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Press Release 03.20.2012

Kelly Strayhorn Theater presents Hear/Now: Festival of New Sound

Two-day festival showcases full spectrum of new music
with local and national artists

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PITTSBURGH—Kelly Strayhorn Theater, in collaboration with Alia Musica, presents Hear/Now: Festival of New Sound, Pittsburgh's only festival celebrating new music and sound arts. From the traditional to the obscure, Hear/Now showcases the diversity and breadth of music today.

On Friday, April 13 and Saturday, April 14, this two-day festival brings together the most noteworthy acts in the constantly evolving genre of new music—which is by nature unpredictable and experimental—in an intimate and up-close setting. Some of the best and most talented musicians from Pittsburgh and beyond perform the full spectrum of new music: from ensembles to soloists, electronic to instrumental. Attendees will experience cutting-edge music and discover what's out there in the world of sound.

"New music is a genre that is contemporary, diverse, and ever-changing, which makes it a perfect fit for us," says Janera Solomon, executive director of Kelly Strayhorn Theater. "We wanted young composers and artists to have a platform outside of the academic sphere, and to be able to take their music to a venue where they could experiment and reach new audiences. This is the only festival of new music in the city and we are really proud to have such an all-star line-up."

Hear/Now features Grammy Award-winning flutist Tim Munro, NYC-based contemporary composer DJ Spooky, acclaimed concert pianist Conor Hanick, experimental instrumentalist and vocalist Pamela Z alongside Alia Musica, Dave Eggar, ELCO, Host Skull, and many others. Information about the artists is below. {insert link to the bottom of the page}

Artists will perform select works from accomplished and noteworthy national/international composers including: Edgar Varese, Morton Feldman, John Cage, Mathew Rosenblum (PGH), George Tsontakis, Philip Glass, and Eric Moe (PGH) among others. Featured local composers are: Mark Fromm, Federico Garcia, Sean Newkom, and John Arrigo-Nelson.

Performances will utilize Kelly Strayhorn's main stage, as well as the theater lobby and the neighboring East Liberty Presbyterian Church. Friday night's program will culminate at the Shadow Lounge, located near the theater in East Liberty. Festival goers are encouraged to use the lobby as a "festival lounge" where there will be refreshments, coffee, and pastries on sale from Tazza d'Oro, entertainment, and others who share their love of auditory adventure. One hour before every show, there will be a mixer in the KST lobby.

"Kelly Strayhorn Theater is known for presenting unique programming that you can't find anywhere else in Pittsburgh," says Federico Garcia of Alia Musica and co-curator of the festival. "We really have a dream team of curators, artists, and partners. This festival is a window into the world of new music, with national and local artists, world-renowned composers, and every type of new music, from the traditional to the avant-garde."





Ticket information: Each program is \$10 in advance and \$15 at the door. Festival passes are \$35 for students and artists and \$50 for the general public.

For information and to purchase tickets, visit our [website](#). Join our [Facebook page](#) for artist updates, videos, interviews, and more.

THE FESTIVAL PROGRAM

Friday, April 13

Program A

6–7 pm: Mixer (KST Lobby)
7–7:30 pm: CAPA Antithesis (Main Stage)
7:30–8:00 pm: Dave Eggar (Main Stage)

Program B

8–9 pm: Alia Musica (Main Stage)
9–10 pm: Tim Munro (Main Stage)

Program C

10–10:30 pm: Ben Opie Trio (Shadow Lounge)
10:30–11:30 pm: Pamela Z (Shadow Lounge)
11:30 pm–2:00 am: Herman Pearl (Shadow Lounge)

Saturday, April 14

Program D

3:15–3:30 pm: ELCO, Hope Academy (East Liberty Presbyterian Church)
3:30–4:15 pm: Chris McGlumphy (Main Stage)
4:15–5:00 pm: Host Skull, OvreArts w/ Pillow Project, ELCO (KST Lobby)

Program E

4–5:15 pm: Mixer (KST Lobby)
5:15–6:00 pm: Freya String Quartet (Main Stage, free)
6:00–6:15 pm: Eric Moe (Main Stage)
6:15–6:30 pm: Michael Johnsen (KST Lobby)
6:30–7:30 pm: Conor Hanick (Main Stage)

Program F

8:00–8:15 pm: Alisha Wormsley (Main Stage)
8:15–9:15 pm: DJ Spooky (Main Stage)
10 pm–midnight: Closing Party

ARTIST BIOS / DESCRIPTIONS OF WORK

ALIA MUSICA

Based in Pittsburgh, ALIA MUSICA was founded in 2006 by eleven young composers. Since then it has produced nearly 50 premieres of music by emergent composers of the Pittsburgh area, including both members and guests. The group has situated itself firmly in the city's new music scene, with a regular season composed of intimate chamber concerts and large-scale concerts featuring large ensembles. Today, ALIA MUSICA counts on a regular core performance group, assembled through its first two years of existence, and guest performers are invited according to the needs of the composer's score. ALIA MUSICA's events and productions have been supported in part by grants from the Sprout Fund, Pennsylvania Partners in the Arts, the Pittsburgh Foundation, and the Heinz Endowments. ALIA MUSICA is a professional outlet for emergent talent, both in composition and in performance, and a unique blend of the professional and the grassroots component of contemporary music. Visit ALIA MUSICA's [website](#).



CAPA Antithesis

Antithesis is Pittsburgh CAPA 6–12's ground-breaking contemporary music ensemble. Through the use of musical, visual, and theatrical elements, Antithesis is helping to stimulate awareness of new and exciting music being made in Pittsburgh, PA and beyond.

Dave Eggar

A musical prodigy as a child, Dave Eggar began playing the cello and piano at age three. By the age of seven, Dave had performed on Broadway and with the Metropolitan Opera. He debuted at Carnegie Hall at the age of 15. Dave is a graduate of Harvard University and the Julliard School's Doctoral Program. Eggar has appeared worldwide as a solo cellist and pianist. A virtuoso of many musical styles, Dave has performed and recorded with artists in numerous genres including Evanescence, The Who, Michael Brecker, Josh Groban, Coldplay, Beyonce, Pearl Jam, Fall Out Boy, Dave Sanborn, Kathleen Battle, Ray Lamontagne, Roberta Flack, The Spin Doctors, Dianne Reeves, Brandy, Carly Simon, Phil Ramone, Hannah Montana, Duncan Sheik, Sinead O'Connor, Bon Jovi, Manhattan Transfer, Corinne Bailey Ray, and others.

His list of awards and accomplishments includes accolades from Time Magazine, ASCAP, the National Endowment for the Arts, Sony Records Elevated Standards Award in classical music, the Geraldine Dodge and Leonard Bernstein Foundations, and at 15 was the youngest winner in the history of the Artists International Competition. Eggar's mission to "not just cross over, but to cross through" multiple genres of music is apparent in all of his releases. Whether it's classical, reggae, bluegrass, jazz, pop, or world music, Eggar finds a common voice within his musical vocabulary and introduces it with his own unique imaginative vision. Visit Eggar's [website](#).

DJ Spooky

Paul D. Miller aka DJ SPOOKY That Subliminal Kid is a composer, multimedia artist, and writer. His written work has appeared in *The Village Voice*, *The Source*, *Artforum*, and *The Wire*, amongst others. Miller's work as a media artist has appeared in a wide variety of contexts such as the Whitney Biennial; The Venice Biennial for Architecture (2000); the Ludwig Museum in Cologne, Germany; Kunsthalle, Vienna; The Andy Warhol Museum in Pittsburgh, and many other museums and galleries. His work *New York Is Now* has been exhibited in the Africa Pavilion of the 52 Venice Biennial 2007, and the Miami/Art Basel fair of 2007. Miller's first collection of essays, entitled *Rhythm Science* came out on MIT Press 2004. His book *Sound Unbound*, an anthology of writings on electronic music and digital media is a best selling title for MIT Press. Miller's deep interest in reggae and dub has resulted in a series of compilations, remixes and collections of material from the vaults of the legendary Jamaican label, Trojan Records. Other releases include *Optometry* (2002), a jazz project featuring some of the best players in the downtown NYC jazz scene, and *Dubtometry* (2003) featuring Lee 'Scratch' Perry and Mad Professor. Another of Miller's collaborations, *Drums of Death*, features Dave Lombardo of Slayer and Chuck D of Public Enemy among others. He also produced material on Yoko Ono's recent album: *Yes, I'm a Witch*. More at [DJSpooky.com](#).

ELCO

The Eclectic Laboratory Chamber Orchestra (ELCO) seeks to tear down distinctions of genre and demolish preconceived notions about music by presenting a repertoire spanning from the Middle Ages to the present day, placing emphasis on classical, modern classical, and pop music. ELCO utilizes the medium of the chamber orchestra to explore connections between diverse musical genres and traditions, promoting a broad range of repertoire, including modern classical music, new interpretations of older classical works, and rock and pop compositions. The core ELCO ensemble consists of young professional orchestral musicians collaborating with up-and-coming opera and rock vocalists. Visit the [ELCO website](#).

Freya String Quartet

Founded in 2009, Freya String Quartet (Jason Neukom, Ashley Buckley, Jason Hohn, Katya Janpoladyan) is dedicated to performing a wide range of music, advocating artistic evolution, and teaching the importance of classical music in the Pittsburgh area. It has been the personal goal of the ensemble to go beyond the traditions of the classical music world by breaking boundaries and reaching new audiences through innovative performances and methods. Freya joined Symbiotic Collusion in 2011 in an effort to maximize the possibilities of these goals. [Freya online](#).



Conor Hanick

The diverse artistic interests of New York City-based concert pianist Conor Hanick (b.1982, Iowa City, IA) have led to solo and chamber music performances across the world, a radio show on WNYC's streaming contemporary music station Q2, teaching roles at The Juilliard School and Smith College, concert and festival curation, and collaborations with the country's most accomplished conductors, ensembles, and composers. Although his playing "defies human description" (ConcertoNet) for some, it has yielded wide praise from others. In a huge variety of repertoire, Conor's performances has been described as "excellent," "brilliant," "astounding," and "colorful" (New York Times) and demonstrating "technical precision and musical conviction" (Gramophone). Particularly acclaimed have been his performances of contemporary repertoire, reminding the New York Times' Anthony Tommasini in a "riveting" performance of Olivier Messiaen's *Couleurs de la Cité Céleste* of "a young Peter Serkin." Conor has been heard on the radio and in concert halls throughout the United States, Europe, and Asia, performing at the Kennedy Center, KKL Lucerne Hall, the Dewan Filharmonik Petronas in Malaysia, and Kyoto Concert Hall in addition to virtually every prominent arts venue in New York City, ranging from Carnegie Hall, Alice Tully Hall, the Metropolitan Museum of Art and Miller Theater to (le) Poisson Rouge, Roulette, The Greene Space and the Brooklyn Academy of Music. These performances showcased collaborations in a variety of musical mediums—from solo concerto to chamber ensemble—with conductors Pierre Boulez, James Conlon, Jeffrey Milarsky, David Robertson, and James Levine, and ensembles that include the Metropolitan Opera Chamber Players, the Juilliard Orchestra, members of the New York Philharmonic and Saint Louis Symphony, AXIOM Ensemble, Pittsburgh New Music Ensemble, Chatter, NOW Ensemble, New Juilliard Ensemble, Orchestra Iowa, Eastern Symphony Orchestra, String Orchestra of Brooklyn, and Metropolis Ensemble. More [online](#).

Host Skull

Host Skull operates two iterations of the band, one based in Pittsburgh, PA and the other in Sante Fe, NM. In 2011, the group released the *Fourth River* composition on Chicago's Contraphonic label's Sound Series. The piece attempted to document Pittsburgh's fourth river, an underground aquifer that exists both in fact and in myth. In September 2011, the *Totally Fatalist* LP was released by Antephonic, Contraphonic's new sister label. During the fall of 2011, Host Skull implemented a few new performance editions. Cecil B. DeMille's mostly unseen 1925 film, *The Golden Bed*, was given a live musical score. Future performances of this score should be expected in 2012. Host Skull then began performing *MODULES*, a new compositional structure that allows for miniature pieces focusing on action, physicality, dance, sound, role playing, trickery, and nonsense. The next big Host Skull effort will be an art installation at Pittsburgh's 707 Penn Gallery. The installation will allow any participant the chance to control Host Skull by recording one minute segments to be used to online compositions and future 7"s. Click [here](#) for Host Skull online.

Michael Johnsen

Instrument builder and performer Michael Johnsen was born in 1968 in Pennsylvania. Drawing on the rich American tradition of experimentation and cobbling, he has built up an integrated menagerie of devices specifically for live performance whose idiosyncratic behaviors are revealed through their complex interactions. His work is characterized by a relative lack of ideas per se, and an intense focus on observation, the way a shepherd watches sheep. The extensive patching of large numbers of devices produces teeming chirps, sudden transients and charming failure modes; embracing the dirt in pure electronics. As an antidote to all that wire, he is equally devoted to the singing saw, a simple folk instrument. Most of what he might have learned has come from the natural world, like watching robins run. He is particularly fond of sounds that end. He has played widely in the US and Europe in improvising and noise contexts, at large festivals, museums, squats, and kindergartens. Recent collaborators include C Spencer Yeh, Margaret Cox, Jerome Noetinger, Jack Wright, Pascal Battus, Thomas Lehn; also Michel Doneda, Michael Zerang, Joe McPhee, Bhob Rainey, Tom Djll, and Greg Pierce. His recordings are distributed in Europe by Metamkine.

Chris McGlumphy

Chris McGlumphy writes music that combines modern technology with early music sound-worlds. His work is informed by his experience as sound designer, recording engineer, and performer on viola da gamba. He has composed scores for several films, including the award winning feature *Being Claudine*, as well as works for theater including the American premiere of Dario Fo's *The Devil With Boobs*. McGlumphy also produces concerts and has brought to life world premieres by major artists including Philip Glass, Gavin Bryars, Kyle Gann, Paul Lansky, and more. He is the sound designer and executive

director of the Pittsburgh New Music Ensemble. For the Hear/Now Festival, McGlumphy performs new music for viola da gamba, electric guitar and electronics to accompany several classic silent films including legendary magic tricks from the 1920s featuring Houdini, Cardini and more; early cinematic achievements from the Lumière brothers documenting life in France at the turn of the 20th century; and rare footage of Ham the Astrochimp, the first pilot sent into space. Visit McGlumphy's website [here](#).

Eric Moe

Eric Moe (b. 1954), composer of what the NY Times calls "music of winning exuberance", has received numerous grants and awards for his work, including the Lakond Award from the American Academy of Arts and Letters and a Guggenheim Fellowship; commissions from the Pittsburgh Symphony Orchestra, the Fromm Foundation, the Koussevitzky Foundation, the Barlow Endowment, and Meet-the-Composer USA; fellowships from the Wellesley Composer's Conference and the Pennsylvania Council on the Arts; and residencies at the MacDowell Colony, Yaddo, Bellagio, the Virginia Center for the Creative Arts, the Millay Colony, the Ragdale Foundation, the Montana Artists Refuge, the Carson McCullers Center for Writers and Musicians, and the American Dance Festival. Also a pianist and keyboard player, Moe has premiered and performed works by a wide variety of composers, from Anthony Davis to Stefan Wolpe. His playing can be heard on the Koch, CRI, Mode, Albany, and AK/Coburg labels in the music of John Cage, Roger Zahab, Marc-Antonio Consoli, Mathew Rosenblum, Jay Reise, and Felix Draeseke, in addition to his own. His solo recording *The Waltz Project Revisited - New Waltzes for Piano*, a CD of waltzes for piano by two generations of American composers, was recently released on Albany. Gramophone magazine says in its review of the CD, "Moe's command of the varied styles is nothing short of remarkable." A founding member of the San Francisco-based EARPLAY ensemble, he currently co-directs the Music on the Edge new music concert series in Pittsburgh. Eric Moe is online [here](#).

Tim Munro

Born in Brisbane, Australia, Tim Munro studied flute at Oberlin College, Queensland Conservatorium (Australia), and Australian National Academy of Music. Munro is the flutist in Chicago-based, two-time Grammy Award-winning sextet, eighth blackbird, which combines the finesse of a string quartet with the energy of a rock band and the audacity of a storefront theater company. He has played with professional orchestras, chamber groups, and new music ensembles around Australia. Highlights include concerto performances with the Queensland Orchestra, solo performances at the Melbourne Arts Festival and Bangalow Festival, and recordings for Australian radio and commercial CD release. He also participated in the Carnegie Hall Training Workshops and the Pacific Music Festival. Composers he has worked with include Elliott Carter, Oliver Knussen, Aaron Jay Kernis, Joseph Schwantner, Tania Leon, Peter Sculthorpe, and Brett Dean. Read more [here](#).

Ben Opie

Ben Opie has a long history in the Pittsburgh creative music community, with groups such as Water Shed 5tet and Morphic Resonance. Unlike the other groups of Ben Opie and David Throckmorton, Book Exchange is a vehicle for largely interpreting other composers' works. The theme for this performance will be entirely composers from Pittsburgh: Sonny Clark, Billy Strayhorn, Mary Lou Williams, and some original pieces as well.

OvreArts w/ Pillow Project

OvreArts is one of Pittsburgh's newest contemporary music ensemble and was recently selected by Heinz Memorial Chapel to be its first resident performance ensemble. This honor marks the first major leap for OvreArts as they jump-start their mission with a groundbreaking, free quarterly concert series at the venue. They are committed to uniting successful young arts organizations and gifted individuals within the Pittsburgh community by creating high quality, pioneering works of art in a collaborative and collegial atmosphere. For Hear/Now, they are collaborating with the Pillow Project, a company of visual composers, and avant-garde performing artists who create spontaneous expressions through postmodern/free-jazz dance. Visit [OvreArts.org](#) and [PillowProject.org](#).

Herman Pearl

Herman Pearl (aka Soy Sos) lives to create immersive audio that spans multiple genres and aids in the expansion of world sound appreciation. His production aesthetic can best be described as lush, often



dubbed out, and organically electronic. Herman has a broad understanding of many popular dance and electronic music styles including Dance Hall/Reggae, Hip Hop, and Deep House of which he draws from as an audio engineer/producer. He creates music and sound design for dance, multi-media, multi-disciplinary artists, and game designers. Herman actively seeks collaborative opportunities with local, national, and international artists. Read and listen [online](#).

Alisha Wormsley

Alisha Wormsley is a multi-media artist, photographer, teaching artist and writer from Pittsburgh, PA. After studying anthropology and documentary arts at UC Berkeley, she began traveling, studying, and creating different forms of art and public art. Now, between two ferns (Pittsburgh and Brooklyn), Alisha has been a teaching artist for many cultural institutions including, The Studio Museum of Harlem, Children's Aid Society, The Romare Bearden Foundation, ICP, and the August Wilson Center, and was just commissioned to develop and implement curriculum for the Faith Ringgold School in Harlem. Alisha is consistently involved in numerous projects and collaborations. In 2010, she did 3 months in Santiago de Cuba, exhibiting her work and leading a public art project with children named Found Art and EXCESS. From 2008-2010, she held a three-year residency at Project Row House in Houston, TX; she is working on Lilith the Succubus—a multi media opera that uses opera, choreography and photography, film and installation as equal mediums of expression. She was awarded the 2011 Visual Arts Fellowship at the August Wilson Center in Pittsburgh PA. And is a part of the Pittsburgh Biennial, with her work shown at the Andy Warhol Museum. More info available on her [website](#).

Pamela Z

Pamela Z is a San Francisco-based composer/performer and media artist who works primarily with voice, live electronic processing, sampling technology, and video. A pioneer of live digital looping techniques, she creates solo works combining experimental extended vocal techniques, operatic bel canto, found objects, text, digital processing, and MIDI controllers that allow her to manipulate sound with physical gestures. In addition to her solo work, she has composed and recorded scores for dance, theatre, film, and new music chamber ensembles. Her large-scale multi-media works have been presented at venues including Theater Artaud and ODC in San Francisco, and The Kitchen in New York, while her media works have been presented in exhibitions at the Whitney Museum (NY), the Diözesanmuseum (Cologne), and the Krannert Art Museum (IL). Her multi-media opera Wunderkabinet, inspired by the Museum of Jurassic Technology (co-composed with Matthew Brubeck) has been presented at The LAB Gallery (San Francisco), REDCAT (Disney Hall, Los Angeles), and Open Ears Festival (Toronto). Pamela Z has toured extensively throughout the US, Europe, and Japan. She has performed in numerous festivals including Bang on a Can at Lincoln Center (New York), Interlink (Japan), Other Minds (San Francisco), La Biennale di Venezia (Italy), and Pina Bausch Tanztheater Festival (Wuppertal, Germany). She is the recipient of numerous awards including a Guggenheim Fellowship, the Creative Capital Fund, the CalArts Alpert Award in the Arts, The MAP Fund, the ASCAP Music Award, an Ars Electronica honorable mention, and the NEA and Japan/US Friendship Commission Fellowship. She holds a music degree from the University of Colorado at Boulder. More information at Pamela's website [here](#).

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About the Kelly Strayhorn Theater

As the last of nine theaters from the 1950s heyday of East Liberty, the Kelly Strayhorn Theater uses the arts as a catalyst for continuing community revitalization. The theater, in its 12th season, continues to play a key role in the transformation of Pittsburgh's East Liberty neighborhood. A professionally equipped, 349-seat multiple-use performance venue, the theater demonstrates its commitment to Pittsburgh artists and audiences. The KST is a favorite venue of emerging local artists, regional artists and arts organizations who take risks and present new work. Noted Pittsburghers Gene Kelly and Billy Strayhorn, the namesakes, are among the 80 area artists honored on the theater's Gallery of Stars. The building, opened in 1919, is the former Regent Theatre, which served the East End as a movie house for eight decades.