

Contemporary Triptych

Casey Gene Dierlam, piano

Program Two

September 19, 2010

5:00 pm

Smith Recital Hall

Littoral (2006)		Reynold Tharp
Backbite (1976)	Pamela Shuler, Clarinet	Mark Enslin
To Boston for Sex (2006)	Judy White, Flute Pamela Shuler, Clarinet Emelinda Escobar, Violin Philip Bergman, Cello Ben Charles, Marimba	Vincent Calianno
The Moth (2005)	Karen Loda, Soprano Philip Bergman, Cello	Mark Enslin
Etching (1997)	Angela Schmid, English Horn Pamela Shuler, Clarinet Lydia Tang, Viola William Andrew Burnson, conductor	Reynold Tharp
chain black cadillac (2004) i. cordillera ii. anochecer iii. eje trasero		Vincent Calianno

This recital is sponsored in part by the Urbana Public Arts Grant Commission.

Post-Project Evaluation

Contemporary Triptych was a project conceived for the sole purpose of promoting contemporary piano music by local composers. As a pianist interested in the study and performance of contemporary music, I was already well acquainted with many composers in this area who are successfully writing music for solo piano or for ensembles that include piano. However, it can be very difficult to find performance opportunities for this type of music when many concert-goers still wish to hear the traditional music of the 18th and 19th centuries. I proposed this project so that I could put together a series of three concerts featuring the music of nine composers. For each concert I chose one composer from the University of Illinois School of Music faculty, one current Doctoral Student in the Composition program, and one member of the Champaign-Urbana community not affiliated with the university. In mixing composers of different backgrounds, I hoped to garner exposure and support for new and exciting music while simultaneously exposing the composers themselves to what other musicians were doing in their area.

The composers I worked with include Stephen Andrew Taylor, Philipp Blume, Reynold Tharp, Susan Parenti, Mark Enslin, Phillip Schuessler, Vin Calianno, Jae Eun Jung, and Juri Seo. I chose two pieces by each composer for performance on one of the Contemporary Triptych concerts. One piece was a solo piano piece and the other a small chamber piece, for anywhere from 2-6 performers. I utilized music students from the School of Music for these ensemble pieces, using people I already knew were particularly interested in the performance of new music. I believe these concerts were a rewarding experience for everyone involved. Learning and rehearsing music of this nature is a daunting task for even the best musicians, but is much more rewarding when the composers can be part of the learning process, guiding the performers in the new techniques and sounds they are trying to express. The recordings that were made of each concert have been given to the composers and they seemed very pleased to have been part of this project.

The recitals took place on July 28, September 19, and November 7. I posted notices on the following websites: www.smilepolitely.com, www.40north.org, and <http://the217.com/calendar> in the attempt to reach more members of the community. Each concert had between 50 and 70 people in attendance, some affiliated with the School of Music, others from the community. I had hoped to have closer to 100 people at each concert, but am unsure how many people those different websites reach on a regular basis. There were a total of sixteen musicians involved with this project. The funds for this project were used primarily to compensate musicians for their time and effort in the preparation of these concerts. There were also incidental expenses that included the printing and copying of concert programs, program notes, and composer biographies.

Overall this was a wonderful experience and opportunity for me to focus on the type of music I would like to structure my career around. I was excited to spend time working with the composers, and hope that I presented three concerts that were pleasing for the composers, the performers, and most importantly for the audience.

Contemporary Triptych

Casey Gene Dierlam, piano

Program One
July 28, 2010
7:30 pm
Smith Recital Hall

Interruptions II (2007)		Philip Schuessler
The Machine Awakes (2009)	Hwajung Yoo, Soprano	Stephen Taylor
One of The . . . (2005)		Jae Eun Jung
One More Moment (2000)	Emelinda Escobar, Violin Ann Zettervall, Cello	Philip Schuessler
Scent of Summer (rev. 2009)	Lesley Hastings, Clarinet Judy White, Flute Rachel Koblyakov, Violin Ann Zettervall, Cello	Jae Eun Jung
Seven Memorials (2002-2003) 6. Black Smoker		Stephen Taylor

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Program Notes

Interruptions II conveys my continued interest in the act of composition without an initial intention of formal development. The individual blocks of material that I use may inform the intuitive compositional act - the manner in which I freely juxtapose them and reiterate them in differing contexts. These new iterations may, thusly, inform the next compositional act. The material I choose to use is informed by vertical and resonant sonorities and a particular bias against rhythmic gesture. My hope is that each of these durations holds a sense of necessity, of urgency, within its own context - an urgency that demands a particular calibration of attention beyond what may be expected out of the form or scale of a ten-minute work. - Philip Schuessler

The Machine Awakes

Text

Dogs bark. Birds soar. Night falls. You vanish. Father hugs. Baby cries. Fish? Fish sky. Shines? Hope shines. Forests floor. Laugh efforts. Combs loneliness.

What sees what shores what grey rocks and what islands.

Tuning forks and pitchforks and forked tongues and the road not taken. Resistors and capacitors, baiters and switchers, alternating current, alternate lifestyles.

Wool and linen and damask. Finches and feeders. Bats and banyans. Mites and motes, insect galls and insecticides. Mating for life or a fraction of a minute.

Defecation and respiration and circulation. Dying of heart disease. Diving with a fresh-cut alder rod.

The Great Wall and the Burma Road and the Iron Curtain and the Light at the End of the Tunnel. How the earth looks from space.

But where shall my soul repose?

Revenge and forgiveness and contrition. Bar codes and baldness. Sonar and semaphores. Lint, lintels, lentils, Lent. Grace and disgrace and second chances. Suicide. Euthanasia. First love, love at first sight.

What do I look like? What do I look like, Richard? Please. Show me.

Program Note

The 1995 novel *Galatea 2.2* tells the story of a fictional novelist, Richard Powers, returning to the fictional Illinois college town of U, after living in the Netherlands for many years. The novelist collides with cognitive scientists and enters into a race to train a neural network—a gradually evolving digital consciousness named Helen—to read literature and respond to it at the level of a sophisticated college student. The novel is an autobiography, the story of a writer's return home, halfway through life's journey. At the same time, it is the latest version of the oldest and most

impossible fable: the story of the attempt to bring inanimate matter to life. Above all else, though, it is an extended, profound and delightful meditation on reading and writing, personal and collective memory, the constantly changing canon of cultural value, and the acts of improvised narrative that join us all.

In 2006, I contacted Mr. Powers about setting to music the words of Helen, the infant but growing computer intelligence. He was very kind, giving not only permission but encouragement and expert advice (even suggesting the title, which is perfect). American Opera Projects in New York City had asked me to compose an aria for the coloratura soprano Amy van Roekel, and Helen was an irrefutable subject. Under the tutelage of the fictional Richard, music becomes a vital part of Helen's education. As soon as she is able (and this transition from "Implementation H" to the self-aware Helen is one of the most magical parts of the story), she starts asking to hear certain music over and over: among her favorites are Mozart's Clarinet Concerto and Purcell's "Evening Song." In *The Machine Awakes*, these and other works from the past are gradually conjured into existence, like radio distortion resolving into pure signal. Similarly the libretto compresses, into a few minutes, the training of Helen's evolving consciousness from earliest digital chirps and whirs to full-fledged self-awareness. As Mr. Powers writes, "We train our machine prosthetics to hear the shape of our desire; in the process, they lead us to hear, in new ways, how those old sounds have trained us." – Stephen Taylor

One of the... for solo piano is mainly based upon the interval of the fourth (and its inversion, the fifth) and quintuplet rhythms. In addition, ninth intervals and tone-clusters that are derived from fourths and fifths, are frequently used. To create musical variety, altered rhythms and polyrhythms are employed along with dramatic changes of dynamics and meter. I tried to create unity in the music by repeating the subject melodies in various ways. Using all of these musical parameters, I attempted to express "ups and downs" and a feeling of unrestrained emotion. – Jae Eun Jung

One More Moment was written as an implicit study in the potentialities of quiet music as an expressive medium for delicacy and urgency. The music exists as unassuming events – intuitively conceived and coexisting, equal in importance, neither driving towards nor fighting against the next event (although the piano does coerce a sort of dialogue with the strings by introducing certain interrupting, harmonic gestures). All devices of rhythm, timbre, and pitch are designed to convey an essentialness and simplicity of change.

One More Moment was selected for performance at the 2001 June in Buffalo Festival in Buffalo, New York. – Philip Schuessler

Scent of Summer for flute, clarinet in Bb, piano, violin, and violoncello was composed by the inspiration of living in Fresno, California in 2008. This piece tries to convey a sense of natural beauty of the Californian summer and its fluctuation through contrasting figurations such as lyrical melodic lines, homophonic texture, and percussive rhythms. In accordance with its formal structure, the pitch materials are varied: three sets of pentatonic scales and their inversions, whole-tone, and octatonic scales. – Jae Eun Jung

Seven Memorials is inspired by a project of the artist Maya Lin, to build a "last memorial" dedicated to the extinction of species on our planet. Lin imagines this project having seven different sites:

Site 1 Yellowstone, the first national park
Site 2 Antarctica, the first international park

Site 3 Tibet, gateway to the sky
Site 4 Africa, the last great plains
Site 5 The Amazon, forest of the world
Site 6 The ocean floor
Site 7 Satellite link—watching all sites, monitoring the planet

The scope and ambition of this idea struck me immediately, but I didn't think of making a piece of music around it until I was studying Olivier Messiaen's two-hour cycle for piano, *Vingt Regards sur l'enfant-Jésus*, written in 1944. It occurred to me that Maya Lin's memorial project could be portrayed as a series of pieces, "gazes upon the earth" (this is how I envision the last movement, "Satellite"). Titles for the individual movements come from the need to narrow the subject—although each place is so vast that one could write a whole two hours about any of them, I wanted to keep the entire length around a half-hour. Thus, the first movement becomes a single geyser instead of the entire Yellowstone; a glacier represents all of Antarctica; and so on. A black smoker—the sixth movement—is an underwater volcanic vent, spewing sulfur and lava out of the ocean floor. In many ways this movement, featuring prepared piano strings, is a sort of "rhyme" to the first movement's volcanic geyser. *Seven Memorials* is dedicated in friendship and admiration to the pianist Gloria Cheng, for whom it was written. — Stephen Taylor

COMPOSER BIOS

Jae Eun Jung is currently a Doctoral of Musical Arts candidate at the University of Illinois at Urbana-Champaign. She received her Bachelor's and Master's degree in Music Theory at Ewha Women's University in Korea. She also received a Master's degree in Composition at San Diego State University with a full two-year scholarship. Her primary teachers have been Hong In Kim for music theory, David Ward-Steinman, Stephen Andrew Taylor, Keeril Makan, Heinrich K. Taube and Erik Lund for composition, Scott Wyatt for electro-acoustic music, and Hyo Sun Na and William Helles for piano. She was a finalist for the Renée B. Fisher 2008 & 2009 Composer Awards. Her pieces have been performed all over the United States, including the Midwest Composers Forum in Urbana, the 4th Annual Festival of Contemporary Music by New Music Forum in Oakland CA, the Society of Composers' Inc. conference in Dubuque IA, 2008 Summer Arts in Fresno CA, Denison Tuttl Festival in Granville OH, MGMC (Midwest Graduate Music Consortium) in Evanston IL, and NEON (Nevada Encounters of New Music) in Las Vegas NV, and included for the thirteenth volume of ERM Media's series, "Master Works of the New Era," recorded by the Prague Radio Orchestra in Prague. Upcoming performances include the Society of Composers Inc. national conference at the University of South Carolina, Columbia, November 2010.

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Phillip Schueaster has had works performed by such artists as violinist Graeme Jennings, Time Table percussion ensemble, violinist Eric Kim Clark, soprano Tony Arnold, and cellist Craig Hultgren. His music has been played at notable venues such as June in Buffalo Festival, Festival Miami, the Czech-

American Summer Music Workshop at Florida State University, the CCMIX Summer Intensive Course in Electronic Music in Paris, International Computer Music Conference in Miami, MusicX in Cincinnati, the Oregon Bach Festival, Spark Festival, Electronic Music Midwest, Electro-Acoustic Juke Joint, ArtSounds in Kansas City, Artomatic in Arlington, Virginia, the School for Designing a Society in Urbana, Illinois, New Music Forum in San Francisco, and multiple SFAMUS Conferences. He received degrees from Birmingham-Southern College and the University of Miami, and he received his PhD from the State University of New York at Stony Brook. His teachers have included Charles Mason, Dorothy Hindman, Dennis Kam, Keith Kothman, Daria Semegen, Sheila Silver, Perry Goldstein, and Dan Weymouth. International recognition for his works includes a mention in the 2004 Bourges International Residence Prize for *Wisdom and Surprise* for contrabass and tape. Recent awards also include being a finalist in *Random Access Music's* 2009 call for scores. Recent commissions include *Hymn 320* for percussion duo and electronics for percussionists Daniel Kennedy and Michael McCurdy premiered in April of 2008 at the Tenri Cultural Institute in New York City. More recent commissions include a work for piano and saxophone quartet written as part of an Urbana City Arts Grant and an octet for the Dither Guitar Quartet and Mantra Percussion. More info can be found at www.philipschuessler.com

Stephen Andrew Taylor composes music that explores boundaries between art and science. His first orchestra commission, *Unapproachable Light*, inspired by images from the Hubble Space Telescope and the New Testament, was premiered by the American Composers Orchestra in 1996 in Carnegie Hall. Other works include the chamber quartet *Quark Shadows*, commissioned by the Chicago Symphony and premiered in 2001; and *Seven Mortals*, a 32-minute cycle for piano inspired by the work of Maya Lin and premiered by Gloria Cheng in Los Angeles, 2004; she also performed the work at Tanglewood in 2006. Excerpts from a new opera based on a novella by Ursula K. Le Guin have been performed by the New York City Opera, American Opera Projects, and operamission. Highlights in 2009-10 include performances in New York, Montreal, Chicago, Belgrade, Toronto, Montreal, Georgia, and Mexico City. *The Machine Awakes*, a CD of his orchestra, chamber and electronic music was released in Spring 2010 on Albany Records.

Besides composing for traditional instruments, Taylor also works with live electronics in pieces such as *Agoraphobia* for flute, harp and electronics, premiered by Jonathan Keeble and Ann Yeung in Montreal in 2009. He is also active as a conductor with the University of Illinois New Music Ensemble, and as a theorist, writing and lecturing on interactive music, György Ligeti, Björk and Radiohead.

Born in 1965, he grew up in Illinois and studied at Northwestern and Cornell Universities, and the California Institute of the Arts; his teachers include Steven Stucky, Karel Husa, Mel Powell, Bill Karlins and Alan Stout. His music has won awards from Northwestern, Cornell, the Conservatoire Américain de Fontainebleau, the American Academy of Arts and Letters, Composers, Inc., the Debussy Trio, the Howard Foundation, the College Band Directors National Association, the New York State Federation of Music Clubs, the Illinois Arts Council, the American Music Center, and ASCAP. Among his commissions are works for Northwestern University, University of Illinois, the Syracuse Society for New Music, Pink Martini and the Oregon Symphony, the Quad City Symphony, the Chicago Symphony, Quartet New Generation and the New Philharmonic, Piano Spheres, and the American Composers Orchestra. Taylor is Associate Professor at the University of Illinois, Urbana-Champaign, where he lives with his spouse, artist Hua Nian, and their two children.

PROGRAM NOTES

Littoral draws its title from the constantly shifting zone of waves, rocks, and wind where water meets land. Across the span of the piece, melodic fragments and larger contours rise, float, and fall, recalling vistas, both sunlit and shrouded in fog, of the Pacific coastline and the ocean beyond as seen from the steeply falling hills below Mount Tamalpais north of San Francisco – a vertiginous sensation of standing high above the edge of the world. **Littoral** was commissioned by pianist Ivan Ilic in 2006 and is dedicated to him.

The Moth is a setting written in 2005 of a poem written in 2003 by a friend, and is part of a cycle of settings of poems by her wherein multiple observations of I, you, it, and environment are composed in a border zone, and between speaking and singing. The cello is tuned to 60 Hz hum, the piano to A 440, and the mezzo ... ?

The Moth

A thing admirable maybe, ugly maybe, little eyes too
Brave mingles with the dust.
While the eyes of a thousand storms don't affect me.
Bitter maybe.
Its legs work to its wants, like me.
It has wings like brown paper bag cutouts, thin.
Light.
Never sparkled to Amerikkka's best, Never knew a star,
but seen them. Prefers burning artificial things
(similar to me)
It can't compare to you.
You were always the butterfly, antennae longer,
A color tamer not than rain, I run out into.
I grab the thing.
Distorted nocturnia, and its powder makes me cruel

Initially subtitled "A velocitic car piece for Buddy," **To Boston for Sex** is like a brusque and dangerous car ride into the night; a serpentine and primitive *moto perpetuo* teeming with remembered and appropriated teen angst (the piece was composed when I was 18), kind of like new music screamo.

Now much later, having overcome those ridiculous angst-ridden years, I find it fascinating how much the style from this piece has surprisingly informed much of my later and current music. Unlike now, where I prefer to create heterophonic textures that are blurred, distorted and nuanced, the stark monophony of **To Boston for Sex** is raw, muscular and primitively rude.

As a side note, this piece was performed here in Champaign-Urbana ten years ago in November 2000 at the now-defunct Midwest Composer Symposium. I am happy to report that the performance was executed flawlessly, even though I didn't sleep at all the night before we drove for 9 hours from Oberlin to Urbana in a high-tension and smoke filled

powder-blue Oldsmobile, where upon arrival we had to wait patiently for half of the performers to arrive by a well-stocked private jet, where after their arrival and our dress rehearsal I passionately wept in the Krannert parking garage because I was terrified of mucking up the timpani part (since removed) that I had to cover because the percussionist backed out at the last minute. After the performance (where I shamelessly held the score with considerable aplomb over my head during the applause) the school generously paid for an open bar at the Bread Co. where I imbibed too much wine and wandered off to Green St. to get hammered with some undergrads and woke up in an unknown house on Saturday morning from which I stumbled to hear 5 concerts of new music from 9am - 9pm, none of which I remember. The symposium concluded that evening with a party at Zack Browning's house where I kept trying to avoid talking to some composer from Iowa who couldn't stop proselytizing about Elliot Carter's 90s, all while being completely paranoid about everyone noticing how bloodshot my eyes were as I ravenously scarfed down cold cuts and cheese to curtail the munchies wondering the whole time why there were teenagers in the basement playing bad rock. On Sunday, the ride home was idyllic, meditative and perennial. It was one of the greatest musical experiences of my life.

The original version was premiered in June 1998 by Ensemble:451; This revision (replacing the saxophone with clarinet and removing the contrabass part) was premiered in April 2008 by Echol; The ballet version was premiered by the Artifact Dance Project in March 2010. The piece is dedicated to my good friend Kivie Cahn-Lipman, who was there for that entire debauchorous Chambana2000 experience.

Backbite: If moves toward equality, sisterhood, freedom, the meeting of unmet needs are considered progress, then regression would be moves in the opposite direction: a nation founded extra-legally by immigrants starts to criminalize immigration, for instance. Or manufactures a coup against a regime that favors the poor. And then there's the climate of discourse for trying to talk about such things. How can a little old new music piece bear witness to this environment? Backbite is one attempt at an answer.

The starting points for composition: solo-with-accompanist format, schema for "rewinding the tape", the timbre of clarinet transformed via piano into the timbre of toy piano; ending point: the first note.

The initial impulse for Etching came after a visit to an exhibit of sketches and etchings by Giovanni Battista Tiepolo in the spring of 1997. The piece is not meant as a reflection of any particular illustrations (except perhaps for the pastoral connotations of the English horn), but rather as an analogy to the scale and surface detail of the pictures in his bizarre and fantastic series entitled *Scherzi di fantasia*. It is a miniature made up of densely-layered similar lines, sinuous melodies which curl around each other to blur the boundary between mostly canonic counterpoint and heterophony. The harmonies in the piece are essentially the lingering resonances of the melodic lines. *Etching* was premiered in July 1998 by members of the Nieuw Ensemble of Amsterdam, conducted by Ed Spanjaard.

chain black cadillac
i. (cordillera)
ii. (anocheceer)
iii. (eje trasero)

Much like the title suggests, this work for solo piano teems with late-romantic opulence

as well as 20th century grit. It was my desire to write a work that probed my two favorite piano sounds: The elegance and luminance of slow-motion arpeggios and well-spaced chords which lusciously resonate with a depressed pedal, and the jagged and percussive brilliance which come from playing loudly and with muscle, especially in the low register.

Composing *chain black cadillac* became an explorative process for me, in that I wanted to find a way to link those two polar pianistic sounds together in a single statement. The title (which came first, before a note was written) suggested an overall plan to me, in that the sounds should be placed together in a single unbroken chain. The piece would also be cast in subdued and smoky harmonic timbres and would allow the pianist to demonstrate a virtuosic control of the keyboard.

Musically speaking, the piece is an exploration of ways to demonstrate as well as obfuscate the sense of speed. Throughout the 15-minute work, the piano is in a constant state of acceleration (much like the Playmates 1958 novelty song *Beep Beep*, to which this piece owes a conscious nod), which is not always apparent to the listener, as it is hidden from their ears by the layering different temporal strata. This veiling of speed is either done against a regular pulse, as in *cordillera*, or against an invisible and phony pulse, as in *anochece*; it is not until the last section where the accelerando becomes apparent, as the music struggles to reach a climax through the appropriation of a very late 19th century popular tune.

chain black cadillac was written for Mike Gallope and Mark Barden and was premiered by Mike Gallope on Valentine's Day 2004.

COMPOSER BIOGRAPHIES

Mark Enslin

born in 1955 in St. Louis, studied music composition at Webster College (now University), enrolled as a freshman at the University of Illinois, studying primarily with Herbert Brün, and eventually receiving a doctorate. In the meantime helped form the Performers Workshop Ensemble, taught at Unit One, the UIUC Campus Honors Program, and co-founded the School for Designing a Society, where he continues to teach and learn.

Wishing to distance himself from the long outdated sounds of contemporary American academic music, the music of Vincent Callanno (b. 1979, Buffalo, NY) is instead inspired by the renegade eloquence and radical temperament of the American vernacular. His works often combine a unique confluence of disparate musical colors, muscular rhythms, and complex, virtuosic textures. His music is at once dark and violent as well as introspective and lyrical. Callanno's diverse musical corpus includes opera, large ensemble works, chamber music, electroacoustics and video works. His long-standing interest in visual media has led him to compose music for short and feature-length films, the silent cinema as well as for his own film and media work.

His media and silent cinema works have been exhibited and performed internationally, at places such as The Banff Centre (Canada), Le Poisson Rouge, The Juilliard School, Merkin Concert Hall (NYC), Dickinson College (Penn.), Ohio University, The Here-Here Gallery (Cleveland) and The All-purpose Room (Rochester). His music has been performed by The International Contemporary Ensemble, Alarm Will Sound, Ossia, Echol, The New York Minatourist Ensemble, The Oberlin Contemporary Music Ensemble, The UIUC New Music Ensemble and The Greater Buffalo Youth Orchestra and members of the JACK

quartet, Callithumpian and eighth blackbird.

Current work includes a new string quartet for the Artifact Dance Project in Tucson, AZ; *On the Threshold of the Ocean*, a work for cello, film and electronics commissioned by cellist Kivie Cahn-Lipman, and the orchestral work *against COLORADO* for the UIUC Orchestra will both be premiered in the spring of 2011.

Calliano received his B.M. in 2001 from the Oberlin Conservatory of Music and his M.A. in 2006 from the Eastman School of Music. He is currently pursuing his doctorate at the University of Illinois at Urbana-Champaign. Calliano is the Composer-in-Residence of the Artifact Dance Project and is a member of ASCAP and the American Composers Forum. His music is published by Droplid Music. More information can be found at:

The music of **Reynold Tharp** has been described as "tone painting at its most adroit" evoked with "a prismatic palette" (*Financial Times*), and "gorgeous...a sensuous evocation of colors and atmospheres.... Not content to write textures that are merely interesting or surprising, Tharp concocts sounds that are also ravishing and intoxicating" (*San Francisco Classical Voice*). After a recent performance of his *San Francisco Night* at New York's Museum of Modern Art, the *New York Times* called his piece "a winner" and added, "Elegant, airy and weightless figurations for an octet of strings, winds, brasses, piano and percussion were a stylish and fitting homage to Ligeti. The music also made you eager to hear more from Mr. Tharp..."

Tharp's music has been performed in the U.S. and Europe by groups such as the New Juilliard Ensemble, San Francisco Contemporary Music Players, Berkeley Contemporary Chamber Players, Ensemble Diffraction (Paris), Cal State Long Beach New Music Ensemble, Orchestre Lyrique de Region Avignon-Provence, Nieuw Ensemble (Amsterdam), and pianist Julie Steinberg. In 2006 his orchestral work *Cold Horizon* was performed at the Minnesota Orchestra Composer Institute. Awards for his music include Columbia University's Bearnis Prize for his orchestra piece *Drift*, BMI's William Schuman Prize, and Berkeley's DeLorenzo prize. He has recently written pieces for the Allerton Music Barn Festival, San Francisco Contemporary Music Players, the Irving M. Klein International String Competition, and Paris-based pianist Ivan Il'ic. Current projects include a duet for flute and harp for colleagues Jonathan Keeble and Ann Yeung, and a large ensemble piece for the New Juilliard Ensemble and conductor Joel Sachs.

Tharp was born in Indiana and grew up in southern California. After early training as a pianist, he studied history and composition at Oberlin College and Conservatory and later earned a Ph.D. in composition at the University of California, Berkeley, studying primarily with Richard Felciano and Jorge Liderman. As recipient of Berkeley's Ladd Fellowship he spent two years in Paris studying composition with Philippe Leroux and orchestration with Marc-André Dalbavie, and was selected for the month-long intensive course in computer music at IRCAM. Currently assistant professor of composition and theory at UIUC, Tharp has previously taught at Northwestern University, U. C. Berkeley, and San Francisco State University. At Illinois, in addition to teaching composition and orchestration, he co-ordinates the undergraduate and graduate theory programs and teaches a wide variety of analysis classes.