

I/O FEST – FRIDAY, JANUARY 13, 2023, 7:30 PM
'62 CENTER FOR THEATRE AND DANCE
Presented by the Williams College Department of Music
Duration: approx. 75 minutes, no intermission

I/O ENSEMBLE

Katherine Balch

Una Corda (2016)
for prepared piano and ensemble

Zachary Wadsworth, *prepared piano*

Jacqueline DeVoe, *flute*; Cheryl Matott Humphreys, *clarinet*; Matt Wisotsky '23, *bassoon*; Artie Carpenter '25, *trumpet*; Gwyn Chilcoat '24, *trombone*; Muneko Otani, *violin*; Weiran Jiang '26, *violin*; Chad Topaz, *viola*; Julian Müller, *cello*; Evan Runyon, *contrabass*; Josh Lee '24, *percussion*; Matthew Gold, *conductor*

Marcos Balter

delete/control/option (2008)
for alto flute and violoncello

Jacqueline DeVoe, *alto flute*; Julian Müller, *cello*

Annika Socolofsky

The Dictionary of Obscure Sorrows: rigor samsa (quell) (2017)
for solo contrabass and electronics

Evan Runyon, *contrabass*

Roger Stubblefield

Three Attitudes, Op. 24c (2022)
for piano solo

Doris Stevenson, *piano*

Samuel Boyce '24

String Quartet No. 3 in D Minor
Experimento (2022) ➔

Muneko Otani, *violin*; Frances Hayward '24, *violin*; Ray Wang '25, *viola*; EB Diallo '25, *cello*

Sarah Hennies

Clock Dies (2021)
for ensemble

Veronica Kao '23, *flute*; Locke Meyer '25, *clarinet*; Isabella Hayden '26, *violin*; Ray Wang '25, *viola*; Tasan Smith-Gandy '24, *cello*; Janine Wang '26, *piano*; Josh Lee '24, *percussion*; Mali Rauch '26, *percussion*; Matthew Gold, *conductor*

➔ Denotes World Premiere

ABOUT THE PROGRAM

KATHERINE BALCH: *Una Corda*

I wrote *Una Corda* while I was teaching at the Walden School, a summer program for young composers in Dublin, New Hampshire. I composed the piece mostly in an early morning haze of sleepiness and tranquility, before beginning a busy, cacophonous day of teaching. Earlier that summer, I'd written a piece, *uni sono*, for mixed quartet, that took Luciano Berio's idea of an orchestrated unison or single line as its premise.

Berio's *Linea* and *Points on a Curve to Find* are some examples of this. In *Points on a Curve to Find*, for piano and ensemble, Berio actually wrote the entire piano part first and then orchestrated it, which is what I decided to do too in *Una Corda*. The result is a piece that feels very simple and focused for me—essentially a descending tetrachord (four scalar notes) in the piano that is sustained by the ensemble, with some microtonal deviations. Later, that same tetrachord rises again and becomes embellished in a short outburst of energy.

– Katherine Balch

Described as "some kind of musical Thomas Edison—you can just hear her tinkering around in her workshop, putting together new sounds and textural ideas" (*San Francisco Chronicle*), composer Katherine Balch is interested in the intimacy of quotidian objects, found sounds, and natural processes. A collector of aural delights, field recordings are often at the heart of her work, which ranges from acoustic to mixed media and installation.

A recipient of the 2020/21 Rome Prize, Katherine's work has been commissioned and performed by internationally leading ensembles and presenting organizations including the Los Angeles Philharmonic, the London Sinfonietta, Tanglewood, Suntory Summer Arts (Japan), Huddersfield Contemporary Music Festival (UK) and the symphony orchestras of Tokyo, Darmstadt, Minnesota, Oregon, Albany, Indianapolis, and Dallas. Her music is published exclusively worldwide by Schott.

Katherine is currently Visiting Assistant Professor of Composition at Yale School of Music and holds a D.M.A. from Columbia University. When not making or listening to music, she can be found building windchimes, hiking, cooking, or taking cat naps with her feline sidekick, Zarathustra. www.katherinebalch.com.

MARCOS BALTER: *delete/control/option*

Part of a collection written between 2007 and 2009 named after computing syntax, *delete/control/option* is based on the incongruities between voluntary and involuntary actions. Its fragile and meditative surface disguises its quiet virtuosity in which sonic complexity is born not from the written idea but from the physical attempt at recreating it. *delete/control/option* was commissioned by Boston's New Gallery Music Series, and it is dedicated to Sarah Brady and Sarah Bob, with admiration and gratitude.

– Marcos Balter

Praised by *The Chicago Tribune* as "minutely crafted" and "utterly lovely," *The New York Times* as "whimsical" and "surreal," and *The Washington Post* as "dark and deeply poetic," the music of composer Marcos Balter (b.1974, Rio de Janeiro, Brazil) is at once emotionally visceral and intellectually complex, primarily rooted in experimental manipulations of timbre and hyper-dramatization of live performance.

Recent performances include those at Carnegie Hall, Köln Philharmonie, Queen Elizabeth Hall, Wigmore Hall, ArtLab at Harvard University, Lincoln Center, Walt Disney Hall, Teatro Amazonas, Sala São Paulo, Park Avenue Armory, Miller Theater, Villa Medici, Teatro de Madrid, Bâtiment de Forces Motrices de Genève, and the Museum of Contemporary Art of Chicago. Recent festival appearances include those at Tanglewood Contemporary Music Festival, Ecstatic Music Festival, Acht Brücken, Aldeburgh Music Festival, Aspen, Frankfurter Gesellschaft für Neue Musik, Darmstadt Ferienkurse, and Banff Music Festival. Past collaborators include the rock band Deerhoof, dj King Britt and Alarm Will Sound, yMusic and Paul Simon, Claire Chase and the San Francisco Symphony, the International Contemporary Ensemble, JACK Quartet, Ensemble Dal Niente, Orquestra Experimental da Amazonas Filarmonica, American Contemporary Music Ensemble, American Composers Orchestra, and conductors Karina Canellakis, Susanna Malkki, Matthias Pintscher, and Steven Schick.

He is the Fritz Reiner Professor of Musical Composition at Columbia University, having previously held professorships at the University of California San Diego, Montclair State University, and Columbia College Chicago, visiting professorships at the University of Pittsburgh, Northwestern University, and the University of Pennsylvania, and a pre-doctoral fellowship at Lawrence University. He currently lives in Manhattan, New York.

ANNIKA SOCOLOFSKY: *The Dictionary of Obscure Sorrows: rigor samsa (quell)*

The concept for this piece comes from *The Dictionary of Obscure Sorrows*, a collection of words invented by John Koenig that "aims to fill a hole in the [English] language—to give a name to emotions we all might experience but don't yet have a word for." The title for this piece comes from the definition for "ambedo."

This piece was premiered by Evan Runyon at the Princeton Sound Kitchen in 2017.

rigor samsa

n. a kind of psychological exoskeleton that can protect you from pain and contain your anxieties, but always ends up cracking under pressure or hollowed out by time—and will keep growing back again and again, until you develop a more sophisticated emotional structure, held up by a strong and flexible spine, built less like a fortress than a cluster of treehouses.

– Annika Socolofsky

Annika Socolofsky is a composer and avant folk vocalist who explores corners and colors of the voice frequently deemed to be "untrained" and not "classical." Described as "unbearably moving" (*Gramophone*) and "just the right balance between edgy precision and freewheeling exuberance" (*The Guardian*), her music erupts from the embodied power of the human voice and is communicated through mediums ranging from orchestral and operatic works to unaccompanied folk ballads and

unapologetically joyous Dolly Parton covers. Annika writes extensively for her own voice, including composing a growing repertoire of "feminist rager-lullabies" titled *Don't say a word*, which serves to confront centuries of damaging lessons taught to young children by retelling old lullaby texts for a new, queer era. Annika has taken *Don't say a word* on the road, performing with ensembles including Eighth Blackbird, New European Ensemble, Albany Symphony, Knoxville Symphony, Latitude 49, and Contemporaneous. Her follow-up feminist rager-lullaby song cycle in collaboration with ~Nois, titled *Tell You Me*, was recognized by the *Chicago Tribune* as "grotesquely gorgeous... among the most captivating compositions heard the whole festival [Ear Taxi 2021]" and was included in their "Chicago's Top 10 for classical music, opera and jazz that defined 2021."

Recordings of her music are available on New Amsterdam, Bright Shiny Things, Naxos, and Innova record labels. Her research focuses on contemporary vocal music, using the music of Dolly Parton to create a pedagogical approach to composition that is inclusive of a wide range of vocal qualities, genres, and colors. She is Assistant Professor of Composition at the University of Colorado Boulder, and is the recipient of the 2021 Gaudeamus Award. She holds her PhD in Composition from Princeton University. www.aksocolofsky.com

ROGER STUBBLEFIELD: *Three Attitudes* Op. 24c

Roger Stubblefield's *Three Attitudes* were inspired by György Ligeti's *Musica Ricercar No. 2*, and employ Ligeti's style of monophonic piano writing. Other composers in the mid-fifties also experimented with this technique, such as John Cage with his *Cheap Imitation* and Olivier Messiaen's "Danse de la Fureur" from the *Quartet for the End of Time*.

Composer, conductor, and performer Roger Stubblefield has had compositions performed by members of the New Jersey Symphony Orchestra, Detroit Symphony Orchestra, and Michigan Opera Theatre. Recently, the Palisades Virtuosi trio commissioned him to compose their 75th original composition. Stubblefield's music has been featured at the prestigious Bargemusic, Kean University's Ars Vitalis Music Series, and the Brooklyn New Music Collective series. In 2011, his Concerto for Viola and Orchestra was premiered with the State Orchestra of Merida, in Venezuela. His Divertissement for Cello and Piano was debuted at Lincoln Center in New York City by Louise Dubin and Reiko Uchida. He has also been nominated for the 2015, 2014, and 2020 music award in composition by the American Academy of Arts and Letters.

SAMUEL BOYCE '24: String Quartet No. 3 in D Minor - *Experimento*

This third string quartet of mine is my most polished, concise, and dense work for strings to date. In writing it, I attempted to channel the sounds of my favorite composer, J.S. Bach, while still developing and maintaining my own individual voice. I think I've captured something raw and exciting and I hope listeners share a similar experience. Enjoy!

– Samuel Boyce

Samuel Boyce is a Junior at Williams College and a composer of over ten years. He has written numerous works for solo instruments, chamber ensembles, and small orchestras, in addition to other electronically-produced compositions. In his concert works, Sam often explores historical (often Baroque) styles and fuses them with his own ideas in the hope of creating a familiar yet unique sound.

SARAH HENNIES: *Clock Dies*

Nearly all activity on earth relies on circadian rhythm. For humans, our existence is governed by a biochemical circadian clock, a mechanism in the brain synchronized almost exactly with the 24-hour day that allows our neural pathways to adjust to changes in our environment. However, this seemingly universal process can malfunction, where a disruption of the circadian clock sets off a chain reaction of biological and behavioral abnormalities. *Clock Dies* considers the musical ensemble as an ecosystem of interconnected internal processes that become irregular, exaggerated, and fractured due to the disruption of regular oscillations.

– Sarah Hennies

Sarah Hennies (b. 1979, Louisville, KY) is a composer based in upstate New York whose work is concerned with a variety of musical, sociopolitical, and psychological issues including queer & trans identity, love, intimacy, psychoacoustics, and percussion. She is primarily a composer of acoustic chamber music, but is also active in improvisation, film, and performance art. She presents her work internationally as both a composer and percussionist with notable performances at MoMA PS1 (NYC), Monday Evening Concerts (Los Angeles), Le Guess Who (Utrecht), Festival Cable (Nantes), send + receive (Winnipeg), O' Art Space (Milan), Cafe Oto (London), ALICE (Copenhagen), and the Edition Festival (Stockholm). As a composer, she has received commissions across a wide array of performers and ensembles including Bearthoven, Bent Duo, Cristian Alvear, Claire Chase, R. Andrew Lee, Talea Ensemble, Thin Edge New Music Collective, Two-Way Street, Nate Wooley, and Yarn/Wire.

Her groundbreaking audio-visual work *Contralto* (2017) explores transfeminine identity through the elements of "voice feminization" therapy, featuring a cast of transgender women accompanied by a dense and varied musical score for string quartet and three percussionists. The work has been in high demand since its premiere, with numerous performances taking place around North America, Europe, and Australia and was one of four finalists for the 2019 Queer | Art | Prize.

She is the recipient of a 2019 Foundation for Contemporary Arts Grants to Artists Award, a 2016 fellowship in music/sound from the New York Foundation for the Arts, and has received additional support from New Music USA, the New York State Council on the Arts, and the Community Arts Partnership of Tompkins County.

Sarah is currently a Visiting Assistant Professor of Music at Bard College.

ABOUT I/O FEST

I/O Fest, the Williams College Department of Music's annual immersion in the music of today, is a multi-day exploration of adventurous music featuring new voices, fresh perspectives, and creative modes of musical expression. Performances, talks, and workshops are held in the '62 Center for Theatre & Dance, the Williams College Museum of Art, and The Clark Art Institute, with a special interest in unconventional spaces and modes of performance. Featuring renowned guest artists and performances by the I/O Ensemble, faculty, and students, I/O Fest seeks to present innovative and visceral programs that invite listeners to experience music in new ways.

2023 SCHEDULE OF EVENTS (All events free, no reservation required, unless otherwise noted)

FRIDAY 1/13

12:00-4:00 PM | I/O Day at WCMA

7:30 PM | '62 Center

I/O Ensemble

SATURDAY 1/14

4:30 PM | The Clark

MILFORD GRAVES FULL MANTIS: film screening

8:00 PM | '62 Center

New Music Williams presents *Penelope*, a song cycle by Sarah Kirkland Snider

Featuring Sara Stebbins '24

SUNDAY 1/15

1:00 PM | The Clark

I/Out Loud Family Concert, featuring GEORGE

4:00 PM | The Clark*

Genre-crossing jazz and new music ensemble GEORGE, featuring composer/percussionist John Hollenbeck

*Reserve your seat at Clarkart.edu

I/O FEST STAFF

Matthew Gold, Artistic Director; Sara Stebbins '24, Student Director; Jeffrey Miller, Stage and Orchestra Manager, Williams College Department of Music; Jonathan Myers, Concert and Event Coordinator, Williams College Department of Music; Arianna Suarez '25, Sound Engineer; Giulianna Bruce '25, Sound Engineer

Acknowledgements

Ed Gollin, Music Dept. Chair; Nathaniel Wiessner, '62 Center Operations Manager; John Burrow, Sound and Media Manager; Daniel O'Connell, Production Technician; Corissa L. Bryant, Patron and Visiting Artist Services Manager; Ileana Perez Velázquez, Zachary Wadsworth, Composition Faculty; Will Schmenner, Clark Art Institute; Jeff Bentley, Piano Technician; Daniel Czernecki, Recording Engineer