragtime soloists of her generation. Having a particular interest in increasing the repertoire and visibility of the xylophone as a featured musical voice, Powell has commissioned and composed multiple works for the instrument in this setting. She is the founder and director of LULU & Co. Novelty Ragtime Band, where she is featured as a xylophone soloist, arranger, and composer. She has presented showcase sessions and clinics at the Percussive Arts Society International Conventions, the Midwest Clinic, as well as multiple Ohio Music Educators Association conferences. An active chamber performer, she often appears with the Pendulum Duo and Sympatico Percussion Group at festivals, universities, and Percussive Arts Society events across the country. She has performed as a solo and chamber musician across the U.S., Canada, Mexico, Brazil, Europe, and is the recipient of both the OSU Alumni Award for Distinguished Teaching and the School of Music Distinguished Teacher. She currently serves as Secretary for the Ohio Chapter of the Percussive Arts Society and her compositions are published by Keyboard Percussion Publications, Musicon Publications, and

Whirlygigs Collective. Powell holds degrees from the Eastman School of Music (BM) and Northwestern University (MM, DM) and is an artist/ educational endorser for Mallettech, where her signature line of xylophone mallets will be available in the spring of 2024. Additional endorsements include Zildjian Cymbals, Remo Percussion, and Grover Pro Percussion.

Kelly Quesada is a cellist based on the south side of Chicago. Active as both an orchestral and chamber musician, Kelly can be seen playing a range of styles, from experimental and new music, to Baroque performance practice, to free improvisation. She is currently the other half of the duo Missing Piece with violinist Dan Galat, commissioning new works on the themes of collaboration, community, environment, and social justice. She is also cellist of the Tuuli Quartet, performing new and historic works throughout the Midwest. Previously, Kelly was principal cellist of the Civic Orchestra of Chicago, founding cellist of the Delgani String Quartet, and toured with the Portland Cello Project. In addition to her extensive performance career, Kelly is also a passionate educator, working with students spanning ages 3 to adult using both Suzuki and traditional methods. She holds a Bachelor's in performance from the University of Alabama and a Master's in performance from the University of Oregon where she was the concerto competition winner, performing Dvorak Cello Concerto.

A native of Cleveland, Ohio, **Jordan Reed** is Instructor of Music + Saxophone and Recruitment Specialist for the Edward E. MacTaggart Department of Music at Marietta College and Adjunct Professor of Saxophone at Ohio University. Jordan maintains an active schedule as a performer, collaborator, and clinician throughout Appalachia. As a concert saxophonist, he has been a soloist with The Ohio State Symphony Orchestra, the Marietta College Wind Ensemble, the Ohio University Wind Symphony, the Ohio University Symphony Orchestra, and the Otterbein Wind Ensemble. Jordan has been regularly attending/performing at the Navy Band Saxophone Symposium and at national and regional conferences of the North American Saxophone Alliance since 2004. As a chamber musician, Jordan regularly performs with the Sonax Saxophone Quartet based in Southeast Ohio. Jordan is also a founding member of MEMZ, Alea Duo, and WAXCAP; Chamber Ensembles that focus on composing and performing new music heavily rooted in improvisation and aleatoricism (his happy place). Jordan has also been a collaborator with the Black Swamp Saxophone, Athenian Saxophone Quartet, and Athens Saxophone Duo. He is also a founding member of the Ignis Saxophone Quartet from The Ohio State University and avant-jazz quintet, Radarhill.

Jamie Leigh Sampson is a driven and multi-passionate creator who expresses herself as a composer, entrepreneur, author, and bassoonist. For the past fifteen years, she has built a career that serves her musical community through advocacy, research, and ethical publishing practices. Sampson's compositions explore a range of genres, emotions, and contemporary topics and her work for the Quince Contemporary Vocal Ensemble was called "transcendentally moving" and "impressionistic, enabling the listener to focus on the beauty, timbre, and nuance of the singing" by the Brooklyn Rail. Jamie has been awarded regional, state, and national grants and awards for her creative work including: Tri-County Arts Council Individual Artist Award (2019), NYFA "Keep New York State Creating" grant (2020), New Music USA Project Grant (2020), and the Alex Shapiro (2022) for her first wind ensemble piece "Ships' Passing. She is the Co-Owner of the publishing entity ADJ•ective New Music.

Rhonda Taylor is a saxophonist dedicated to the creation of meaningful sonic art. Earlier in her career, she generated new music for the saxophone through the process of seeking out and collaborating with unique modern composers. Over the last decade or so, she has chosen to develop her own creative voice through the art of free improvisation. Her work is focused primarily on exploring the parameters of sound and perception. Artist Ben Grosser once described her music as "finding the edges". Of her most recent solo album, chaos

theory, Mike Borella of Avant Music News writes, "Rhonda Taylor is an improvising saxophonist of a singular character...Despite their basis in spontaneous composition, Taylor's works exhibit the subtle intentionality of deeper intellect at play." Although she often performs solo, Taylor has also collaborated with such diverse artists as Jaap Blonk, Kyle Motl, Chris Icasiano, Tara Khozein, Tatsuya Nakatani, Ron Stabinsky, Assif Tsahar, Mark Weaver, and Neil Welch. Dr. Taylor has served on faculty at New Mexico State University since 2003, where she is Associate Professor of Saxophone and Music Theory.

The _____ Experiment is a flexible instrumentation new music ensemble based in Chicago. With over 30 commissions, this group is committed to expanding the repertoire for mixed chamber ensembles. Their mission is to commission music by a variety of composers in order to create high quality, but audibly approachable new music by performing outreach concerts for a variety of audiences. This ensemble was originally founded in 2017 by Andrew Hosler, Michelle Cusick, and Natalie Pate. The _____ Experiment quickly began collaborating with composers around the United States to create works for this new instrumentation. The ensemble expanded to include Ava Wirth Maya Grossman in 2020 and 2021 respectively. In March 2020, The _____ Experiment released their debut album, *Conversations*, which was funded partially by the Running Start Competition. The ensemble has performed across the country, including for New Music Chicago, Michigan State University, Crane School of Music, Flint Institute of Music, University of Florida, University of Miami, and Narloch Piano Studio. The members of The _____ Experiment are located in Cleveland, OH, Chicago, IL, Wichita, KS, and San Francisco, CA. When not rehearsing, the members of this ensemble enjoy taking care of their pets and plants, and laughing at cheesy jokes about musicians.

Highly regarded as an educator, clinician, soloist, new music specialist, and chamber and orchestral musician, flutist Dr. **Erin Helgeson Torres** has performed and taught throughout the United States and abroad in the United Kingdom, Spain, France, Austria, North Macedonia, Kosovo, Albania, China, and Canada. She is Assistant Professor of Music at Ohio Northern University where she teaches the flute studio and various musicology courses and the newly appointed Instructor of Flute at the College of Wooster. Erin serves as Principal Flutist with the Lima Symphony Orchestra where she performed a world premiere flute and saxophone concerto with her Tower Duo partner and husband Michael Rene Torres in April. She also serves as Principal Flutist of the Newark-Granville Symphony Orchestra, Worthington Chamber Orchestra, and Queen City Opera as well as Solo Flutist with the Columbus Ohio Discovery Ensemble (CODE), a contemporary music ensemble. She performs regularly in various area orchestras including the West Virginia, Louisville, Central Ohio, Springfield, and Westerville Symphonies as well as her hometown Columbus Symphony Orchestra. Active as a soloist, Erin most recently completed a performance tour through the Balkans as a solo artist on the Derek Han Tribute Concert Series, sponsored by the U.S. Embassy and a summer concert series with the Lima Area Concert Band. Erin conducted her dissertation research in Dijon, France and holds degrees from the University of Cincinnati, College-Conservatory of Music, The Ohio State University and Stetson University. She lives in Columbus, Ohio with her saxophonist husband, Michael, and their rescue ex-racer greyhound, Arwen.

Saxophonist, composer, educator, and curator, **Michael Rene Torres** serves as Assistant Teaching Professor of Saxophone at The Ohio State University. He is the Artistic Director of the Columbus Ohio Discovery Ensemble (CODE); a 501(c)3 nonprofit contemporary music ensemble that is dedicated to the promotion, performance, and perception of contemporary concert music in Central Ohio. Additionally, Michael serves as the Program Director and an Advisory Board member of the Johnstone Fund for New Music which advances the performance of new music for the benefit of the Central Ohio community. As a composer, Michael is a winner of the Ohio Arts Council Individual Excellence Award and the Greater Columbus Arts

Council Composition Fellowship and has previously taught composition at Ohio State University and Muskingum University. An advocate of contemporary music for the saxophone, Michael has extensively commissioned and premiered works by living composers and has presented saxophone recitals, clinics, and masterclasses at festivals, conferences, and universities throughout the USA, Canada, Brazil, and Spain. Michael is an active chamber musician as a member of the Iovi Saxophone Quartet and the contemporary flute and saxophone duet, Tower Duo.

Based in Columbus, Ohio, the contemporary music flute and saxophone duet, **Tower Duo** (flutist, Erin Helgeson Torres and saxophonist, Michael Rene Torres,) has been performing together since 2007 and focuses on the music of living composers. Tower Duo's performances are innovative and narrative driven and often explore improvisation, multi-media, and collaboration with other arts. The Duo has since performed all across the United States at schools, conferences, arts venues, and festivals, including artist residencies at several universities. Highlights include the Omaha Chamber Music Society's Eko Nova series, the Cleveland Uncommon Sound Project's Re:Sound New Music Festival, the Brevard Music Center Festival and Institute, Blue Lake Fine Arts Camp, the Society of Composers, Inc. conferences, North American Saxophone Alliance conferences, as well as guests artist appearances during the contemporary music festivals of Northwestern University, Ohio State University, Ball State University, and Capital University. Tower Duo released their debut album, *Crosswind*, in 2019 under PARMA Recordings' Ravello Records label. In April 2024, Tower Duo gave it's orchestral concerto debut premiering "Mountains upon Mountains Like Waves Upon Waves" for Flute, Saxophone, and Orchestra by award winning composer, Evan Williams, as soloists with the Lima Symphony Orchestra.

Mickie Wadsworth is a composer and conductor based in Upstate New York. Much of their work focuses on the human experience, and the complexity of our emotions. Most of their discography consists of vocal music, fixed media, and large ensemble pieces. As a musician, they are dedicated to creating a welcoming community that celebrates new music from diverse voices. They have been programmed on a variety of festivals and conferences including; SEAMUS, EMM, NYCEMF, SCI National (online), SCI Region V, Research on Contemporary Composition, SheScores, Manchester New Music Festival, Ball State New Music Fest, Napoleon Electronic Media Festival, UNK New Music Festival, and Boneyfiddle Fringe Festival. Outside of being a musician, they spend much of their free time hiking in the adirondacks, or hanging out with their cat Norma. Mickie's work has been programmed at a variety of conferences and festivals. They received their M.M. in Composition and their M.M. in Conducting (Wind Track) from Ohio University.

As the Chicago Classical Review writes, **Ava Wirth** is an oboist who leads "exceptional" wind sections and offers "moving solos" during performance. Establishing herself as a soloist, she received the 2019 Tuesday Musical Scholarship for Winds, 1st place at the 2019 New Albany Symphony Orchestra (NASO) Concerto Competition, Senior Division, and an invitation to perform in the 2020 Barbirolli International Oboe Competition. Ava has been featured with the Bowling Green State University (BGSU) New Music Ensemble at the 2018 and 2019 BGSU New Music Festivals and during the 2019 Ohio premiere of the Legacy Concerto by Oscar Navarro with the NASO. An avid supporter of contemporary music, Ava is the oboist and Director of Finances with the contemporary ensemble, The _____ Experiment. The ensemble has been featured at the 2023 New Music Chicago Impromptu Fest, the first ever BGSU Pracepta New Music Festival (2021), and residencies with the University of Florida (2022) and the University of Miami (2024). Outside of music, Ava enjoys tending to her succulents and watching comedy movies. She has a Master's in Music from DePaul University while studying with Alex Klein (2022) and a Bachelor's in Music from BGSU studying with Dr. Nermis Mieses (2020).

Dr. **Colin Wood** is a saxophonist, composer, and educator dedicated to the exploration and pedagogy of improvisation. He has performed in a variety of settings and genres throughout the Midwest and Northeast and has studied and performed choro and bossa nova in Rio de Janeiro, Brazil. Dr. Wood currently serves as the Director of Jazz Studies and Assistant Professor of Music at Saginaw Valley State University in Michigan, where he teaches Jazz Ensembles, Music Theory, Aural Skills, and Improvisation. He also serves on the faculty at Blue Lake Fine Arts Camp in the summers. Wood previously served as a Lecturer of Jazz Studies and Music Theory at Ohio State University. He received his DMA in Jazz and Classical Saxophone Performance from OSU and his principal teachers include Shawn Wallace, Michael Rene Torres, Jim Hill, Paul Scea, and Michael Ibrahim. Wood's research interests include teaching classical musicians how to improvise and incorporating improvisation more broadly in the music curriculum; he frequently presents improvisation clinics at schools, universities, and music conferences. Through this research, he has developed methods for incorporating improvisation into theory classes, private lessons, studio settings, large and small ensembles, and a stand-alone improvisation course.

Tony Zilincik is currently an associate professor of music at Capital University, Columbus Ohio, USA where he teaches tuba and euphonium, composition, theory, and directs Capital Thunder, the University's tuba/euphonium ensemble. He is the principal tubist for the Newark-Granville Symphony Orchestra, and maintains a large private low brass studio. He is active as a soloist and composer and is a champion of improvised music. His compositions have received performances in the United States and abroad. Mr. Zilincik is in demand as a tuba and band clinician throughout the USA.