

## CONCERT PROGRAM

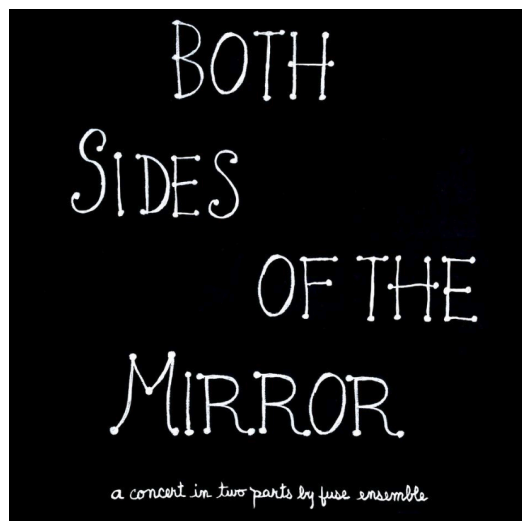
Firehouse Theatre, Richmond, VA February 26, 2024 at 7:30 p.m.

and

Atlas Performing Arts Center INTERSECTIONS Festival 2024

March 3, 2026 at 5:00 p.m.

Set order may vary between concerts!



### ***SIDE A***

***Likeness***, by Gina Biver (10:16) original film by Also Sisters

***The Dark, The Light and Everything In Between***, Sophia Jani (5:51)

**Improvisation for Percussion Sculpture** Scott Deal (10:00-12:00) (Firehouse only)

***dreaMirror*** by Steve Antosca (2024) Approx. 9 minutes

### ***SIDE B***

***Vibraphone Improvisation with AVATAR AI***, Scott Deal

***Fauna of Mirrors***, Juan Carlos Vasquez (6:38) original animation by Michael Edwards

***The Unwinding*** by Nicole Mitchell

### **Fuse Ensemble**

Yana Nikol, flute, spoken word  
Angela Murakami, clarinet  
Greg Hiser, violin  
Pam Clem, violoncello  
Peter Greydanus, violoncello  
Ethan Foote, double bass  
Ina Mirtcheva Blevins, piano, OP-1 synthesizer  
Gina Biver, guitar  
Scott Deal, percussion (Firehouse)  
Chris Barrick, percussion (Atlas PAC)

### **Both Sides of the Mirror, a concert in two parts by fuse ensemble**

#### **SIDE A**

***The Dark, The Light and Everything In Between***, by Sophia Jani (from her album *Music as Mirror*) for violin, clarinet, cello, double bass and piano. The title is a line from Charles Bukowski's (1920-1994) poem "Mind and Heart", which inspired me to this composition. Bukowski wrote "Mind and Heart" at the end of his life when he was coming to terms with his inner demons. In the context of the anthology in which I found this poem, the lyric seems incredibly at peace with itself, like it is in a calm, reflective state - no struggle, no grand final chord, just elegant acceptance. A very desirable state of mind for me, especially when I wish to write music. "The dark and the light and everything in between" is a very special piece for me. When working on it I realized for the first time that I can write the music I want to hear, without having to make it fit in certain structures. Concert music has a very strong academic and historical tradition and takes place in a very institutionalized environment, which put me off at first as it felt quite restrictive. At the time when I wanted to turn "Mind and Heart" into music, I was actually expressing myself musically more through electronic music. For this piece, however, I was looking for a very unique, special sound: acoustic and warm, strong, light and somber at the same time. That's how the instrumentation for this piece came about, and that's how I found my musical approach.--Sophia Jani

***Improvisation for Vibraphone and AVATAR AI by Scott Deal*** AVATAR is a machine-learning-enabled "choice engine" which provides a dynamically sensitive duet while listening to live vibraphone performances. Using this system, the musician performs improvisations on the vibraphone while the software listens, closely following the vibraphone performance. The package employs a Markov-chain model culled from Scott Deal's improvisations. This mindfile database allows the software to generate novel content based on Scott Deal's style. While the Markov transition database provides note-to-note transitions, the AvatarPlayer makes use of this data in several ways. Throughout a performance, the AvatarPlayer cycles through five playback behaviors (favor repetition, favor novelty, favor four notes, favor chords, and favor phrases), all of which make use of the database differently. Scott

Deal's colleague Jason Palamara at IUPUI was the programmer/software architect of the system.

***Improvisation for Percussion Sculpture***: performance by Chris Barrick, percussionist; sculpture created by DC sculpture artist Jeremy Thomas Kunkel for Fuse Ensemble 2024.

***Likeness***, by Gina Biver, for large chamber ensemble, OP-1 synthesizer and electronics, (2023) Biver explores the notions of reflection, imitation, facade, and the current mirroring of our world through technology. She asks, "Are we seeing nature and humanity as simply raw material for our social media personas? She draws upon the ideas of Korean philosopher Byung-Chul Han in that "humans, in the place of building relationships with others, are increasingly mirroring themselves; withdrawing into a narcissistic sphere, one free of the unknowns of the other, turning a *you* into an *it*." In two movements of *Likeness*, Biver will explore ways that one section can be a reflection of the other, yet distinctly different. What will we recognize as connections between them? Which part is presented as truth, which is re/presented? As in life, how will we tell what is real or what is a facade – a carefully curated version of reality – or of ourselves?

***dreaMirror***, by Steve Antosca (2024) *dreaMirror* uses mixed notation styles to create an ambiguous and transitional atmosphere. This draws the performers, as well as listeners, from an amorphous position – through the mirror – into a more organized traditional approach to performance, then out through the looking glass.

The opening and closing sections are notated in time-space notation where performers' entrances and pitch materials are determined by the individual performer, relative to the other performers. Instruments enter based on their relationship to the gestures of other instruments. These pages are notated on translucent paper so the back side of the score bleeds through to the front. The pages are flipped and then performed in reverse.

Performance articulation notation used in the spatial section of the score is *tralúcere*, meaning it shines through translucent material. It is reversible, it occupies two usable, shifting states under fluctuating conditions. Yet it retains its function and can be applied forward or backward.

The inscription for *dreaMirror* reads:

"an outline broken by refraction, a distortion in the mirror of being" ~ Vladimir Nabokov

*dreaMirror* was composed for FUSE ENSEMBLE for their BOTH SIDES OF THE MIRROR concert series.

## **SIDE B**

### ***Fauna of Mirrors III***

*Fauna of Mirrors III* by Juan Carlos Vasquez (2016) is a piece for Pierrot ensemble and tape.

The structure and dynamic balance are determined by the mathematical concept of inverse

function to define the electroacoustic tape as an expanded “mirror” of the acoustic dimension. In the narrative dimension, the piece is a representation in musical terms of the story “Fauna of Mirrors”, by Argentinian writer Jorge Luis Borges. This composition was the winner of the “Contemporary Music Creation Grant” by the Ministry of Culture of Colombia.

### ***The Unwinding***

***The Unwinding***, by Nicole Mitchell (2024) is a piece for flute, violoncello and frame drum. Sometimes life is too deep and too complicated. But, in the case of ***The Unwinding*** for flute, cello and frame drum, imagine that a group of friends has a chance to share with each other what’s on their minds. They get into some playful debates, but after a few questions, concerns and a few jokes, they finally release into a more open space of relaxed enjoyment. Commissioned by Fuse Ensemble for Both Sides of the Mirror 2023/2024 season.

To read more about Fuse Ensemble and our musicians, please visit:

<https://fuse-ensemble.com/about>

**Steve Antosca** The music of composer Steve Antosca blends acoustic instruments with computers to create an atmosphere rich with immersive audio processing and spatialization. The Washington Post has described his work as “spectacular, wonderfully provocative”, “formidable” and noted that “he has brought wildly imaginative concerts ... to Washington” and “Antosca revels in pushing traditional instruments (and instrumentalists) beyond their limits”.

Antosca’s works have been performed throughout America, Mexico, Europe and in China. His awards and commissions include the American Composers Forum, American Music Center, Bourges International, Chamber Music America, Fromm Music Foundation/Harvard, FUSE, Georgetown University Orchestra, National Academy of Music, Johansen International Competition, Kennedy Center, Mandel Foundation, Maryland State Arts Council, McKim Fund/Library of Congress, Meet the Composer, National Endowment for the Arts, No EXIT, Pictures on Silence, Randy Hostetler Living Room Music Fund, Subito/Argosy Foundation, Washington Commission on the Arts.

Antosca was the founder, Artistic Director and Composer-in-Residence of the National Gallery of Art New Music Ensemble. He initiated and was co-director of the 2012 John Cage Centennial Festival Washington, DC. He studied composition and computer music at the Peabody Conservatory of Johns Hopkins University. The Library of Congress is archiving his collected work.

**Nicole Mitchell** Flutist and composer Nicole Mitchell emerged from Chicago’s innovative music scene in the late 90s, having started as a co-founder of the all-woman group Samana, and a member of the David Boykin Expanse. Mitchell’s music celebrates contemporary African American culture with a creative process informed by narrative and science fiction. A former president of the Association for the Advancement of Creative Musicians (AACM), she composes for contemporary ensembles while incorporating improvisation and a wide aesthetic expression. Mitchell has been commissioned by the

French Ministry of Culture, Chicago Symphony's MusicNOW, the Fromm Music Foundation, the Newport Jazz Festival, the French American Jazz Exchange, Chamber Music America, and the International Contemporary Ensemble (ICE). Nicole is a recipient of the Doris Duke Artist Award, the United States Artist Award, the Herb Alpert Award, the American Academy of Arts and Letters Award and a Guggenheim Fellowship. She is a professor of music at the University of Virginia.

**Gina Biver** Deemed a “musical force of nature” by Gramophone, Gina Biver composes music for concert, dance, choir, multimedia and film. Her work is inspired by the written word and by visual art, both static and moving; she collaborates with filmmakers, choreographers, poets, media artists, sculptors, and painters. I Care If You Listen stated “Biver creates a playground for internal exploration that is both fascinating and deeply effective.” She has won grants from the American Music Center, American Composers Forum, Strauss Fellowship Individual Artist Grants, and has been a fellow at Virginia Center for the Creative Arts and at Moulin a Nef in Auvillar, France. Forever championing the work of living composers, she is also the founder/director of Fuse Ensemble, an electroacoustic new music/new media group that has premiered and performed numerous works since 2008. Festival and concert presentations of her compositions include the New York City Electroacoustic Music Festival, UMBC Livewire, the Corcoran Gallery of Art, John F. Kennedy Center, Georgetown University Friday Music Series, An die Musik Baltimore, Indiana University's Intermedia Festival, Earth Day Art Model at IUPUI and Sonic Circuits DC. Her work can be found on Neuma and Ravello Records.

**Sophia Jani** is a Berlin- and Munich-based composer of contemporary classical and electronic music who writes poetic minimalist works. Jani studied at the University of Music and Performing Arts Munich and the Yale University School of Music with Martin Bresnick and David Lang. Her music has been performed by the New Jersey Symphony, the Munich Symphony, the Bang on a Can Summer Festival Fellows, musicians of the Dallas Symphony, the Goldmund Quartet, the Omer Quartet, the Sirius Quartet, the Kontai Quartet, and the Dandelion Quintet, among others. She has also written commissioned works for pianist Eunbi Kim and violinist Teresa Allgaier, and has contributed music to successful film, theater, and dance projects. She is currently Composer in Residence at the Dallas Symphony Orchestra.

**Scott Deal, Percussion** Performer, composer and media artist Scott Deal engages new pathways of computer interactivity, networked systems, and electroacoustics. His recordings have been described as “soaring, shimmering explorations, sublimely performed”, and his recording of Pulitzer Prize/Grammy Award-winning composer John Luther Adams' "Four Thousand Holes" was listed in New Yorker Magazine's 2011 Top Ten Classical Picks. He has performed in events such as Musicacoustica Beijing, London's Almeida Opera, Arena Stage, Supercomputing Global, Vancouver New Music Festival, Zerospace, SIGGRAPH, Chicago Calling, IEEE CloudCom, Ingenuity Festival, ICMC, NIME, AND PASIC. In 2020 Deal launched Earth Day Art Model, an annual festival of telematic and media arts focused on earth systems, using an arts-focused streaming server created at the Tavel Lab. Scott Deal lives in Indianapolis where he is Professor and Director of the Donald Tavel Arts Technology Research Center, Purdue School of Engineering and Technology, IUPUI. Scott has performed with Fuse Ensemble since 2014.

**Juan Carlos Vasquez** is an award-winning composer, sound artist, and researcher. His electroacoustic music works are performed constantly around the world and to date have premiered in more than 30

countries across the Americas, Europe, Asia and Australia. Vasquez has received grants and commissions from numerous institutions, including the ZKM, the International Computer Music Association, the Sibelius Academy Foundation, the Nokia Research Center, the Rensselaer Polytechnic Institute, the Ministry of Culture of Colombia, the Arts Promotion Centre in Finland, the Finnish National Gallery, and CW+ in partnership with the Royal College of Music in London, UK. Some of the events and venues that have featured Vasquez's works include Ars Electronica (AU), Ateneum Art Museum (FI), The New York City Library for Performing Arts (Lincoln Center, NY, USA), the Berklee College of Music, Matera Intermedia Festival (IT), Sonorities Festival Belfast (UK), BEAST FEaST (UK), New Music Miami ISCM Festival (USA) and the Seoul International Computer Music Festival (KR), along with a diverse number of academic events held by universities across the globe.

**Guest Cellist: Peter Greydanus** An active orchestral and chamber musician, Peter Greydanus is a member of the cello section of the Richmond Symphony Orchestra, a member of the Williamsburg Symphony Orchestra and performs frequently with the Virginia Symphony Orchestra. Formerly an associate musician with the Columbus Symphony Orchestra, he has also been a member of the Wheeling, WV, Youngstown, OH, Haddonfield, NJ, Albany, NY, and Canton, OH, symphonies. He has performed with the Sarasota Opera Orchestra and been a participant in the Spoleto festivals in Spoleto, Italy, and Charleston, SC, as well as the Europaisches Musikfest Stuttgart and the Crested Butte Music Festival. He is formerly adjunct professor of cello at Christopher Newport University. Peter is a graduate of Temple University where he was a student of Orlando Cole and studied as well with Metta Watts and William Stokking.

**Jeremy Thomas Kunkel** is an American sculptor and broad-based artist known for post-modern conceptual art utilizing debris and discarded objects. Working from entanglements between art and life, he orchestrates work through a hybridized process of fluid conceptualization and making, informed by the work's evolution and threads of influence connected to it. In an act of responding towards that which compels him, Kunkel's more recent work engages society and nature where both landscapes coincide, creating a direct dialog with humanity, and inquiries between reality and human centric notions of perception.

**Also Sisters** Galician Filmmakers Sonia and Miriam Albert-Sobrino (together known as the Also Sisters) have since 2011 been navigating the fluid world of Film and Media Arts from the United States. In the span of 10 years, The Also Sisters have directed a number of films with selections at major film festivals such as Sitges, Edinburgh, Raindance, Cinespaña, Chicago Underground, etc. The work of these twin sisters, whose peculiar collaboration has often been characterized as the result of two heads thinking as one, does not stop on a movie set or in an art studio; committed to teaching the upcoming generations of filmmakers, the Also Sisters work as professors at the University of Utah's Film and Media Arts Department. ALSO SISTERS is Sonia and Miriam's professional adopted name. A portmanteau of their last name: ALbert-SObrino and the answer to the all too frequent questions: "So, you make films together? And you are ALSO Sisters?"

**Michael Edwards** The creative process of animator Michael Edwards usually involves starting from a drawing and generating an animated loop of that drawing. After adding sounds to the loop, the imagery becomes evocative. These initial loops become the engine parts that move the film forward. "I rely on this

abstraction process to propel itself forward, and then I sort of depart from the loop structure when I feel like I know where it wants to go. That's when interesting things can happen." Michael currently teaches animation at the University of Utah. He completed his BFA at the Rhode Island School of Design, and his MFA in Film and Media Arts from the University of Utah.

For more information, please visit <https://fuse-ensemble.com/2023-2024-both-sides-of-the-mirror>

*Both Sides of the Mirror concert season is Dedicated*

*in Memory of Elle O'Shaughnessy 1960-2022*

*"Everyone you meet is your mirror."*

*Fuse Ensemble's Both Sides of the Mirror Concert Season was supported, in part, by the Virginia Commission for the Arts, which receives support from the Virginia General Assembly and the National Endowment for the Arts, a federal agency. Additional funding was received from Columbia University's Alice M. Ditson Fund Organizational Support Grant, and from generous individual donors. To donate, please visit [our website](#).*

