USF New-Music Festival

2016

March 4-5, 2016
University of South Florida School of Music
Tampa, FL

Featuring compositions by student and faculty composers from around the world and principal guest composer Robert Morris, Professor of Composition at the Eastman School of Music, Rochester, NY.

Presented by the USF New-Music Consortium and the USF Composition Program
The New-Music Consortium at the University of South Florida, in conjunction with the USF composition program and several performance studios and ensembles, presents a festival of new compositions by 23 living composers from around the world. The festival features a variety of concerts incorporating cutting-edge acoustic and electronic works, as well as a series of lectures and masterclasses. Concerts take place March 4 at 1 pm and 7:30 pm both in Barness Recital Hall, and March 5 at 1 pm in Barness Recital Hall and at 7:30 pm in the USF Concert Hall.

Composers ranging from students to professional freelance and university professors are in attendance to hear their works performed at the festival. The principal guest composer for the event is Robert Morris, Professor of Composition at the Eastman School of Music in Rochester, NY. This festival is a continuation of the long tradition of new-music festivals at the University of South Florida, with past festivals including the Bonk New-Music Festival and Robert Helps Festival.
USF New-Music Festival
Daily Schedules

Friday March 4

9:45am – 11:30am – Composer Presentations (MUS 208)
   9:45am: Baljinder Sekhon – Welcome and Introductions
   10:00am: CJ – Das Neue Gesamtkunstwerk (The New Total Work of Art)
   10:30am: Daniel Adams - The Hamiruge Ion Project and the origin of Recombinant
   11:00am: Vera Ivanova - Quotation and Homage, Allusion and Collage as a Compositional Tool

1:00pm – Concert 1 (Barness Recital Hall)

3:00pm – 5:00pm – Composer Presentations (MUS 208)
   3:00pm: James Ogburn – Instinct and Control
   3:30pm: Michael Boyd – Engaging With One’s Own Work: Nostalgia, Play, Confession
   4:00pm: John Liberatore - In Things: writing for piano and percussion
   4:30pm: Girolamo Deraco - Perspectives of Musictheater

7:30pm – Concert 2 (Barness Recital Hall)

Saturday March 5

9:30am – 11:30am – Composer Presentations (MUS 208)
   9:30am: Ingrid Stölzel – “In the Midst” - Composing in Memoriam
   10:00am: Matthew Kennedy - Topics in New Music for Pre-College Musicians
   10:30am: Matt Barber - Love Song
   11:00am: Ciro Scotto – A Presentation on Robert Morris

1:00pm – Concert 3 (Barness Recital Hall)

3:00pm – 4:30pm – Lecture: Robert Morris, guest composer keynote (Barness Recital Hall)

7:30pm – Concert 4 (USF Concert Hall)
USF 2016 New-Music Festival
Concert Programs

Concert 1
Friday March 4, 2016 | 1:00pm | Barness Recital Hall

Twelve Bell Canons: March ................................. Robert Morris
     Chace Williams, glockenspiel

Four Poems of Emily Dickinson .............................. Richard Becker
     I. I heard a Fly buzz – when I died
     II. I would not paint
     III. Much Madness is Divinest Sense
     IV. Volcanoes bo in Sicily and South America
         Cynthia Xu, piano

Illumina! Arabidopsis thaliana ............................. Benjamin Whiting
     [electronic playback]

Allusions to Past Mistakes ................................. James Ogburn
     Alex Ravitz, bass clarinet

Three Etudes for solo piano ................................. Jihyun Kim
     I. Effervescent Chamber of Mirrors
     II. Pulsar Glitch
         Christy Sallee, piano

The boughs did bend ........................................ John Liberatore
     (in two movements)
         Charlotte Lynn, violin

the ongoing process ....................................... Michael Boyd
     Sean Hamilton and Brett Copeland, laptops

topographies ................................................. John Teske
     USF New-Music Consortium
     Christy Sallee and Cynthia Xu, piano; Alex Ravitz, bass clarinet;
     Brett Copeland, tuba; Charlotte Lynn, violin;
     Chace Williams, glockenspiel; Sean Hamilton, percussion
Concert 2
Friday March 4, 2016 | 7:30pm | Barness Recital Hall

Call It What You Will ................................................................. Matt Barber
   I. Proleptic
   II. Six Tetes
   III. Anyone's Anodyne
   IV. A Passing Nepenthe
   V. Successive Subsumtion
   VI. O Haupt
   VII. Analieptic
      Jeff Chodil, piano; William Jackson, violin;
      Matt Barber, electronics

Aura ......................................................................................... Vera Ivanova
      Alex Ravitz, clarinet

Khoisan ..................................................................................... Leo Cicala
      [electronic playback]

Bon II ......................................................................................... Seunghee Lee
      (in three movements)
      USF New-Music Consortium
      Charlotte Lynn, violin; Michael Amos, cello;
      Marshall Mosley, clarinet; Nicholas Gigante, percussion;
      Sarah Redlhammer, voice; Eunmi Ko, piano; Giovanni Perez, flute
      - Intermission -

Three Words for Three Guitars .................................................. Ciro Scotto
   I. Drive
   II. Reverie
   III. Persistence
      University of Kentucky Guitar Trio
      Joseph Douglas, Mario Ortiz, Sandoval Cisternas

Swarm: quarter tone pianos,
glass, and stone ....................................................................... Paul Coleman
      [electronic playback]

The Last Place on Earth ............................................................... Matthew Kennedy
   I. Scherzo on a Twice-Borrowed Ballade
   II. Sea Conversations
   III. Land Fractures/Beginnings
      USF New-Music Consortium
      Bradley Schilit, saxophone; Jessyca Rose, percussion; Lindsey Jones and William
      Jackson, violins; Valeria Frege, viola; John Chatterton, cello

Soliloquy ..................................................................................... Robert Morris
      Guest Soloist - Assistant Professor of Guitar, University of Kentucky
      Dieter Hennings, guitar
Concert 3  
Saturday March 5, 2016 | 1:00pm | Barness Recital Hall

“…the sun poured molten glass upon the fields…” ........................................Benjamin Boretz  
[video and electronic playback]

**Microtunes** ................................................................. Robert Morris
Sean Hamilton, glockenspiel

**I Made You Up (Inside My Head)** ......................Marissa DiPronio  
Marissa DiPronio, piano  
(USF Alumna – BM ’13)  
[with electronic playback]

**Anima Mea** ................................................................. Girolamo Deraco  
Guest Solist  
Tony Capula, clarinet  
[with tablet]

- Intermission -

**Traipsing Terra Incognita/ The Beginning of September** ......................................................... CJ  
[video and electronic playback]

**Un breve racconto notturno** ...........Fabio Massimo Capogrosso  
USF President’s Trio  
Nina Kim, violin; Edevaldo Mulla, cello;  
Mina Mijovic, piano

**Three-Braided River** ...................................................... Robert Morris  
Guest Soloist  
Corey Holt Merenda, piano
Concert 4
Saturday March 5, 2016 | 7:30pm | USF Concert Hall

Iconic Sections (world premiere) .......................... Robert Morris
USF New-Music Consortium
Federico Montes, trumpet; Bradley Schilit, saxophone;
John Chatterton, cello; Brett Copeland, tuba

Recombinant ...................................................... Daniel Adams
McCormick Percussion Group
Robert McCormick, director

Melody ............................................................... Rand Snell (USF MM ’10)
Federico Montes and Graham Pollack, trumpet;
Brandon Maharaj, horn; Ryan Hiers, trombone;
Brett Copeland, tuba

- Intermission -

Percussion Quartet ............................................... Richard Pressley
McCormick Percussion Group
Robert McCormick, director

Into Being .......................................................... Ingrid Stölzel
USF Chamber Singers and Collegiate Singers
James Bass, director

Mysterious Landscape .......................................... Robert Morris
Robert Morris, electronics
[with video playback]
USF New-Music Festival  
Composer Biographies

**Daniel Adams (Houston, TX)**
Daniel Adams (b. 1956, Miami, FL) is a Professor of Music at Texas Southern University in Houston. He currently serves as the College Music Society Board Member for Composition. Adams is the composer of numerous published musical compositions and the author of many articles and reviews on topics related to Twentieth Century percussion music. His book entitled “The Solo Snare Drum” was published in 2000. Adams’s music has been performed throughout the United States, and in Spain, Germany, Belgium, Sweden, Turkey, Argentina, Bulgaria, Canada, and South Korea. His music is recorded on Capstone Records, Ravello Records, Potenza, Albany, and Summit Records.

**Matt Barber (Rochester, NY)**
Matt Barber (b. 1980 in Denver, Colorado) is a composer, performer, and teacher currently residing in Rochester, NY. His music has been performed by the Colorado Symphony, the Juilliard Orchestra, the Ossia New Music Ensemble, Musica Nova, the New York Miniatuartist Ensemble, and other ensembles across the United States and abroad. His works are featured on the Ravello and the Open Space – Perspectives of New Music labels.

**Richard Becker (Midlothian, VA)**
Richard Becker coordinates piano study at the University of Richmond. Baltimore Evening Sun found “cleverness and intrigue” in Becker’s piano trio, “Saltimbanques.” Dika Newlin described Five Mementos as “passionate, expressionistic… reflective in refined intellectualism.” Richmond Times Dispatch.

Compositions have been broadcast on NPR, VOA, WETA, WGMS, and WCVE, and featured in residencies at Marshall University, Brattleboro Chamber Festival, l’Ecole Normal du Musique, Cité International des Arts, at Isabella Stewart Gardner Museum, Virginia Museum, National Gallery, the JMU Contemporary Music Festival, and at ESM, BU, UT. Grants: Meet the Composer and Contemporary Music Studio; MacDowell Fellow; 2015 VMTA Commission.

**Benjamin Boretz (Red Hook, NY)**
I was born (1934 in Brooklyn) at a time when no sentient person could separate personal preoccupations from the social and political urgencies of the time. That consciousness has inflected all my work as composer and writer, and undoubtedly underlies my activity as an instigator of projects such as the publication Perspectives of New Music, the creative cooperative called Open Space, and the learning program at Bard College called Music Program Zero. My involvement in computer music arose from such social awareness as well - inspired by my experience with new-music performance in New York, and the writings of Elias Canetti (CROWDS AND POWER). All the meta-musical writing I have done, from the book-length essay Meta-Variations to my decade as Music Critic for THE NATION, and many text compositions and essays since then, have been spurred by this engagement with the implications of expressive personhood in the contemporary world. And partly as a consequence of this thinking, my music has never had any referentiality at all.
Michael Boyd (Wilkins Township, PA)

Michael Boyd, Assistant Professor of Music at Chatham University, is a composer, scholar, and experimental improviser. His music embraces experimental practices such as installation, multimedia, and performance art. Boyd’s essays on Roger Reynolds’s music have been published in Notes and Tempo, and an article about one of his performance-based installations recently appeared in Perspectives of New Music. He also serves as Wilkins Township Commissioner and is working to improve bicycle infrastructure at work and in his community. In 2012 Boyd was named Bike Pittsburgh’s Advocate of the Year and in 2013 was one of Pittsburgh Magazine’s “40 Under 40.”

Fabio Massimo Capogrosso (Rome, Italy)

Fabio Massimo Capogrosso began studying the piano soon and immediately he prevailed in several national and international competitions: he won the First Prize at the “International Competition for young performers” of Cassino and the First Prize at the “National Competition city of Vasto.” In 2008 he obtained the first academic degree cum laude; meanwhile, he was also interested in other musical languages and thus he studied “music applied to images,” during “Copia l’autore” held by the famous Maestro Carlo Crivelli (winner at Cannes for best soundtrack with Marco Bellocchio’s Vincere) and he operated at a series of scores in particular for documentaries. In 2009, he excelled in the category of composers at the Ibla Grand Prize Competition. In October 2011, by the performance of the Orchestra Sinfonica Abruzzese Symphonic Poem "Ad perpetuam rei memoriam", he obtained the second graduated degree in composition cum laude. Many of his works have been performed by accomplished artists such as Marlène Prodigo, Lavinia Morelli, Sara Gentile, Anita Mazzantini, Alessandro Soccorsi, Mara Oosterbaan, Anastasia Feruleva, Sesto Quatrini, Dario Flammini, Massimiliano Pitocco, Quartet Falstaff, Nuova Synopsis Ensemble, Red4Quartet, Orchestra Sinfonica Abruzzese; and in important festivals like "Sounds of the Dolomites", UrtiCanti contemporary music festival, the International Festival di Mezza Estate, and Caffeina Cultura 2013; among these, Also in 2015 he won the Bassoon Chamber Music Composition Competition.

Leo Cicala (Gravina in Puglia, Italy)

Leonardo "Leo" Cicala acousmatic composer, live performer, teacher. He studied electronic music and band instrumentation at the Conservatory of music “t. Schipa” in Lecce, he graduated in biology and Nursing, and studied Drums and Jazz music. He studied sound projection to the acousmonium with Jonatan Prager and interpreted the acousmonium over one hundred works in Italy and abroad. In 2015 published "Acousmatic Interpretation manual" for S music publishing. In 2014 has released the cd "Rust" pugliese "label Art & Classic". His compositions have been performed in important exhibitions in Italy, France, Japan, and United States.

Paul Coleman (West Henrietta, NY)

Paul Coleman is an active composer, teacher, and engineer residing in Rochester, New York. His music ranges from works for orchestra, to chamber and solo music, to music for homemade instruments, and electronic and computer music. Throughout this website you can view videos of performances and listen to audio. Paul is the Sound Director for the New York City based ensemble Signal, and teaches composition, computer music, and music theory as a faculty member of the State University of New York at Fredonia, as well as Music Composition and Beginning Composition for the Eastman School of Music’s Summer Music Horizons program.
Girolamo Deraco (Lucca, Italy)

Girolamo Deraco was born in Cittanova (Reggio Calabria, Italy) in 1976. He studied music composition under Maestro Rigacci at the conservatory “L. Boccherini” Lucca, where he received the Master in music composition with the highest distinction, and scholarship. He has been a finalist and the winner of several international composition contests. Since October 2009 he has been Composer in Residence at the Montegral Academy of Lucca under Maestro Kuhn. For the biennium 2016-17 he is Composer in Residence, awarded in Musictheater and Opera Composition residency, for the Ensemble Mot Perpetuo, New York – USA. www.girolamoderaco.it

Marissa DiPronio (Cincinnati, OH)

Marissa DiPronio (b.1989) is a Cincinnati-based composer of new music currently pursuing a Doctorate of Music degree at the Cincinnati College-Conservatory of Music. Her compositions have been performed across the U.S. and internationally by notable soloists and chamber groups such as the USF New-Music consortium, the CCM Modern Music ensemble, the CCM Percussion ensemble, the Charlotte New Music Festival, and the Idee Fixe Ensemble of Thessoloniki, Greece. She is primarily interested in writing for percussion and is married to CCM percussionist Jacob Dike. Together they are promoters of new music and the works of current young composers.

CJ Garcia (Thornton, CO)

CJ (b.1993) is a Colorado based composer who primarily writes progressive chamber and vocal music. Inspired by the literary and visual arts, he integrates theatrical qualities within his works, striving for multi-layered compositions. Born, raised, and trained under a folk-rock umbrella, CJ’s music often reflects those traditional elements as well as his expanding contemporary horizon. CJ is a graduate of the University of Denver’s Lamont School of Music with distinction in Composition and served as Head Drum Major for the Blue Knights Drum and Bugle Corps from 2013-2014.

Vera Ivanova (Newport Beach, CA)

Vera Ivanova is teaching at Chapman University (Associate Professor of Music, Music Theory/Composition Department) and the Colburn Academy. She graduated from Moscow Conservatory (BM and MM), Guildhall School in London (MM), and Eastman School (Ph.D.) with degrees in music composition. Her compositions have been performed worldwide and received many national and international awards. Her music has been published by Universal Edition (UE 31899) and released on CD by Ablaze Records (Millennial Masters series, Vol. 2), Quartz Music, Ltd., Navona Recordings (Nova and Allusions albums), Musiques & Recherches (Métamorphoses 2004), and Centaur Records (CRC 3056). More information is available at: www.veraivanova.com.

Matthew Kennedy (Newington, CT)

New England-based Matthew Kennedy is a rising composer of engaging solo, chamber, and orchestral music that has been performed across North America. His music has received numerous awards including honors from ASCAP, BMI, SCI, Hartford Opera Theater, Dynamic Music Festival at NYU, and the Greater Hartford Arts Council. Recent endeavors include residencies at the Institute for Sustainable Living, Art, and Natural Design’s Hill House Residency, Horned Dorset Artist Colony, and commissions from the Hartford New Music Festival, Foot-in-the-Door Ensemble, saxophonist Alyssa Hoffert, and bassist Robert Black. Dr. Kennedy currently teaches Composition and Theory The Hartt School in West Hartford, CT.
Jihyun Kim (Revere, MA)
Jihyun Kim’s music has been performed internationally in countries such as Korea, Italy, Czech Republic, and United States. Her music has been published by Editro Sconfinate and XXI Century Archives. Upcoming engagements include premieres by World Oceans Music Tour across North America and Europe, and Samadis’ Records during 2015-2016 season.

Her work has been recognized by numerous competitions including PUBLiQ Access 2015, Florence International String Quartet Competition, Samadis’ Composition Competition, Chanticleer Composition Competition, Red Note New Music Composition Competition, Chang-ak Competition, and Eumyoun Competition.

Kim received Master of Music degree in Composition from Indiana University, while serving as an Associate Instructor in Music Theory department. Her principal teachers are Claude Baker, PQ Phan, Sunghyun Yun, Sihyun Lee, and Texu Kim.

Seunghee Lee (Ave Maria, FL)
Born in Seoul, Korea, Dr. Seunghee Lee is Visiting Assistant Professor of Music. Before joining the faculty of Ave Maria University, she taught at Massachusetts Institute of Technology and Brandeis University.

Dr. Lee obtained her Ph.D. from Brandeis University, where she studied with David Rakowski and Yu-Hui Chang. In addition, from September 2010 to December 2011, she studied with Veli-Matti Puumala at the Sibelius Academy in Helsinki, Finland. Dr. Lee earned a master’s degree in music composition from the University of Illinois at Urbana-Champaign, where she held School of Music Fellowship and Teaching Assistantship. She earned her bachelor’s degree from Ewha Womans University with concentration in Music Composition and Music Theory. As a concert-grade pianist, Lee regularly performs as a soloist as well as an accompanist.

John Liberatore (Notre Dame, IN)
Music of composer John Liberatore has been performed in venues around the world: the Kennedy Center, Carnegie Hall, the Megaron Performing Arts Center (Athens), the American Cultural Institute of Peru, Sint-Germanskurk (Belgium), the International Viola Congress, and many others. His works have been programmed by such ensembles and organizations as the Washington National Opera, Dinosaur Annex, and the New York Virtuoso Singers. Notable distinctions include a commission from the American Opera Initiative, a Tanglewood composer’s fellowship, two ASCAP Morton Gould Awards, the Brian Israel Prize, and a Presser Music Award, which funded a 10-week residency in Tokyo in the private studio of composer Jo Kondo. He holds degrees from the Eastman School of Music (PhD, MM) and Syracuse University (BM) and teaches theory and composition at the University of Notre Dame.
James Ogburn (Columbus, GA)
James J. Ogburn (b. 1974) is a US-born composer who, in the past few years, has been featured at over two-dozen festivals in North America, Europe, and Asia. He received Composition & Theory degrees from Central Washington University (B.M., 2004), and University of Pittsburgh (M.A., 2006 & Ph.D., 2009). While living in Thailand (2009–2015), he was Chair of Composition and Theory at Mahidol University College of Music, Director of Enclave Ensemble, Program Manager of the Thailand International Composition Festival, Director of the Young Thai Artist Award, and Researcher for the Thailand Philharmonic Orchestra (TPO). For more information, visit: www.jamesogburn.com.

Richard Pressley (Charleston, SC)
Richard Pressley (b.1970) has enjoyed performances of his works in the U.S. and Europe. He received his B.M. from Butler University, his M.A. from Cambridge, and his Ph. D from the University of Minnesota; also doing post-doctoral study at the Karlsruhe Musikhochschule and Darmstadt in Germany. His composition instructors include Wolfgang Rihm, Sandeep Bhagwati, Dominick Argento, Judith Lang Zaimont, Alex Lubet, Daniel Chua, and Michael Schelle. He is Assistant Professor of Music Theory at Charleston Southern University in Charleston, SC.

Ciro Scotto (Athens, OH)
Ciro Scotto’s research in music theory includes creating compositional systems, producing analyses and theoretical models of the music of the 20th and 21st centuries, mathematics and music, and rock music, especially in the area of timbre. Besides his theoretical work, he is an active composer and conductor. Several Faculty Artist Concerts at the Eastman School of Music have featured his compositions. Other ensembles that have performed his compositions include the New Music Ensemble (UT Austin), Fear No Music, Rainier Chamber Winds, and the Puget Sound Flute Quartet. He was also Composer in Residence at Allegheny College.

Rand Snell (St. Petersburg, FL)
Rand Snell is a composer, choral accompanist and jazz pianist who is equally at home writing for instruments and the human voice. The son of a piano teacher who began his lessons at age four, he also studied voice, violin and organ, and received his Masters in Music Composition from the University of South Florida.

His music has been performed in concert by the Congressional Chorus of Washington DC, the Orlando Chorale, the Richard Zielinski Singers, the Florida Orchestra Brass Quintet, the University of Maryland Percussion Ensemble, the St. Petersburg Opera Chamber Ensemble, church and community choirs, soloists and instrumentalists, and at numerous events at the University of South Florida in Tampa. His One Land: An American Tapestry, commissioned by Louise Buchanan to celebrate the 20th Anniversary of the Congressional Chorus, and in memory of founding Director Michael Patterson, was premiered at the Kennedy Center for the Performing Arts in 2007.
Ingrid Stölzel (Kansas City, MO)
Hailed “as a composer of considerable gifts” and “musically confident and bold” by NPR’s classical music critic, Ingrid Stölzel’s emotionally charged music is performed worldwide. She has received commissions and performances from leading ensembles including the California E.A.R. Unit, Third Angle, Adaskin String Trio, ensemble s21, San Diego New Music and Khorikos. Stölzel is a frequent guest composer and her music has been heard at the Beijing Modern Music Festival, 16th Biennial Festival of New Music at Florida State and Festival of New American Music, among others. She is Assistant Professor of Composition at the University of Kansas.

John Teske (Seattle, WA)
Seattle-based composer John Teske writes contemporary concert music for soloists, chamber groups, and chamber orchestra. Founder of the Broken Bow Ensemble and a series of “any ensemble” performances, he focuses on enhancing the listener experience, utilizing extended techniques and guided improvisation to create pieces that are crafted while maintaining a human and organic feel. His music has been performed across the United States, in France, Brazil, and Russia, and has been supported by the Seattle Office of Arts & Cultural Affairs, the Jack Straw Foundation, and the City of Seattle.

Benjamin Whiting (Champaign, IL)
Benjamin D. Whiting received both his BM and his MM in Composition from Florida State University, and is now pursuing his DMA at the University of Illinois at Urbana-Champaign. He is an active composer of both acoustic and electroacoustic music, and has had his works performed worldwide. His pieces have been performed in festivals such as TUTTI, N_SEME, SEAMUS, NYCEMF, TIES, eviMus, and EMUFest. Whiting has studied with Scott Wyatt, Sever Tipei, Erik Lund, Erin Gee, and Ladislav Kubik. Recordings of his work can be found on the ABLAZE Records and the University of Illinois Experimental Music Studios labels.
Robert Morris
Professor of Composition, Eastman School of Music
Principal Guest Composer

Robert Morris, born in Cheltenham, England in 1943, received his musical education at the Eastman School of Music (B.M. in composition with distinction) and the University of Michigan (M.M. and D.M.A. in composition and ethnomusicology), where he studied composition with John La Montaigne, Leslie Bassett, Ross Lee Finney, and Eugene Kurtz. At Tanglewood, as a Margret Lee Crofts Fellow, he worked with Gunther Schuller. Morris has taught composition, electronic music, and music theory at the University of Hawaii and at Yale University, where he was Chairman of the Composition Department and Director of the Yale Electronic Music Studio. He was also Director of the Computer and Electronic Studio, Director of Graduate (music) Studies, and Associate Professor of Music at the University of Pittsburgh. In 1980 Morris joined the faculty of the Eastman School of Music where he presently teaches as Professor of Composition with additional affiliation within the theory and musicology departments. (He was chair of the Composition Department from 2008-11 and 1999-2005. Before that he was a member of both the composition and music theory departments.) Other teaching posts have included positions at the Philadelphia College of the Performing Arts, the Governor's School for the Arts held at Bucknell University, the University of Pittsburgh Computer Music Workshop, and the Berkshire Music Center at Tanglewood. Morris is the recipient of grants from the National Endowment for the Arts, the A. Whitney Griswald Foundation, the American Music Center, the Hanson Institute of American Music, and the American Council of Learned Societies. In 1975 he was a MacDowell Colony fellow, and in 2008, a Djerassi artist. He has been guest composer at many festivals and series of new music including: the ISCM Festival of Contemporary Music (Paris, 1975; Boston, 1991); the International Conferences of Computer Music (Rochester, 1984; Urbana, 1987); "Composer to Composer" (Telluride, 1990); Composer's Symposium (Albuquerque, 1991 and 2009); Contemporary Music Festival (Santa Barbara, 1992); The 1993 Kobe International Modern Music Festival in Japan; The Heidelberg Contemporary Music Festival (Heidelberg College, 2005); The New Music Festival 2009 (Western Illinois University); Center for Research in Electronic Art Technology (University of California, Santa Barbara, 2009); New Music Festival, MidAmerican Center for Contemporary Music (Bowling Green State University, 2010), New Music on the Point (2015), The University of South Florida at Tampa 2016 New Music Festival. He has received numerous awards and commissions including those from the Pittsburgh Symphony, Rochester Philharmonic Orchestra, Yale University, Speculum Musicae, Brave New Works, The Jack String Quartet, The Momenta String Quartet, The Society for New Music, Alienor Harpsichord Society, Hartt College Festival of Contemporary Organ Music, National Flute Association. His many compositions have been performed
in North America, Europe, Asia, and Australia. Morris's music is recorded on CRI, New World, Music Gallery Editions, Neuma, Music and Arts, Fanfare, Centaur, Open Space, Innova, Yank Gulch, Albany, and Attacca.

Morris has written music for a wide diversity of musical forms and media. He has composed over 160 works including computer and improvisational music. Much of his output from the 1970s is influenced by non-Western music and uses structural principles from Arabic, Indian, Indonesian, Japanese, and early Western musics. While such influences are less noticeable in his more recent works, the temporal and ornamental qualities of Eastern music have permanently affected Morris's style. Moreover, Morris has found much resonance among his musical aesthetics, his experiences in hiking (especially in the Southwestern United States), his study and appreciation of Carnatic Music of South India, and his reading of ancient Indian, Chinese, and Japanese Buddhist texts. Among his present compositional projects is a series of the works to be played outdoors in a natural setting. Six of these works are complete and have been performed throughout the United States: Playing Outside (2000), Coming Down to Earth (2002), Oracle (2005), SOUND/PATH/FIELD (2006), Arboretum (2007-8), and Sun, Moon, Earth (2012).

In addition to his music, Morris has written four books and over 50 articles and reviews which have appeared in the Journal of Music Theory, In Theory Only, Music Theory Spectrum, Journal of the American Musicology Society, and Perspectives of New Music contributing to theories of musical analysis and aesthetics, compositional design, and electronic and computer music. Morris has also contributed to the study and analysis of Carnatic music of South India and helped develop a theoretic foundation for Chitravina N. Ravikiran’s concept of Melharmony. Morris was the recipient of the “Outstanding Publication Award” of the Society for Music Theory in 1988 for his book, Composition with Pitch-Classes: A Theory of Compositional Design, published by Yale University Press, and in 2001 for his article “Voice Leading Spaces” in Music Theory Spectrum 20/2. His most recent book, The Whistling Blackbird: Essays and Talks on New Music, was published by the University of Rochester Press in December of 2010. Morris is presently Co-editor of Perspectives of New Music and Contributing Editor of The Open Space Magazine.

In 2014, Perspectives of New Music published a special issue (52/2) entitled Perspectives On and Around Robert Morris at 70 with a three CD recording of Compositions and Performances in Celebration (PNM/OS compact disc).
About New Music at USF

The USF Composition Program

The USF Composition program and SYCOM studios include first-rate facilities and comprehensive curricula in electronic and acoustic composition. Student composers have opportunities to work closely with performers and hear their works, ranging from large ensemble to solo works, in a variety of settings. Students looking to focus their study at the USF Composition and Electronic Music Department can do so at an undergraduate level with the Bachelor of Music degree in Acoustic & Electronic Composition, or at a graduate level with the Master of Music degree in Composition.

SYCOM (Systems Complex for the Recording and Performing Arts) is a suite of electronic music studios at the University of South Florida. The suite includes two surround-sound rooms, a collection of midi controllers, vintage and modern analog equipment, and professional-grade recording technology. Through SYCOM and degree programs in electronic music and electro-acoustic music, there are many options for students interested in electronic music recording and performance. From an introductory course in electronic music to courses in live, interactive performance, SYCOM offers a seven-semester sequence that covers analog synthesis, digital sequencing and signal processing, surround-sound mixing, and real-time programming.

Former students of SYCOM have carried out computer-music events throughout the United States and have continued their studies at many first-rate institutions. Works presented on past SYCOM concerts have been recognized with awards by record labels and international prizes. The SYCOM studios, part of the USF Composition department, includes state-of-the-art facilities and comprehensive curricula in electronic and acoustic composition.

Students of the department have recently been recognized by national and international organizations, such as BMI, Vox Novus, Feis Ceoil Irish National Music Festival, Ablaze Records, ASCAP, and SEAMUS. Recent alumni have continued their study at schools such as Eastman School of Music, New York University, McGill University, Brooklyn Conservatory, and Cincinnati College-Conservatory of Music.
The New-Music Consortium

The New-Music Consortium is a student-run organization, based in the Composition Department at University of South Florida’s School of Music. The goal of the New-Music Consortium is to produce concerts of new music at the University of South Florida and throughout the local community. All concerts produced by the NMC are free of charge, and feature acoustic and electronic compositions that audiences have most likely never heard before.

The New-Music Consortium holds a biennial call for scores (odd years) and a biennial New-Music Festival. Both events attract composers from around the world and result in productions of contemporary works on the USF campus. In 2011, the NMC produced a special event of the 64-minute composition, ORACLE, by Robert Morris. Morris was in residence for two performances of this outdoor composition that was held at Lettuce Lake Park in Tampa, FL.

New-Music Consortium Members

President/Treasurer
Brett Copeland (MM Tuba Performance, '16)

Vice President/Personnel Manager
Alex Ravitz (MM Clarinet Performance and Conducting, '15)

PR Director/Technical Director
Sean Hamilton (MM Composition and Percussion, '16)

Logistics Coordinator/Production Board Leader
Chace Williams (BM Composition and Percussion, '19)

Historian/Assistant PR Director
Bryan Dowling (BA Music Studies, '19)

Secretary
Lindsey Jones (MM Violin Performance, '16)

Faculty Advisors
Eunmi Ko, Assistant Professor of Piano
Baljinder Sekhon, Assistant Professor of Composition
Recent USF Composition Student Achievements  
2014/2015

Selected Participant: Sean Hamilton, Choreographers and Composers Lab, hosted by the Phoenix Dance Theater Research and experimentation in collaboration with dancers, composers, performers, and choreographers. Leeds, England

Selected Composer: Vincent Euliano, Valencia International Performance Academy  
Performances of original compositions in Valencia, Spain

Featured Artist: Brett Copeland, ElectroBrass Conference, University of Alabama June 4-6, 2015 Performing and lecturing on new works for tuba and electronics

Selected Composer: Brett Copeland, The Collective Soles Arts Group

Selected Composers: Tyler Kline, Brett Copeland, and Sean Hamilton, Common Read Experience  
Created installations for the USF Common Read Experience Creative Works Showcase

Winner: Chace Williams, Vox Novus Fifteen Minutes of Fame Competition Performance by Mosaic Trio, March 25, 2015 - Corona at the Romanian Athenaeum, Bucharest

Selected Composers: Francesco Sclafani and Vincent Euliano, QThree USF Compositon Contest  
Performances of works for the QThree Trio on February 13, 2015
Winners: Chace Williams and Tyler Kline, Vox Novus
Fifteen Minutes of Fame Competition
Performance by violist Cornelia Petroiu, Sunday,
February 14, 2015 - the Romanian Athenaeum,
Bucharest, Romania

Winners: Brett Copeland and Francesco Sclafani, Vox
Novus Fifteen Minutes of Fame Competition
(open compositions) Performance by Rodrigo
Baggio for the Composer’s Voice Concert Series,
New York City

Selected Composer: Nathan Corder, 2015 mise-en
music festival, New York City

Selected Composers: Joey Bourdeau, Brett Copeland,
Nathan Corder, Vincent Euliano, and Tyler Kline
60X60 Wave Farm Mix Project - FM broadcast on
Wave Farm’s WGXC 90.7-FM

Selected Composer: Tyler Kline, 2014 National
Association of Composers USA National
Conference, Atlanta, GA

Winners: Joey Bourdeau, Vincent Euliano, Tyler Kline,
Sean Hamilton
Vox Novus Fifteen Minutes of Fame Competition
(duos for bass clarinet and drumset)
Performance by Robert McCormick and Calvin
Falwell for the Composers’ Voice Concert Series,
New York City

Winner: Paul Lewis, BMI (Broadcast Music Inc.) Student
Composer Award 2014
Winner: Tyler Kline, Seattle Metropolitan Chamber Orchestra's 2014 International Composition Competition
"Sinfonietta" performed on June 7 at the Chapel Performance Space in Seattle, Washington

Finalist: Tyler Kline, Harvey Phillips Award for Excellence in Composition
International Tuba and Euphonium Association

Winner: Tyler Kline, Vox Novus Fifteen Minutes of Fame, Shannon Roberts, soprano; Yumi Suehire, piano

Selected Composer: Nathan Corder, National Student Electronic Music Event, Feb. 21-22, GA Southern Univ.

Winner: Tyler Kline, Lexington Philharmonic "New-Music Experiment"