

Friday, April 28th

6:30 pm - Public discussion with guest composers Charlotte Dumesnil, David Ikard, and Konstantinos Karathanasis, moderated by Noam Faingold

7:30 pm - Set 1: Nature vs. Nurture

Reading of Rebecca Lentjes' Eulogy to Pauline Oliveros

*Fanfare: Dazzle Camouflage, for trumpet and electronics Ryan Chase

Ben Hay - trumpet

Dandelion (for Andie Tanning Springer), for violin and electronics Mary Kouyoumdjian

Josh Henderson - violin

Child of Tree, for amplified plants John Cage

Ricardo Coelho de Souza - percussion, plants

Hekate, for Bendir and electronics Konstantinos Karathanasis

Ricardo Coelho de Souza - percussion
Konstantinos Karathanasis - live electronics

*The Elements, for cello and electronics Charlotte Dumesnil

Matt Magerkurth - cello

Rivers Rising, for voice, string quartet and synthesizer Lindsey Neal Kuykendall/Noam Faingold

Lindsey Neal Kuykendall - voice
Mark Kuykendall - synthesizer
Ronnamarie Jensen - violin I
Sarah Thomas - violin II
Ethan Landis - viola
Matt Magerkurth - cello

"Água Eletrônica", for amplified water David Ikard

Ricardo Coelho de Souza - percussion
David Ikard - live electronics

9 pm - set 2 - "Afterparty" - Nurture vs. Nurtured Nature

DJ Afistaface vs. Warp Trio - Live improvisation with electronic instruments, and nature and man-made sounds

Andey DelesDernier - DJ
Josh Henderson - electric violin
JY Lee - electric cello
Mikael Darmanie - electric keyboard

Saturday, April 29th

6:30 pm - Moderated discussion with composers Sarah Nawotka, Charles Halka, James Mitchell Highfill, and the Warp Trio

7:30 pm - set 1 - Nurture vs. Nature: Imagined vs. Real Spaces

Fanfare 2: This Changes Everything!, for tape

Alex Temple

Bloom, for cello and electronics

Alexandra Gardner

Matt Magerkurth - cello

Isla Magica, for double bass and electronics

Angélica Negrón

Jesus Villarreal - double bass

In Paradisum, for voice and electronics

Drása

Sarah Nawotka - voice and live electronics

New York Counterpoint, for clarinet and electronics

Steve Reich

David Carter- clarinet

Melodica NV, for melodica and electronics

Charles Halka

Charles Halka - melodica and live electronics

*Aronnax, for bassoon and electronics

J. Mitchell Highfill

Richard Ramey - amplified bassoon

9 pm - set 2 - "Afterparty"-

Warp Trio - "Suite for Amplified Piano Trio and Drumset"

Josh Henderson - electric violin

JY Lee - electric cello

Mikael Darmanie - electric keyboard

Ricky Martinez - drum set

* denotes world premiere, written specifically for the OK Electric Festival 2017

Pauline Oliveros, a prominent composer and sound artist, had collaborated with Living Arts of Tulsa. The 2017 OK Electric Festival is dedicated to her memory

Tribute to Pauline Oliveros, by Rebecca Lentjes

"I have listened to many refrigerators." —Pauline Oliveros (1932–2016)

Pauline Oliveros was a pioneer not only in sound-making but in listening. Her body of work, which includes text scores, sonic meditations, tape pieces, and instrumental works, resonate even after her death, and will continue to resonate into the future. An accordionist, composer, thinker, educator, founder of the Deep Listening Institute, and co-founder of the San Francisco Tape Music Center, Oliveros paved the way for avant-garde, minimalist, and electronic musicians who were unsure how to combine composition with activism. Her concepts of "deep listening" and "sonic awareness" encourage a level of listening that takes one's environment into account, and allow nonmusical sounds—refrigerators, generators, water, air, even the sounds in one's own head—to be given equal importance. As a woman in a male-dominated sphere, as well as an open lesbian, Oliveros expanded the realm of possibility not only for what a composer could do, but what a composer could be. May she rest (and resonate) in peace.

About the curator

Composer Noam Faingold's music has been described as "...lyrical...", "...exhilarating...", and "...a tour-de-force of Jazz melded with Classical..." by sources as varied as the New York Times, the BBC, Downbeat Magazine, and The Tulsa World among others. His Burning City Orchestra's debut album was described as "21st century acoustic electric art music" (Rich Fisher, Public Radio Tulsa).

Faingold's music has been performed around the world by a wide range of musicians including oboist Rob Botti (New York Philharmonic), violinists Dennis Kim (Buffalo Philharmonic concertmaster) and Chris Otto (JACK Quartet), saxophonist Ken Radnofsky, percussionist Peter Ferry (Alarm Will Sound), Jönköping Sinfonietta (Sweden), TRANSIT New Music and Cadillac Moon Ensemble (NYC), Juventas (Boston), the ProQuartet (Paris) and Tampere Philharmonic (Finland) chamber music series, and music festivals like Aspen, Bowdoin, Atlantic, New Music on the Point, Voice of Argentina, OK Mozart, and many others. Commissions include the International Double Reed Society, Jacob Fred Jazz Odyssey, Tulsa Signature Symphony, the Oklahoma Music Teacher's Association, Sound Energy, record labels Pentatone and Unknown Tone, St. John's Episcopal Church and Congregation B'nai Emunah's 100th anniversary in Tulsa. Noam has been artistic director/curator of the OK Electric Festival and London's i = u festival.

Commercial releases in 2017 include Noam's "Etiquette" for solo cello, on cellist Tess Remy-Schumacher's CD "Music for Peace vol. 2 (forthcoming, XOLO), and Gospel choir, guitar and percussion arrangements featured on baritone Lester Lynch's album "On My Journey" (Pentatone Records), recorded at Skywalker Ranch studios. Noam's music can also be heard on NYC's WQXR podcast "Q2," ("Knife in the Water" for violin and cello duo), on London-based violin duo Mainly Two's 2014 album Synergy ("Dark Conscience" for violin duo, Turquoise Coconut Records), and on Burning City Orchestra's full length album.

As an educator, he created the composition curricula and courses at Tulsa Community College and the Barthelmes Conservatory pre-college at the bART Center for Music in Tulsa, The University of Tulsa's Summer Composition Academy for high schools students, and the musicianship elective curriculum at Boston University Tanglewood Institute. He currently teaches music and film courses at The University of Tulsa, TCC, and the bART, where he also serves as Director of the Conservatory. Noam received his PhD in music composition from King's College London in March of 2015, funded by a Jack Kent Cooke Graduate Fellowship.

For more info, please visit noamfaingold.com

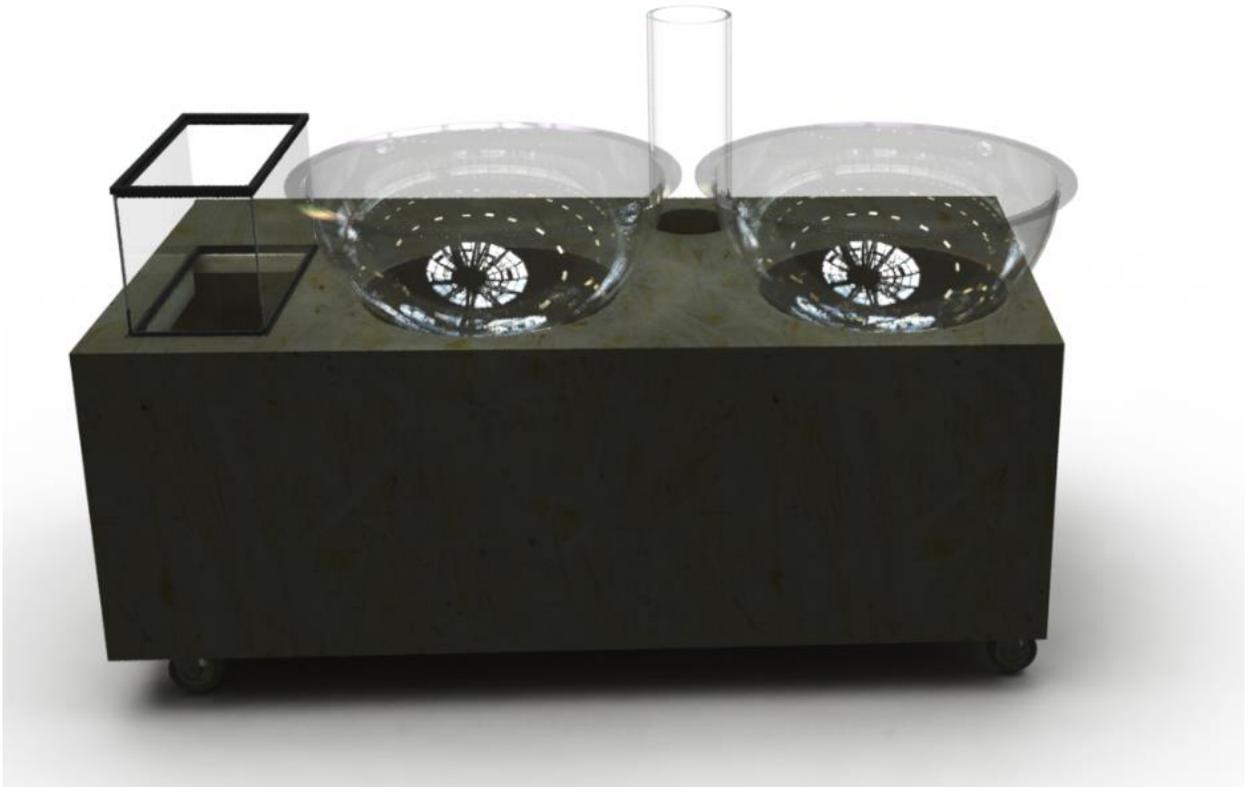
About the Pieces (Program Notes)

Água Eletrônica

In the summer of 2012, I met percussionist (and water percussion expert) Luís Alberto Bittencourt in Darmstadt, Germany, and we became quick friends. Curious and ignorant, I had to find out exactly what “water percussion” was. Eventually, Luís and I began discussing the possibility of composing a piece for water percussion and live electronics.

The idea, itself, presented several engineering challenges. The challenge was to create some sort of device (setup, etc.) that could capture all sounds that are possible with water (above, below, tone based, percussive, etc.), and to do it, while not killing anyone... What follows, is a brief explanation of the original instrument that I designed, (the current version has only one hemispherical bowl) and how it is designed to work.

“the hemispherical bowls are the primary instruments, and provide enough surface area to capture above-water splashing (through a traditional condenser microphone) and below-water reverberations (through hydrophones). The column in the center is a bubble tank, which holds two tubes fitted with trombone mouthpieces. One tube is open-ended; the other is fitted with a bicycle inner tube with many small holes. This inner tube minimizes bubble noises while maximizing tone diffusion. The square tank on the left captures underwater clanking sounds, such as the rattling of glass beads. Additionally, the interior of the box is wired with four lights, fitted with blue bulbs, and two 600-watt industrial work lights placed underneath the hemispherical bowls. This creates a stunning visual component to the piece, which is to be performed in complete darkness.”



Regarding some of the creative elements of the composition of the piece; when I was a kid, I wanted to be a marine biologist (as most kids do at some point). My family had a set of Jacques Cousteau books that I would look at for hours on end. The most memorable point of my maritime fascination was when my mom got a video from a “real” marine biologist that my family knew. The video was raw footage of an ultra deep submarine dive off

the coast of the Galapagos Islands (super cool for an eleven year old dorky kid!). I sat in our living room and repeatedly watched these amazing, alien creatures in their natural habitat. I tried to imagine what it would be like to live there...

There was no sound, just the intermittent chatter of the submarine operator on the radio; I wondered what the exterior world would sound like. Although these are not the specific types of fish that I encountered as a child, these images are representative of the types of images that I conjured, while composing this piece.



Aronnax

Aronnax is named after Professor Pierre Aronnax, the narrator and one of the main characters of Jules Verne's 1870 novel *Twenty Thousand Leagues Under The Sea*. The novel's story has captured my imagination since I was a child and I felt compelled to write a sonic representation of the word itself, "Aronnax", separate from its literal reference. While in the middle of this process, I simultaneously found ways to react to and interpret the work as a whole. This piece exists borrowing elements from traditional electro-acoustic classical music, modern electronic dance music, film scores, and ideas brought from 70's progressive rock, blues, and heavy metal. I am interested in the idea that the highest realization of any genre, and with any art form, is its ability to contribute something new, when combining them with another, mixing them to generate a new entity that is still comprehensible and exists on its own.

- J. Mitchell Highfill

Bloom

Bloom for cello and boombox is written for Joshua Roman, with support from an American Composers Forum Subito Grant. It is the ninth work in a series of compositions for solo instrument and electronics. Originally the idea of having a boombox involved was simply for reasons of efficiency – so that Joshua could perform it easily whenever and wherever he desired. But as I worked I also found myself creating an electronic part that is more raw and “in your face” than usual, and taking into consideration the context in which I think of listening to a boombox—with a smallish group, probably of friends, in a gathering under a tree, in someone’s home, or maybe on a beach. A very different listening space than a concert situation! The title refers both to the music developing from bubbling textures into a dense soundscape, and also to Joshua’s sunny disposition.

- Alexandra Gardner

Child of Tree

Child of Tree is a composed improvisation for plant materials. Cage specifies amplified cactus and pea pod shakers as two of ten “instruments” that are to be chosen by the performer. The aleatory is realized on three levels. First by the interpretation of the “score:” the instructions provided are written out in rough-draft-form in Cage’s chicken scratch, with words, sentences and paragraphs crossed out and scribbled over. The difficulty of reading the words and the ambiguity of what is and what is not crossed out adds an element of chance to the construction. Second, by the means of composing the structure: prior to the performance, the performer throws coins and interprets the results (heads or tails) by the oracle of the I Ching (the Chinese Book of Changes). These chance operations determine how many sections the prescribed 8 minutes is to be divided, the lengths of those sections and which instruments are to be used in which sections. And thirdly, aleatory is realized in the performance, which is simply an improvisation. The performer is instructed to “clarify the time structure by means of the instruments,” but even though the performance is completely designed by the performer, an element of chance still exists “because the improvisation can’t be based on taste and memory since one doesn’t know the instruments” (John Cage in an interview, 1982).

- Samuel Solomon

Dandelion (for Andie Tanning Springer)

Just as the seeds of a dandelion, a symbol attached to childhood innocence and play, are carried to destinations unknown, Dandelion comments on how the standard repertoire of violinist Andie Tanning Springer's youth influences her contemporary musicality that is strongly focused on the experimental and avant-garde. The prepared electronics sample extracted audio from home videos of Springer's childhood recitals.

- Mary Kouyoumdjian

Dazzle Camouflage

Despite being documented in black-and-white, warships during WWI were painted with fantastically colorful and bizarre geometric patterns. It seems counter-intuitive to make a naval battleship more visible, but this technique, called dazzle camouflage, made it much more difficult for a ship's velocity and heading to be tracked by a hostile craft.

This short fanfare, written for the OK Electric Festival, explores this idea musically. The sounds of the trumpet have been digitally degraded to 4-bit and 8-bit resolution and sent swirling around a very directional melodic line. The harmonic simplicity and direct trajectory of the musical material in the trumpet is camouflaged by the psychedelic flourishes of the electronics.

- Ryan Chase

The Elements

The Elements evokes the sounds of earth, wind, water, and fire. At the beginning, cello and electronics work together to build an amorphous sound world. First is the rumbling of the ground followed by the echoing of an aimless breeze. As the piece morphs into water and fire, a more rhythmic pulse is established, and the cello and electronics start to interact more as a duo.

- Charlotte Dumesnil

Hekate

Hekate is a Greek goddess associated with crossroads, gates, liminal places in space and time. The moon, fire, herbs and poisonous plants, magic, witchcraft, angels and ghosts are in her dominion. She rules over earth, sea and sky, and accompanies the souls of the deceased to Hades, holding torches in her hands. In late antiquity she is known as Savior who embodies the Cosmic Soul.

The piece is written for Bendir, a special type of frame drum with snares, finger cymbal, and ankle bells. The frame drum is diachronically one of the oldest and most common instruments in the world. The sound of this simple instrument creates powerful emotions associated with shamanism, mysticism, rituals, ecstasy, healing, and femininity. The Bendir originates from the countries of the Maghreb and is played almost exclusively by women.

The piece showcases nocturnal and other field recordings captured by the composer over several years in Greece. The computer tracks the attack and the dynamics of the instruments and reacts by using various live processing techniques, which include multiple delays, phase vocoding, live sampling, frequency shifting, and harmonization among others.

Hekate is commissioned by and dedicated to Patti Cudd.

- Konstantinos Karathanasis

In Paradisum

In Paradisum is traditionally an antiphon from the Requiem mass which I sang at a family member's funeral last May, which prompted my move back to Oklahoma from Sweden. My inspiration for using this antiphon was primarily grief and apostasy. My use of effects is intended to formalize the transition of memory being layered and distorted, growing more ambiguous, impenetrable, and enigmatic as one dwells on the same past experience. Dråsa has been a vessel for me to transform my feelings about repressed and traumatic experiences into something tangible. Often not having words for these experiences, non-verbal singing has felt like an organic and visceral way of expressing them.

- Sarah Nawotka

La Isla Mágica

La Isla Mágica (The Magic Island) is a piece for solo double bass and pre-recorded electronics which explores possible connections between two islands that are close to my heart: Puerto Rico and Bali. The piece focuses on the joy of exploration and discovery with the intent of transporting the listener to an exotic location: a new hybrid imaginary island where the present moment is the only thing that's significant. The pre-recorded electronic track was crafted with the intention of creating a custom gamelan orchestra with found sounds (pencils, bells, crystal

glasses, harmonicas, light bulb covers, toys, among others) while the solo double bass part is informed by the highly syncopated nature of Latin rhythms (mostly salsa, mambo & son) as well as the interlocking melodic/rhythmic patterns found in Balinese gamelan. Through layering of these ideas and fragmented development of these hybrid melodic/rhythmic patterns, I intend to convey a certain sense of adventure that invites the listener to be immersed in the moment without necessarily having to evoke a specific time.

- Angélica Negrón

Melodica NV

Melodica NV (2010) was my first electroacoustic work using MAX/MSP. I expanded the expressive possibilities of the melodica by using live processing to circumvent the instrument's inherent limitations, especially its fixed pitch and the generally monophonic and homophonic textures to which it is constrained.

- Charles Halka

New York Counterpoint

New York Counterpoint was commissioned by The Fromm Music Foundation for clarinetist Richard Stolzman. It was composed during the summer of 1985. The duration is about 11 minutes. The piece is a continuation of the ideas found in Vermont Counterpoint (1982), where as soloist plays against a pre-recorded tape of him or her self. In New York Counterpoint the soloist pre-records ten clarinet and bass clarinet parts and then plays a final 11th part live against the tape. The compositional procedures include several that occur in my earlier music. The opening pulses ultimately come from the opening of Music for 18 Musicians (1976). The use of interlocking repeated melodic patterns played by multiples of the same instrument can be found in my earliest works, Piano Phase (for 2 pianos or 2 marimbas) and Violin Phase (for 4 violins) both from 1967. In the nature of the patterns, their combination harmonically, and in the faster rate of change, the piece reflects my recent works, particularly Sextet (1985). New York Counterpoint is in three movements: fast, slow, fast, played one after the other without pause. The change of tempo is abrupt and in the simple relation of 1:2. The piece is in the meter $3/2 = 6/4 (=12/8)$. As is often the case when I write in this meter, there is an ambiguity between whether one hears measures of 3 groups of 4 eight notes, or 4 groups of 3 eight notes. In the last movement of New York Counterpoint the bass clarinets function to accent first one and then the other of these possibilities while the upper clarinets essentially do not change. The effect, by change of accent, is to vary the perception of that which in fact is not changing.

- Steve Reich

Rivers Rising

Rivers Rising is a song from my synth-heavy forthcoming record, The Physical Holdup, under the moniker of my initials, LKNK on Unknown Tone Records. The album as a whole is a loosely strung narrative that ties each song together through a series of vignettes addressing the human condition. Rivers Rising appears at the midway point on the album, a point where, lyrically, the narrative is essentially posing existential questions about human behavior and priorities in the grander scheme of life. The version for string quartet and voice was co-composed/arranged with/by Noam Faingold.

- Lindsey Neal Kuykendall

Suite No. 1 for Electrified Piano Trio and Drums

Suite No. 1 for Electrified Piano Trio and Drums is a work based on the late morning Hindustani Raag Miyan Ki Todi. It draws from Baroque music forms, funk, jazz, blues and free improvisation with the use of electric strings and keyboard instruments.

- Mikael Darmanie, for Warp Trio

This Changes Everything!

This Changes Everything! I was working on a cello duo, and I just couldn't get excited about it. At the time I was listening almost exclusively to Oingo Boingo, and it suddenly occurred to me: why am I trying to write chamber music when all I want to hear is spiky, nervy New Wave? So I sat down with some synth software — and it changed everything! The result was a genre-bendy piece that takes 80s synths, industrial drums, a Wendy Carlos fugue, a post-minimalist ending, and a big yellow buzzing ugly microtonal slow section, and squeezes them all into something resembling sonata form.

A year later, I created a new version of the piece, with a soprano sax replacing certain melodic lines and occasionally adding new layers to the texture. In 2014, I reworked it for John Seaton, who premiered the new version at the US Navy Band International Saxophone Symposium in Winchester, VA.

- Alex Temple

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About the Composers

Ryan Chase

Balancing the extremes of the familiar and the experimental, Ryan Chase's music has been described as "the stuff of memory" (The Herald-Times) and hailed by the New York Times as a "whirlwind of deftly explored contrasts of mood." Though sonically diverse, his body of work is unified by a fascination with virtuosity and an affirmation of melody.

His accolades include fellowships and prizes from the American Academy of Arts and Letters, Tanglewood, Aspen, the Fromm Music Foundation, Copland House, the American Composers Orchestra, ASCAP, and BMI, among others. An avid collaborator, his work has been presented at the Cannes Film Festival, the Poets Out Loud Festival, the Santa Fe Chamber Music Festival, the Oregon Bach Festival, and on PBS. This summer will feature the premiere of a symphonic-length work for choir and orchestra, commissioned by the Albany Symphony. He teaches at Colgate University as Visiting Assistant Professor of Composition.

Dråsa (Sarah Nawotka)

Dråsa is the sound and performance art project of American vocalist, Sarah Nawotka. She has performed in Oklahoma, Sweden, Finland, Estonia, Latvia, and Canada and collaborated with dancers, visual artists, and filmmakers. Through analogue and digital manipulation of vocal improvisations, Dråsa conjures a spontaneous sentimentality that, at the same time, resists and disavows sentimentality's concretizing and immortalizing tendencies. Salient features of her improvisations include asynchronous melodies echoing the multiplicity of voices within the self and the inconsistent nature of temporality. She uses loop-based soundscaping as an immediate form of capturing an organic moment, layering it to evolve into something indistinguishable and transforming it into a topographical substance, while immortalizing the original ephemera with the hope of eventual decay. Her inspiration is drawn from a longing for a space of peace without directly escaping -- transformation of the pain whose root lies on the other side of the tempestuous looking glass into an experience of catharsis and acceptance.

Recordings of her music are available at drasa.bandcamp.com and soundcloud.com/drasa

Charlotte Dumesnil

Charlotte Dumesnil is an OKC-based pianist, composer, and promoter of new music. She is the pianist for the Oklahoma Composer's Orchestra, which premieres the works of living composers, and the co-founder of Trio Sienna, a unique chamber ensemble that combines piano, violin, and saxophone. Last year, Charlotte was chosen to perform movements from the Poulenc Concerto for Two Pianos and the Ginastera Piano Concerto with the Oklahoma City University orchestra. She has also performed in masterclasses for several renowned musicians including Nelita True, Anne Epperson, and the Kalichstein-Laredo-Robinson trio. Trio Sienna were national finalists at the 2013 Music Teachers National Association (MTNA) string chamber competition, and Charlotte's own work for the trio, "Wonderland," made it as a finalist in both the 2014 MTNA Composition Competition and the 2014 SCI/ASCAP Commission Competition. Her compositions have been performed in multiple events, including the SkyDance Bridge Lighting Project in downtown OKC and the Women Composers Festival of Hartford. Charlotte received her Bachelor of Music in Piano Performance summa cum laude at Oklahoma State University and both a Master of Music in Piano Performance and Music Composition, high honors, at Oklahoma City University.

Noam Faingold's program note can be found in the "About the Curator" section

Alexandra Gardner

Composer Alexandra Gardner creates music for varied instrumentations, often mixing acoustic instruments with electronics. Her compositions have been featured at festivals and venues throughout the world, including performances at the Aspen Music Festival, Warsaw Autumn Festival, MATA, Beijing Modern Festival, Centro de Cultura Contemporania de Barcelona, Festival Cervantino, Look & Listen, Conservatory of Amsterdam, Symphony Space, Merkin Hall, The Library of Congress, and The Kennedy Center. Gardner's music has been commissioned and performed by acclaimed ensembles and musicians such as SOLI Chamber Ensemble, cellist Joshua Roman, Percussions de Barcelona, NOW Ensemble, pianist Jenny Lin, the Chicago Composer's Orchestra, and the Seattle Chamber Players.

Among Gardner's honors and awards are recognitions from Meet The Composer, ASCAP, American Music Center, American Composers Forum, Mid-America Arts Alliance, The Netherland-America Foundation, and the Smithsonian Institution. She has held residencies at the Atlantic Center for the Arts, Harvestworks, Liz Lerman Dance Exchange, and The MacDowell Colony. Current projects include a new work for saxophone quartet with electronics, and a composition for orchestra, commissioned by the Seattle Symphony, where she will serve as composer-in-residence in 2018. Her music is recorded on the Innova, Ars Harmonica, and Naxos labels.

For more information, please visit www.alexandragardner.net

Charles Halka

Charles Halka's works have been performed in North America, Europe, and Hong Kong by the Cabrillo Festival Orchestra led by Marin Alsop, the Mexican National Symphony Orchestra, the Lviv Philharmonic, Mivos Quartet, Fort Worth Opera Studio, counter)induction, Volti, Callithumpian Consort, ÓNIX Ensemble (Mexico), PRO ARTE eNsemble (Russia), Aquarius (Belgium), and Jauna Muzika (Lithuania), among others. Performances have taken place at venues and events such as the Cabrillo Festival of Contemporary Music, The Kennedy Center, ISCM World Music Days, Foro Internacional de Música Nueva, the Coolidge Auditorium of the Library of Congress, and the Intimacy of Creativity partnership led by composer Bright Sheng.

Halka is a recipient of the Copland House Residency Award, and over the last few years, was in residence with Houston's critically acclaimed Musiqa (2014-15) and the Foundation for Modern Music (2011-14). Other residencies include those at the MacDowell Colony and the Sarbievijaus Cultural Center in Kražiai, Lithuania, where

he wrote *And Jill Came Tumbling After*, a chamber opera (libretto by John Grimmett) for the Baltic Chamber Opera Theater that was selected for Fort Worth Opera's 2015 Frontiers showcase. *Imaginary Spaces*, a dance and percussion project in collaboration with Frame Dance Productions, was awarded support from the Aaron Copland Fund for Music.

Charles earned undergraduate and master's degrees from The Peabody Conservatory and a doctorate from Rice University. He is Visiting Lecturer at the University of Nevada, Las Vegas, where he teaches composition, orchestration, and musicianship, and co-directs Nextet, UNLV's contemporary music ensemble.

More information at www.charleshalka.com

J. Mitchell Highfill

J. Mitchell Highfill is a composer based in the Tulsa area. His music has been performed by members of the Tulsa Symphony Orchestra, Tulsa Signature Symphony, faculty at Northeastern State University and Tulsa Community College, the Tulsa Community College New Music Ensemble, the Coweta High School Brass Quintet and Marching Band, and Bassoon Bonanza workshop ensemble. Starting his freshman year in high school he studied composition with his director Heather Koehn, where he was a two-year finalist for the University of Tulsa Béla Rózsa Composition Competition before he graduated. While attending Oklahoma State University he studied private composition with Dr. Igor Karača and later with Noam Faingold at Tulsa Community College. Along with composition, he has studied trumpet performance under Alex Warrior, Zachary Roddy, Ben Hay, and Dr. Ryan Gardner.

David Ikard

David Ikard is a Houston based composer specializing in electronic music. Drawing upon his diverse cultural upbringing, as well as a wealth of life experiences, Ikard creates a unique environment, in which to exact his voice. His explorative and creative spirit, coupled with a desire to work on larger scale projects, has led him to work almost exclusively with modern dance, for the past three years. Recent and upcoming performances include Performances by NobleMotion Dance company, Festival Ballet Providence, the Montreal New Music Festival, MUSICA NOVA, the Toronto Electroacoustic Symposium, the NAISA, ICMC, the Sonorities music festival in Belfast, the Global Composition conference in Darmstadt, the Symposium on Acoustic Ecology at the University of Kent, the Music Since 1900 conference at Hope University in Liverpool, SEAMUS, as well as many others. Mr. Ikard's work is published by Media Press Inc. out of Chicago Illinois.

Konstantinos Karathanasis

As an electroacoustic composer, Konstantinos Karathanasis draws inspiration from modern poetry, artistic cinema, abstract painting, mysticism, Greek mythology, and the writings of Carl Jung and Joseph Campbell. His compositions have been performed at numerous festivals and received awards in international competitions, including Bourges, Musica Nova, SEAMUS/ASCAP, SIME and Música Viva. Recordings of his music are released by SEAMUS, ICMA, Musica Nova and HELMCA. Konstantinos holds a Ph.D. in Music Composition from the University at Buffalo, and is currently an Associate Professor of Composition & Music Technology at the University of Oklahoma.

More info <http://karathanasis.org>

Mary Kouyoumdjian

Mary Kouyoumdjian is a composer with projects ranging from concert works to multimedia collaborations and film scores. As a first generation Armenian-American and having come from a family directly affected by the Lebanese Civil War and Armenian Genocide, she uses a sonic palette that draws on her heritage, interest in music as documentary, and background in experimental composition to progressively blend the old with the new. She has received commissions for the Kronos Quartet, Carnegie Hall, Alarm Will Sound, the American Composers Forum/JFund, International Contemporary Ensemble [ICE], Brooklyn Youth Chorus, REDSHIFT, the Los Angeles New Music Ensemble, the Nouveau Classical Project, Music of Remembrance, Friction Quartet, Experiments in Opera, and Ensemble Oktoplus. Her documentary work was recently presented by the 2016 NY Philharmonic Biennial and her residencies include Alarm Will Sound, Roulette/The Jerome Fund, Montalvo Arts, and Exploring the Metropolis. Kouyoumdjian is pursuing her D.M.A. in Composition at Columbia University, holds an M.A. in Scoring for Film & Multimedia from New York University and a B.A. in Music Composition from UC San Diego. She is co-founder of New Music Gathering and teaches composition at the NY Philharmonic's Very Young Composers Bridge Program.

www.marykouyoumdjian.com

Lindsey Neal Kuykendall

Lindsey Neal Kuykendall is a music producer, composer and violinist. After studying recording arts, and violin performance under Tulsa Symphony violinist Paulo Eskitch, she co-founded Tulsa-based record label Unknown Tone with her husband, audio engineer Mark Kuykendall. Together they have released over 50 records internationally from artists around the globe. Most recently, Unknown Tone won Best Album of the Year in Tulsa Voice's Best of 2016 for Annie Ellicott's *Lonesome Goldmine*.

Angélica Negrón

Puerto Rico-born composer and multi-instrumentalist Angélica Negrón writes music for accordions, robotic instruments, toys and electronics as well as chamber ensembles and orchestras. Her music has been described as "wistfully idiosyncratic and contemplative" (WQXR/Q2) and "mesmerizing and affecting" (Feast of Music) while The New York Times noted her "capacity to surprise" and her "quirky approach to scoring". Her music has been performed at the Bang on a Can Marathon, the Ecstatic Music Festival and the 2016 New York Philharmonic Biennial, and she has collaborated with artists like Sō Percussion, loadbang, American Composers Orchestra, and Face the Music, among others. Angélica is currently a doctoral candidate at The Graduate Center (CUNY), where she studies composition with Tania León. She's a teaching artist for New York Philharmonic's Very Young Composers Program and Lincoln Center Education working with learners of all ages on creative composition projects. Angélica was the 2014-2015 Van Lier Fellow at American Composers Orchestra and was recently selected as one of the recipients for NYFA's 2016 Artists' Fellowship Program.

Alex Temple

A sound can evoke a time, a place, a cultural moment, or a worldview. Alex Temple (b. 1983) writes music that distorts and combines iconic sounds to create new meanings, often in service of surreal, cryptic, or fantastical stories. She's particularly interested in reclaiming socially disapproved-of ("cheesy") sounds, playing with the boundary between funny and frightening, and investigating lost memories and secret histories.

In addition to performing her own works for voice and electronics, she has collaborated with performers and ensembles such as Mellissa Hughes, Timothy Andres, the American Composers Orchestre, Fifth House Ensemble, Cadillac Moon Ensemble, and Spektral Quartet. She has also played keyboards with the chamber-rock group The Sissy-Eared Mollycoddles, and made sounds using her voice, synthesizers and various household objects with a·pe·ri·od·ic.

Alex got her BA from Yale University in 2005, and her MA from the University of Michigan in 2007. After leaving Ann Arbor, she spent two years in New York working for the New York Youth Symphony's Making Score

program for young composers. This spring she will complete her DMA at Northwestern University, where her dissertation was on early electronic advertising music.

About the Performers

David Carter

David Carter is Principal Clarinetist and Education Director with the Tulsa Symphony. He is Second Clarinetist with the Tulsa Opera Orchestra and is also a member of Tulsa Camerata. Previously Carter served for five years as Assistant Professor of Music at the University of Arkansas – Fort Smith. He has performed in the clarinet sections of many notable orchestras including the Fort Smith Symphony, Oklahoma City Philharmonic, Orquesta Sinfónica de la UANL (Monterrey, Mexico), and Detroit Symphony. He is a founding member of Duo Avanzando (clarinet and percussion) with whom he has performed and presented master classes in the United States, Brazil, and Puerto Rico. He has appeared as soloist with orchestra and band on works by Mozart, Mendelssohn, Rimsky-Korsakov, Corigliano, and Copland. Dr. Carter earned his DMA from the University of Oklahoma as a Graduate Alumni Fellow. He also holds a BM from the University of North Texas, MM from The Ohio State University, and a graduate certificate in orchestral studies from Wayne State University (Detroit, Michigan). Carter is a Selmer Paris Artist and performs on Privilege clarinets. He lives in Tulsa with his wife, clarinetist Dr. Angela Carter, and their two children Adella (8) and Simon (5).

Ricardo Coelho de Souza

Brazilian percussionist Ricardo Coelho de Souza is actively engaged in performing, composing, and lecturing. He has recently been featured at the 2016 Puerto Rican Soundscapes Conference in NYC, the 2015 International Computer Music Conference in Texas, the 2014 Southwest Electronic Music Festival in Arizona, the 2013 Toronto Electro-Acoustic Symposium, and the 2013 Society of Composers National Conference in Ohio. In 2015, he performed Steve Mackey's "Micro-Concerto" for solo percussion and Pierrot Ensemble with the Tulsa Camerata, which also commissioned him to write a new septet, "Oferendas 5," premiered on the same concert. Ricardo has premiered more than fifty works for percussion, published several compositions, and recorded a CD with Duo Avanzando (with Tulsa Camerata clarinetist David Carter). He teaches world music and percussion at the University of Oklahoma in Norman.

DJ Afistaface (Andey DeLesDernier)

DJ Afistaface aka Andey DeLesDernier is a Vinyl DJ and Visual Artist based out of the Tulsa area. She puts together the soundtrack for your life.

Charles Halka's bio can be found in the "About the Composer" section.

Josh Henderson

NYC based violinist, violist, electric bassist and composer Josh Henderson leads a multi-faceted career that ranges from solo performances with orchestras to playing electric violin in Rock Bands. A player in the groups Contemporaneous, Alkali, Warp Trio and Burning City Orchestra among others, he regularly performs all over the globe and loves playing music of all styles.

Josh Henderson can be found online at www.joshhendersonmusic.com

Benjamin Hay

Benjamin Hay is a trumpeter, educator, and arranger based in Tulsa, Oklahoma. Ben holds degrees from Oklahoma State University (B.M. Performance) and the University of New Mexico (M.M. Performance). He currently serves as Instructor of Music in Trumpet at Northeastern State University (Tahlequah, OK) and Adjunct Professor of Trumpet at Tulsa Community College. He is currently completing his Doctor of Musical Arts degree in Trumpet Performance at the University of Oklahoma.

Ben is a member of Tulsa's Signature Symphony and frequently performs with the Symphony of Northwest Arkansas and the Tulsa Symphony Orchestra. Additional performances include appearances with Tulsa Opera, Tulsa Oratorio Chorus, Frontier Brass Band of Oklahoma, and the New Mexico Symphony Orchestra, among others. Ben has performed as a soloist with the Signature Symphony, the Symphony of Northwest Arkansas, Tulsa's Starlight Band, as well as numerous high school and college ensembles. An avid chamber musician, he has performed with Tulsa Camerata, the faculty brass quintets of the University of New Mexico and Northeastern State University, and the brass quintets of the Symphony of Northwest Arkansas and the Tulsa Symphony. Mr. Hay has had the privilege of sharing the stage with a wide range of the world's top performers such as Joseph Alessi, James Dick, JoAnn Falletta, Benjamin Zander, the Irish Tenors, Bernadette Peters, and Johnny Mathis. Ben's primary trumpet teachers have been Andrew Cheetham, Thomas Booth, John Marchiando, and Karl Sievers. Additionally, Ben has studied composition and arranging with Dr. Marvin Lamb, and horn performance with Dr. Eldon Matlick.

David Ikard's program note can be found in the "About the Composer" section.

Ronnamarie Jensen

Ronnamarie Jensen began playing the violin at the age of 5. Early on, she showed promise by winning contests and traveling internationally with the New England Youth Ensemble. She currently holds the positions of Associate Concertmaster of the Tulsa Symphony and Co-Concertmaster of the Tulsa Opera. She is also a member of Tulsa Camerata and performs with the Symphony of Northwest Arkansas. Her Bachelor of Music degree (1998) and Master of Music degree (2005) were both earned at the University of Arkansas. Since completing her education she has lived and free-lanced in Northwest Arkansas, Chicago, and Orlando. She has performed with the Arkansas Symphony, North Arkansas Symphony, Rockford Symphony, Northwest Indiana Symphony, New Philharmonic, New Millennium Orchestra, Brevard Symphony, Space Coast Symphony, and the Orlando Philharmonic, with titled positions in the South Bend Symphony and the Symphony of Northwest Arkansas. Ronnamarie began playing with the Tulsa Symphony at their premiere concert in 2006, commuting from Chicago; she continued playing with them every season after moving to Orlando before relocating to Tulsa in 2010. Before winning the Associate Concertmaster position in spring of 2015, she held the title of Associate Principal second violin.

Ronnamarie considers it a pleasant challenge to adapt her playing to other styles of music besides classical, and has played rock, salsa, country, punk, and jazz. She currently is the violist for the Tulsa Rock Quartet and enjoys performing with her husband, Jeff Shadley, who is a well-respected jazz musician. Ronnamarie also teaches violin and viola and has a studio of talented students. She especially likes coaching chamber music and sectionals for orchestra students.

Konstantinos Karathanasis' bio can be found in the "About the Composer" section.

Lindsey Neal Kuykendall's bio can be found in the "About the Composer" section.

Ethan Landis

My name is Ethan Landis. I just finished my freshman year at the University of Tulsa, studying music performance and business entrepreneurship. I've played violin since I was 7, and viola since I was 12. I also dabbled in cello, mandolin, and accordion, and would love to learn as many instruments as I can. I work at Glacier Confection as a chocolate concierge – it's a pretty sweet job – and I'm always looking for something new to learn!

Matt Magerkurth

Matt Magerkurth (b. 1995) is a composer and cellist currently based in Tulsa, OK. Magerkurth's music has been performed in many parts of the US by ensembles such as Loadbang, Exit 128 Chamber Orchestra, the American Creators Ensemble, the Milna Ensemble, The University of Tulsa String Quartet, members of the Beo Quartet, and Ascending Duo. He has been a fellow of music seminars, including the Oregon Bach Festival, the Milna Ensemble of the upBeat International Summer School in Music, and the University of Nebraska-Lincoln Chamber Music Institute. His work has been recorded in the UK on RMN Music. At the Gilcrease Museum of American Art he recently organized the Landscapes and Soundscapes Installation of Composers, featuring a walk-through installation of pieces written by composers in response to works at the museum. Other performances have taken place through the University of Missouri Columbia's Creative Improvisation Ensemble, The Oklahoma Center for the Humanities, Tulsa's Music at the Mansion series, and at Tulsa Living Arts.

As an avid performer, Magerkurth performs in a diverse number of genres, including new chamber music, film scores, bluegrass, and Jazz. He often joins the Ascending Duo to form a new music piano trio, having performed in venues like NYC's Firehouse Space and Grove in Indianapolis. He has also premiered numerous pieces with the American Creators Ensemble at the Oregon Bach Festival Composers Symposium, and in Croatia with the Milna Ensemble.

Richard Ramey

A musician versed in classical, jazz, and Latin American music, bassoonist Richard Ramey draws upon his varied musical background in his work as a performer and educator. Currently, he is Principal Bassoon of the Tulsa Symphony and Tulsa Opera Orchestra, and has been a member of the Flagstaff Festival of the Arts Orchestra, Grand Rapids Symphony, the Lansing Symphony Orchestra, and The Baroque Consortium.

As a recitalist and clinician, Richard has performed throughout the United States, Canada, Germany, and Asia. He has premiered numerous chamber works and concertos, including, most recently, Dark Side of the Moon, a triple concerto for two electric bassoons, rock band, and wind ensemble with the West Point Band. Many of Richard's performances have been heard on Performance Today, and he has recorded several CDs, the most recent of which include an album with the Latin chamber ensemble Olor a Café, and Night Sessions, featuring the bassoon quartet Uncle Roy's Bassoons. He is the author of numerous articles on bassoon and has written three books on the subject.

He holds degrees in bassoon performance and musicology from the University of Southern California, a master's degree in bassoon performance from Arizona State University, and a Doctor of Musical Arts degree from Michigan State University. His teachers included Norman Herzberg, Willard Elliot, Manuel Zegler, and Michael O'Donovan.

In addition to his activities as a bassoonist, Richard performs on the theremin, the oldest commercially produced electronic musical instrument.

Sarah Thomas

Sarah Thomas is a member of the Signature Symphony and Signature Quartet and is an active performer and teacher in the Tulsa area. Born and raised in Philadelphia, PA, she began her violin studies at the age of three and a half. Despite falling asleep in lessons during the "Twinkle years," she has pursued her passion for music all of her

life. She earned a B.M. in Violin Performance, summa cum laude, from The University of Tulsa, where she was an active chamber musician and concertmaster of the TU Symphony. Sarah is an alum of the IES Vienna Music Program, where she spent Fall 2015 studying music, performing, and attending concerts. She is also an alumna of the Bowdoin International Music Festival and the Brevard Music Center, where she studied with Josephina Vergara of the L.A. Chamber Orchestra. Sarah currently teaches elementary school orchestra in Tulsa Public Schools and is the Beginner Strings Teacher at Sistema Tulsa. Sarah will attend the Aspen Music Festival and School this summer and pursue a Masters in Violin Performance at the Cincinnati College-Conservatory of Music (CCM) this fall.

Unknown Tone Records (Mark Kuykendall & Lindsey Neal Kuykendall)

Unknown Tone Records is run by Mark Daniel Kuykendall & Lindsey Kathleen Neal Kuykendall. It is an independent record label run out of Tulsa, Oklahoma since winter 2011. The focus is mainly on digital album releases, because they believe in the ease of distributing and sharing recordings online. They also believe in creating special limited edition physical releases for those who love a tangible treasure.

Mark holds an Associate of Science degree in audio engineering from Florida based Multimedia school Full Sail University. Lindsey is a classically trained violinist who holds a Bachelors in Metaphysical Sciences. Both play other instruments including accordion, keyboards, drums, and bass.

Combining their music with visuals as well, they enjoy making films to compliment the sounds they make. Working both together, solo, as well as on other side projects, they began to feel the need to collect what they loved the most into one digital pool online. Unknown Tone Records is this catalog.

Jesus Villarreal

Bassist Jesus Villarreal is currently Artistic Coordinator with Tulsa Camerata, which he co-founded in 2010. An avid and busy orchestral musician, Jesus is currently a member of the Tulsa Symphony Orchestra, Oklahoma City Philharmonic, and Signature Symphony. He has previously been a member of the Austin Symphony Orchestra, Civic Orchestra of Chicago, Eastern Music Festival Orchestra, Symphony of Northwest Arkansas, and has performed with the Austin Lyric Opera, Arkansas Symphony Orchestra, Grant Park Orchestra, and Tulsa Opera. Jesus holds a Master of Music in orchestral studies from the Chicago College of Performing Arts at Roosevelt University and a Bachelor of Music in double bass performance from the University of Texas at Austin. He began playing the double bass at age eleven in the public schools in Austin, and started his private studies with David Neubert, the principal double bass of the Austin Symphony Orchestra. In Chicago, he studied with Stephen Lester and Michael Hovnanian of the Chicago Symphony Orchestra, and Andrew Anderson of the Lyric Opera. At the University of Texas, Jesus performed with the Early Music Ensemble (on viola da gamba), New Music Ensemble, and Wind Ensemble, and performed at the Austrian-American Mozart Festival in Salzburg, Austria.

Warp Trio

Described in Free Times as, "A talented group that exemplifies the genre-obliterating direction of contemporary classical music," Warp Trio is NOT your typical piano trio. Lying at the intersection of a chamber music ensemble, rock band, and art project, Mikael Darmanie (Piano), Ju Young Lee (Cello), and Josh Henderson (Violin) are pushing the boundaries of music consumption through inter-disciplinary collaborations and eclectic programming that includes electrifying original material, dynamic interpretations of popular music, improvisation, and unique takes on classical repertoire. Whether performing in a nightclub, gallery space or concert hall, Warp Trio is transporting audiences to the next level of concert experience.

Since their inception at the beginning of 2014, Warp Trio has maintained a broad range of repertoire ranging from traditional and contemporary classical to their own original compositions and virtuoso arrangements of music spanning several different genres. They have performed hundreds of concerts and served as teaching artists all over the United States, as well as Spain, Germany, Holland, The Caribbean, and the United Kingdom.

Warp Trio can be found online at www.warptrio.com