



**AVANT MEDIA PRESENTS  
THIRD ANNUAL  
AVANT MUSIC FESTIVAL**

FEBRUARY 10-18<sup>TH</sup>, 2012

WILD PROJECT  
195 EAST 3<sup>RD</sup> STREET  
NEW YORK CITY

**AVANT  
MUSIC  
FESTIVAL**

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Composing's one thing,  
performing's another,  
listening's a third.  
What can they have to do  
with one another?

—John Cage, *Experimental Music: Doctrine*

**AVANT**  
**MEDIA**

**PRODUCED BY AVANT MEDIA**

Avant Media: concept, production  
Randy Gibson: curator  
Megan Schubert: curator  
Kryssy Wright: stage manager / lighting  
Ben Manley: sound  
Stephen Bruckert: video documentation  
Oscar Henriquez: graphic design

# AVANT MUSIC FESTIVAL

Curated by Randy Gibson and Megan Schubert

February 10-18<sup>TH</sup>, 2012

Wild Project

195 East 3rd Street, New York City

**FRIDAY, FEBRUARY 10<sup>TH</sup> - 8PM**

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Randy Gibson: *Circular Trance Surrounding The Second Pillar with The Highest Seventh Primal Cirrus, The Utmost Fundamental, and The Ekmeles Ending from Apparitions of The Four Pillars*

**SATURDAY, FEBRUARY 11<sup>TH</sup> - 4PM**

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John Cage: *Sonatas & Interludes*

**SATURDAY, FEBRUARY 11<sup>TH</sup> - 5.30PM (FREE)**

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Roundtable discussion: Eve Beglarian, Randy Gibson, and Jenny Olivia Johnson on Cage and his influence. Moderated by Megan Schubert

**SATURDAY, FEBRUARY 11<sup>TH</sup> - 8PM**

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Cage, Unlocked: Music of John Cage

**WEDNESDAY, FEBRUARY 15<sup>TH</sup> - 8PM**

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Arnold Schoenberg: *Pierrot Lunaire*

Jenny Olivia Johnson: *An After School Vespers: 4 Songs on Youth/Sex/Death*

**FRIDAY, FEBRUARY 17<sup>TH</sup> - 8PM**

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Eve Beglarian: *Songs from The River and Elsewhere*

**SATURDAY, FEBRUARY 18<sup>TH</sup> - 8PM**

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Randy Gibson: *The Third Pillar in Primal Imperfect Palindrome with The Souvenir of The Second Pillar, The Floating Cirrus over The Pumping Slush, and The Highest Moving Chordal Motif from Apparitions of The Four Pillars*

DAY ONE

## Avant Music Festival

Now in its third year, the Avant Music Festival celebrates the evolving avant garde in an annual presentation of composer-driven evenings of work.

We curate the Avant Music Festival with an ear toward synchronicity and the desire to spark innovation and dialogue. Each year we select composers whose work inspires us and ask them to develop their own personal evening of work. This collaborative process encourages development between the composers and performers, crafting new works and re-examining existing compositions.

*Randy Gibson & Megan Schubert*

FRIDAY, FEBRUARY 10<sup>TH</sup>

### **Randy Gibson**

*Circular Trance Surrounding  
The Second Pillar with The Highest  
Seventh Primal Cirrus, The Utmost  
Fundamental, and The Ekmeles  
Ending from Apparitions of  
The Four Pillars*  
(2011-12)

Video by Oscar Henriquez  
Lighting by Kryssy Wright

Ekmeles Vocal Ensemble:  
Mellissa Hughes, soprano  
Linda Lee Jones, soprano  
Eric S. Brenner, soprano/countertenor  
Patrick Fennig, countertenor  
Matthew Hensrud, tenor  
Jeffrey Gavett, baritone and director  
Michael Weyandt, baritone

Randy Gibson, sine waves

The Second Pillar is dedicated  
to La Monte and Marian

Circular Trance was commissioned  
by Ekmeles Vocal Ensemble

Please note that portions of tonight's  
performance may be at an extreme volume.

If you need to exit the space,  
please do so quietly.

Incense will be burned.

Total running time:  
approx 60 minutes, no intermission

## On *Circular Trance*...

When I began studying rāga with La Monte Young and Marian Zazeela in 2005, my life was immediately changed forever.

*Circular Trance*... is a section, a facet, of *Apparitions Of The Four Pillars*, my ever-evolving work based on pure stacked harmonic relationships, and a series of related prime-number intervals that form the building blocks for an infinite number of compositions. In this case, The Second Pillar, the music is built around a stack of pure seventh harmonic relationships over an eternal 72hz fundamental.

As indebted as this work is to La Monte's pioneering sine wave compositions, *Circular Trance*... is also indelibly linked to my rāga studies with Young and Zazeela, and the profound respect they have for the rich traditions of classical Indian music.

For a number of years now I've been working to find ways to create a rāga from the ground up, developing rules, scales, the whole package. This is the most complete realization of this work to date, and represents a strong step towards a fully realized rāga performance that is also rooted in the 21st century. *Circular Trance* is structured in the same way as a traditional rāga performance with an extended opening *Alap* section introducing each new pitch, followed by a *bandish* (composition) consisting of the traditional sections, augmented by selective harmony, an innovation of Young's to the classical Indian vernacular.

The text of the composition, in Sanskrit, is taken from a section of the Rig Veda

that discusses creation, and highlights both music and the number seven.

सहस्रतोमाः सहस्रन्दस आवृत्तः सहस्रमा रषयः सप्तद्वै व्याः |  
पूर्वेषां पन्थामनुद्गश्य धीरा अन्वाले भरि रथ्यो न रश्मीन ||

– Randy Gibson, XI-xvii-2011

*Apparitions of The Four Pillars* (2009-present) is a massive ongoing work now comprising 8 compositions that are all sections of the larger, evolving work based on overtones of the D fundamental at 72hz.

For more detailed information of the history and theory behind *Apparitions of The Four Pillars*, please see the special essay booklet.

DAY TWO

SATURDAY, FEBRUARY 11<sup>TH</sup>

4<sup>PM</sup>

**John Cage**

*Sonatas & Interludes*

Vicky Chow, prepared piano

Total program time:  
approx 65 minutes, no intermission

5.30<sup>PM</sup>

Please join us after the performance for a roundtable discussion between Eve Beglarian, Randy Gibson, and Jenny Olivia Johnson moderated by Megan Schubert about Cage's influence, his 100th birthday, and the life of a contemporary composer.

The Composer Roundtable is Funded in part through New Music USA's MetLife Creative Connections program.

This discussion will be broadcast live at <http://avantmedia.org/live>.

8<sup>PM</sup>

*Cage, Unlocked*

A night of works by **John Cage**

*Living Room Music* (1940)

loadbang:  
Alejandro T. Acierto  
Jeffrey Gavett  
William Lang  
Andrew Kozar

*Concert for Piano and Orchestra*  
(1957-58)

Vicky Chow, piano

Orchestra:

loadbang:  
Alejandro T. Acierto, clarinets  
Jeffrey Gavett, voice  
William Lang, trombone  
Andrew Kozar, trumpets

Gelsey Bell, voice  
Drew Blumberg, violin  
Nicole Camacho, flutes  
Victor Lowrie, viola

Kryssy Wright, chance-determined  
lighting design

PAUSE

*Ryoanji* (1983-85)

William Lang, trombone  
Megan Schubert, voice  
Randy Gibson, percussion

*Nocturne* (1947)

Vicky Chow, piano  
Drew Blumberg, violin

INTERMISSION

*Four*<sup>3</sup> (1991)

for rainsticks, piano, silence, sine wave

Drew Blumberg

Vicky Chow

Randy Gibson

William Lang

Performed as live accompaniment to:

*Beach Birds For Camera* (1992)

Directed by Elliot Caplan

Music: John Cage

Design: Marsha Skinner

Dancers: Merce Cunningham Dance Co.

On John Cage at 100

He changed the course of 20th century music. I remember those first dull clicks and rumbling trombone tones I ever heard, and knowing that my art would forever be changed. We have all been profoundly changed by the music and thinking of John Cage. Forever. I can't imagine a world where Concert for Piano and Orchestra hadn't been interrupted at town hall because the "extreme disparities... as for instance in a forest, or on a city street" hadn't proved too much. Where the chance meeting between he and Feldman had never happened. Where his commitment to selflessness hadn't freed thousands to pursue beauty, however they heard it.

"I have nothing to say and I am saying it and that is poetry as I need it."

"I was never psychoanalyzed. I'll tell you how it happened." "The most, the best, we can do, we believe (wanting to give evidence of love), is to get out of the way, leave space around whomever or whatever it is."

One hundred years after his birth, his music is just as revolutionary. Performing it for the first time is an education unlike any other, and devoting yourself to the spirit of it is pure bliss. A safe place - the forest. I return to the number pieces for their simple, sparse, haunting beauty; to those early piano works for their endearing sense of melody and pacing; to works like *Atlas...* and *Concert...* for their commitment to the concept. Cage paved the way, made it all possible. We live in a world of liberated sound, where the power is in our choices, or our decision to remove ourselves from them. "Not a composer, but an inventor of genius."

Total program time:  
approx 95 minutes, with intermission

—Randy Gibson I-xxxi-2012

**DAY THREE**

**WEDNESDAY, FEBRUARY 15<sup>TH</sup>**

**Arnold Schoenberg**

*Pierrot Lunaire* (1912)

The Pierrot Project:

Megan Schubert, Sprechstimme

Nicole Camacho, flutes

Alejandro T. Acierito, clarinets

Joshua Modney, violin and viola

Mariel Roberts, cello

Chris Goddard, piano

Louisa Proske, visual direction

Kryssy Wright, lighting design

Hannah Wasileski, video

INTERMISSION

2012 marks the 100<sup>th</sup> anniversary of the premiere performance of *Pierrot Lunaire* at the Berlin Choralion-Saal on October 16, 1912.

Total program time:

approx 90 minutes, with intermission

**Jenny Olivia Johnson**

*An After School Vespers:*

*4 Songs on Youth/Sex/Death*

Performed by The Pierrot Project

with:

Jeffrey Gavett, conductor

Jude Traxler, percussion

Jenny Olivia Johnson, electronics

Video by Jenny Olivia Johnson

*Cutter* (2007, rev. 2011)

for amplified soprano, ensemble, synthesizer, and electronics

Megan Schubert, soprano

*Dollar Beers*

*(Redondo Beach '96)* (2006)

for amplified soprano, ensemble, delay pedal, wineglass, and beer bottles

P. Lucy McVeigh, soprano

*Oh, Ancient Fragrance*

*(An After School Vespers)* (2011)

for soprano, pierrot ensemble, and synthesizer

World Premiere

Megan Schubert, soprano

*Starling* (2011)

for soprano, cello, electronics, and video

P. Lucy McVeigh, soprano

Mariel Roberts, cello

## On *Pierrot Lunaire*

Used in history text books as an Expressionist illustration of the chilling unrest in Europe just before World War I, the dense atonal melodrama of *Pierrot Lunaire* remains a tour de force of dark mystery 100 years later. The flute, violin, cello, clarinet, and piano tell just as much of the Commedia dell'arte character's dark(er) story as the text delivered by the speaker/singer.

– Megan Schubert

## *An After School Vespers*

*An After School Vespers: 4 Songs on Youth/Sex/Death* is an evening-length presentation of four of my recent chamber and electronic pieces, each of which explore intense and emotional teenage experiences. The first two works are deeply mired in 1980s-era sensibilities and cultures: we open with *Cutter*, a raw portrayal of an adolescent girl who, while watching *The Never-Ending Story* and listening to Metallica's *One*, secretly self-injures. We then move to the dreamy, synthesizer-ridden drunken haze of *Dollar Beers*, which tells a fragmentary story of a young girl whose best friend almost drowns in the steely green waters of Redondo Beach following an epic night of teenage drinking. For the second half of the set, our purview then turns to teenagers from slightly different eras and cultures: *Oh, Ancient Fragrance* is an emotive depiction of a former altar boy coming to terms with memories of clergy abuse; and the closing work, *Starling*, is an ambivalent meditation on Vladimir Nabokov's *Lolita*, specifically what I imagine to be the teenaged Lolita's memories of driving across the country with her abusive step-father, and—in the midst of his quiet manipulation and violence—witnessing the sublime and sun-drenched beauty of the American landscape.

While their subject matters are undeniably dark, all four of these works seek to explore the emotional ambivalence that often accompanies overwhelming and traumatic experiences: their terror, their life-altering impact, and—most interestingly—their strange beauty.

– Jenny Olivia Johnson

## DAY FOUR

FRIDAY, FEBRUARY 17<sup>TH</sup>

### Eve Beglarian

*Songs from The River  
and Elsewhere*

*Did he promise you tomorrow?*

(2011) February 7<sup>th</sup> in *A Books of Days*

*Well-Spent* (2011) April 17<sup>th</sup>

*Armon* (2005) June 14<sup>th</sup>

*The Island of the Sirens*

(2011) December 10<sup>th</sup>

*Lullaby* (2002) December 25<sup>th</sup>

*I will not be sad in this world*

(2006) June 28<sup>th</sup>

*Bach Feet* (2008) September 3<sup>th</sup>

*My Feelings Now* (1996) August 12<sup>th</sup>

*Night Psalm* (2007) March 10<sup>th</sup>

*Dust* (2003) October 5<sup>th</sup>

*Machaut in the Machine Age VI:*

*Liement me deport*

(2008) September 17<sup>th</sup>

*All Ways* (2001) November 27<sup>th</sup>

*I am really a very simple person*

(2010) January 6<sup>th</sup>

Eve Beglarian, voice, electronics

Ana Milosavljevic, violin

Vicky Chow, piano

Ekmeles Vocal Ensemble

Megan Schubert, soprano

Rachel Calloway, mezzo soprano

Eric S. Brenner, soprano/countertenor

Jeffrey Gavett, baritone and director

Total running time:

approx 75 minutes, no intermission

### On *Songs from the River...*

I am delighted to be presenting *Songs from the River and Elsewhere* with the wonderful musicians of Ekmeles and Vicky Chow and Ana Milosavljevic. All of the pieces on tonight's concert, while intensely varied in technique, mood, and texts, have in common a preoccupation with paradox: the joy that lives at the heart of the most painful loss; the doubt that animates the deepest faith; the anguish and anxiety that accompany the most passionate love. The music reflects these paradoxes as it questions and challenges distinctions between simplicity and complexity.

All of the pieces on this evening's program are part of *A Book of Days*, my ongoing project in which I compose a piece of music for each day of the year. Several of these pieces were inspired by my four-month journey down the length of Mississippi River by kayak and bicycle in 2009. Almost all of the vocal music on tonight's program was originally written for me to sing, and I'm thrilled to hear the musicians of Ekmeles take these songs to unexplored, pristine places.

– Eve Beglarian

## DAY FIVE

SATURDAY, FEBRUARY 18<sup>TH</sup>**Randy Gibson**

*The Third Pillar in Primal Imperfect Palindrome with The Souvenir of The Second Pillar, The Floating Cirrus over The Pumping Slush, and The Highest Moving Chordal Motif from Apparitions of The Four Pillars*  
(2011-12)

Video by Oscar Henriquez  
Lighting by Kryssy Wright

William Lang, trombone with digital delay  
Randy Gibson, sine waves

The Third Pillar is dedicated to Oscar

*I think very often these days about how the natural world is half-living and half-dead all the time. One set of stuff is fallen and decayed and another set of stuff is growing out of that decay, and the living is completely dependent on the dead. The muddy, organic river intensifies that sense of death-in-life, I think. I don't really like the river water, it's murky and scary even here at the early part of the river; and while it's of course a river of life, the rich and varied wildlife are proof of that, it also seems to carry a daunting amount of death in it.*

*And of course, we are in late high summer, the trees are fully deep green, no new life is left in them, they are at the fullest flower of their maturity.*

– *Eve Beglarian VIII-xvii-2009*

Please note that portions of tonight's performance may be at an extreme volume.

If you need to exit the space, please do so quietly.

Incense will be burned.

Total running time:  
approx 170 minutes, no intermission

## The Third Pillar

When I first began to think about writing a solo piece for Will Lang, I knew I wanted to keep the elements of density we had been working with in the 2010 and 2011 ensemble versions of *Apparitions of The Four Pillars*. With the cassette releases I did for The Tapeworm, I had experimented with how moments can emerge from density, synchronizing a melody across 19 cassettes, layered together, so it emerged from the rich drone around it.

For *The Third Pillar in Primal Imperfect Palindrome with The Souvenir of The Second Pillar, The Floating Cirrus over The Pumping Slush, and The Highest Moving Chordal Motif from Apparitions of The Four Pillars* I have built a series of variable delay lines that at once allow the soloist to become an orchestra with himself, but also to quickly allow melody to emerge from the texture when it's required.

Since I first stepped into the dense wall of sound that is La Monte Young's *Base 9:7:4 Symmetry...*, installed at the Church Street Dream House, I've been transfixed with the lushness of close primal relationships inspired by those pioneered by Young in the Sixties and today. Following the example of Young's *The Tortoise, His Dreams and Journeys* and *The Four Dreams of China* and live experiences like those of Jung Hee Choi's recent *Tonecycle Base 65 Hz, 2:3:7* performances, and, of course, La Monte's uncompromising ethos I've become devoted to stricter and stricter rules governing my compositions. I didn't set out to write my longest piece to date, it just what the rules dictated. La Monte has famously said, "tuning is a function of time" and I've taken that practice to heart. By sustaining the tones for long periods of time, we are better able to experience the complex feeling created

through even the most simple of intervallic relationships.

A portion of the title of tonight's performance refers to the palindrome, a form I've been interested in since I first encountered it in the works of Messiaen, and the macro/microcosmic relationships of Cage. The overall form of this piece is a palindrome, offset by melodic movement. This desire to work as a palindrome also influences the duration of the work.

There are two incenses being burned this evening. They relate to my early spiritual development at the Shambala center in Boulder, my hometown. The evening begins and ends with a Japanese incense called Viva from Nippon Kodo. The bulk of the performance is accompanied by a special Tibetan incense created by the great sage scholar, Mipham, for the consecration of the Great Stupa at Dharmakaya in the Colorado mountains.

We journey together into the ritualistic presentation of The Drone, sustained before and after the performance. The bright primal video projection by Oscar Henriquez and lighting by Kryssy Wright heighten our awareness and concentration. The passage of time becomes fluid. Tonight we experience the multiple facets of *The Third Pillar* and the pure 9:8 interval that defines it.

– Randy Gibson, 1-xxviii-2011

*Apparitions of The Four Pillars* (2009-present) is a massive ongoing work now comprising 8 compositions that are all sections of the larger, evolving work based on overtones of the D fundamental at 72hz.

For more detailed information of the history and theory behind *Apparitions of The Four Pillars*, please see the special essay booklet.

## About the artists

### Alejandro T. Acierto

CLARINETS, LOADBANG, THE PIERROT PROJECT

Alejandro T. Acierto is a clarinetist, composer and sound artist whose innovative work in contemporary music, performance art and installation has led Time-Out New York to call him a “maverick” of new music. As a composer and sound/installation artist, Acierto embraces a multi-media aesthetic integrating music, sound, performance art, and installation based on historical narratives and people’s stories. His works have been performed by the International Contemporary Ensemble, ThingNY, and loadbang and his installations have been shown at the Arts in Bushwick SITEFEST. His work *stolen synthesis no. 1* has also been published by Trifecta Publishing for their premiere art box edition and he has attended residencies at the Virginia Center for the Creative Arts and the Banff Centre in Canada. Acierto is also a founding member of Ensemble Dal Niente and plays with loadbang and thingNY in New York, all of whom are committed to performing and creating new works by young emerging composers as well as works by contemporary masters. Acierto holds a Masters’ degree in Contemporary Performance from Manhattan School of Music and received his Bachelors’ degree in clarinet performance and composition with a focus in Asian American Studies from DePaul University.

[alejandroacierto.net](http://alejandroacierto.net)

### Eve Beglarian

COMPOSER, VOICE

Eve Beglarian “is a humane, idealistic rebel and a musical sensualist [whose music is] an eclectic and wide-open series of enticements.” (*Los Angeles Times*). She is “one of new music’s truly free spirits” (*The Village Voice*) and a “remarkable experimentalist” (*New York Times*).

Beglarian’s chamber, choral and orchestral music has been commissioned and widely performed by the Los Angeles Master Chorale, the American Composers Orchestra, the Bang on a Can All-Stars, the Chamber Music Society of Lincoln Center, the California EAR Unit, the Orchestra of St. Luke’s, Relâche, the Paul Drescher Ensemble, Sequitur, Third Angle and individual performers including Maya Beiser, Lauren Flanigan, Sarah Cahill, and Marya Martin.

Upcoming events include a piece for location recordings of campsite hand-pumps, solo violin, and trombone quartet, which will be premiered by Mary Rowell and Guidonian Hand on the Tribeca New Music Festival in April, and a work for chorus and organ for the Voices of Ascension, premiering in 2012-2013 on the new Manton organ at the Church of the Ascension.

[evbvd.com](http://evbvd.com)

### Gelsey Bell

SOPRANO

Gelsey Bell is a singer, songwriter, and scholar. She has four albums of original work. This last fall, she premiered her new song cycle, *SCALING*, as part of the Vital Vox festival at Roulette, and co-created the site-specific adaptation of Robert Ashley’s *Perfect Lives* with Varispeed. She recently appeared in the New York

production of George Aperghis's *Sextuor*, she can be heard on the recording of Jay Vilnai's *Shakespeare Songs* with the MIVOS string quartet, and she has premiered hundreds of works by contemporary composers as a core member of thingNY. She is also a PhD Candidate at NYU in performance studies and the Critical Acts Editor for *TDR/The Drama Review*.

[gelseybell.com](http://gelseybell.com)

## Drew Blumberg

VIOLIN

Drew's love for the violin is rooted in the instrument's uniquely human, vocal tone. It is this quality that allows him to evoke an undeniably personal musical style in everything he plays. As a classically trained musician with a degree in Violin Performance from the University of Denver's Lamont School of Music, he incorporates refined technique into non-traditional genres that truly capture his interest, including bluegrass and contemporary, as well as Randy Gibson's avant-garde works.

## Eric S. Brenner

SOPRANO/COUNTERTENOR, EKMELES

Soprano/countertenor Eric S. Brenner's singing has been described as "remarkable," "dazzling," "startlingly true," and "arrestingly beautiful." A Long Island, New York native, Eric began his training on violin and viola before beginning to sing – as a tenor – in high school. Several years later, he discovered his soprano/countertenor voice, and all of the remarkable repertoire (both very old, and very new) available to him.

Some of Eric's current projects include soprano soloist in Handel's *Messiah*

at Alice Tully Hall & the Cathedral of St. John's in Albuquerque, NM; alto soloist at the Boulder Bach Festival; treble soloist in Bernstein's *Chichester Psalms* at Avery Fisher Hall, presented by Distinguished Concerts International New York; countertenor soloist on Hannah Lash's *Requiem for Extinct Birds & Beast* in Lash's *Blood Rose*; Doodle in Stefan Weisman's & David Cote's *Scarlet Ibis*; D.A.V.E. in Kamala Sankaram's *Miranda* ("Brenner presides...like an autotuned H.A.L. on steroids."); soloist/ensemble on Guggenheim Fellow Toby Twining's new CD *EURYDICE* (Cantaloupe Music), & area appearances with Toby Twining Music. Eric is also co-composing music with Matt Schloss for Rob Reese's new play, *Yahweh's Follies*; Prior to his return to NYC, Eric sang soprano for three seasons with the Grammy Award winning ensemble Chanticleer.

## John Cage

COMPOSER

John Cage was born on September 5, 1912 in Los Angeles, California and died in New York City on August 12, 1992. He studied liberal arts at Pomona College. Among his composition teachers were Henry Cowell and Arnold Schoenberg. Cage was elected to the American National Academy and Institute of Arts and Letters and received innumerable awards and honors both in the United States and in Europe.

He was commissioned by a great many of the most important performing organizations throughout the world, and maintained a very active schedule. It would be extremely difficult to calculate, let alone critically evaluate, the stimulating effect and ramifications that Cage's work has had on 20<sup>th</sup> century music and art, for it is clear that the musical developments of our time cannot be understood without

taking into account his music and ideas. His invention of the prepared piano and his work with percussion instruments led him to imagine and explore many unique and fascinating ways of structuring the temporal dimension of music.

He is universally recognized as the initiator and leading figure in the field of indeterminate composition by means of chance operations. Arnold Schoenberg said of Cage that he was an "inventor - of genius".

[johncage.org](http://johncage.org)

## Rachel Calloway

MEZZO-SOPRANO, EKMELES

Praised by the New York Times for her "considerable depth of expression" and by the Pittsburgh Post Gazette for her "emotional characterizations and sumptuous voice," mezzo-soprano Rachel Calloway makes her European debut as "Mrs. Grose" in *The Turn of the Screw* throughout northern France this season, as well as her Zankel Hall debut in Mohammed Fairouz's opera *Sumeida's Song*. Recent highlights include performances with Cal Performances, the Castleton Festival, the Metropolitan Opera in workshops of new works, Glimmerglass Opera, the Signal Ensemble, Gotham Chamber Opera, and the Los Angeles Philharmonic's Green Umbrella Series.

Ms. Calloway holds degrees from both the Juilliard School (BM) and Manhattan School of Music (MM) and maintains an active teaching studio.

[rachelcalloway.com](http://rachelcalloway.com)

## Nicole Camacho

FLUTES, THE PIERROT PROJECT

Flutist, Nicole Camacho, has taken her classical upbringing and turned it upside down in performing new music with Cochlea Freedom Ensemble and Hotel Elephant. Pulling the sister art form of music into her work, she has collaborated with Hallo Hallo Dance company and has had her composition *Tiki Tiki* for percussive alto flute choreographed by Megan Shaw. Ms. Camacho has also embraced folk/ rock forms in joining The Kjersti Kveli Group.

Ms. Camacho carries with her a passion for music education and has linked this with her love for performance through educational outreach primarily in New York. In addition to sharing her flute music with students of all ages in the boroughs of New York, Ms. Camacho is founder of a concert series/ arts-in-education organization in Long Island called Music Unboxed which is dedicated to the development of a concert scene in Long Island as well as serving as a platform for the intermix of professional and novice performers.

[nicolecamacho.com](http://nicolecamacho.com)

## Vicky Chow

PIANO

Canadian pianist Vicky Chow has performed extensively as a classical and contemporary soloist, chamber musician, and ensemble member, and has been described as "brilliant" (*New York Times*), "a monster pianist" (*Time Out New York*) and "one of the new stars of new music" (*Los Angeles Times*).

Joining the Bang on a Can All-Stars in 2009, Vicky's passion has propelled her to

work with an A-to-Z of leading composers and musicians such as John Adams, Louis Andriessen, Bryce Dessner (The National), Philip Glass, Glenn Kotche (Wilco), David Longstreth (Dirty Projectors), Steve Reich, Terry Riley, and Lee Ranaldo (Sonic Youth).

Her work can be found on the 'tzadik', 'Cantaloupe' and 'altaVoz' labels. In addition to performing, Ms. Chow also produces and curates "Contagious Sounds", a new music series focusing on adventurous contemporary artists and composers at the Gershwin Hotel in New York City. She receives continuous support from the Canada Council for the Arts and has received grants from the Fromm Foundation, Vancouver Foundation, and the BC Arts Council.

Originally from Vancouver Canada, Ms. Chow studied at The Juilliard School with Yoheved Kaplinsky and Julian Martin before continuing studies at Manhattan School of Music with Christopher Oldfather.

Starting the piano at age 5, she was invited to perform at the age of 9 at the International Gilmore Music Keyboard. She made her orchestral debut at the age of 10 with the Vancouver Symphony Orchestra, and made her last orchestral appearance at Alice Tully Hall with the Juilliard Symphony performing Bartok's *Piano Concerto No. 1*.

[vickychow.com](http://vickychow.com)

## Ekmeles

[EK'MELES]

In Ancient Greek music theory, an adjective used to describe tones of indefinite pitch and intervals with complex ratios, tones "not appropriate for musical usage." In New York City, a new vocal ensemble breathing life into those disallowed tones, new and old.

Ekmeles—called a "promising addition to the New York scene" and "virtuosically adventurous" by the New Yorker's Alex Ross—is dedicated to the performance of new and rarely-heard works, and gems of the historical avant garde. Ekmeles was founded to present new a cappella repertoire for solo voices, and to collaborate with new music-focused instrumental ensembles.

Recent sold out performances include a program at Columbia University's Italian Academy entitled *Madrigals and Metamorphoses*, two nights of Christopher Cerrone's *Invisible Cities* with Red Light New Music, and a collaboration with violinist Mary Rowell of Knee Plays from Philip Glass's *Einstein on the Beach* at Issue Project Room.

[ekmeles.com](http://ekmeles.com)

## Patrick Fennig

COUNTERTENOR, EKMELES

Patrick Fennig is pleased to make his first appearance at the 2012 Avant Music Festival. Recent appearances include Bach's *St. Matthew Passion*, Bernstein's *Chichester Psalms*, Purcell's *Come, Ye Sons of Art* and *Experiments in Opera* with Aaron Siegel at Le Poisson Rouge. Stage credits include Purcell's *The Fairy Queen* and Sasha Zamler-Carhart's *i Fioretti in Musica*. In March, he will sing Handel's *Messiah* with Polyphony New Mexico. Patrick is a member of The Saint Thomas Choir of Men and Boys, Musica Sacra, Early Music New York, Ekmeles Vocal Ensemble and Big Apple Baroque.

## Jeffrey Gavett

BARITONE, DIRECTOR OF EKMELES, CONDUCTOR

Jeffrey Gavett is dedicated to the creation of new music as composer, performer and improviser. He has performed with a range of collaborators, from the indie rock group Clogs to new music groups Ensemble de Sade, ICE, New Juilliard Ensemble, SEM Ensemble, Signal, Talea Ensemble, and Wet Ink Ensemble. His own mixed ensemble loadbang has premiered more than 40 new works in the past three years. In 2010 he founded the contemporary vocal ensemble Ekmeles, which was praised by *The New Yorker's* Alex Ross as "virtuosically adventurous". Mr. Gavett has appeared as a soloist uptown and downtown in Alice Tully, Merkin, and Zankel Halls; Issue Project Room, Le Poisson Rouge, and The Stone. He has been praised for his "attractive" and "even-tempered" voice by the *New York Times*.

He has collaborated with many composers including Eve Beglarian, Nick Didkovsky, Reiko Fütting, Liza Lim, Somei Satoh, Steven Takasugi, David Lang, and Terry Riley, performing the music of the latter two at the 2008 Bang on a Can Summer festival, where he was a fellow.

Mr. Gavett holds degrees from Westminster Choir College and Manhattan School of Music's Contemporary Performance Program, where he studied with Lucy Shelton.

## Randy Gibson

CURATOR, COMPOSER, PERCUSSION,  
AVANT MEDIA ARTISTIC DIRECTOR

Randy Gibson is a composer and performer based in Brooklyn. He works with structure, evolutionary compositional models, and improvisation to create enveloping and ritualistic works in Just Intonation.

Since 2003, Gibson has studied with seminal Minimalist pioneer La Monte Young. Continually humbling and revelatory, his studies with Young have brought deeper clarity and focus to his work. Gibson combines live and electronic music, with aspects of the world music he has studied, most importantly rāga singing in the Kirana tradition with La Monte Young and Marian Zazeela.

By presenting his work with visual and ritualistic elements, Gibson is able to offer the audience a way into the frame of mind to embrace stillness and become absorbed in the sonic experience.

Gibson's music has been presented around the world including at festivals in Germany, South Korea, and Mexico. In 2010, under a grant from the American Music Center, Gibson traveled to London to premiere *The Third Analog Pillar*. The performance was hailed by Liminal's Scott McMillan as "a moment of relative calm, of stillness, and of pleasingly soporific and mind-emptying purity." His Just Intonation solo piano work with sine waves, *Aqua Madora*, was selected by Textura as one of their top 10 albums of 2011.

Gibson is the artistic director of Avant Media, a non-profit organization dedicated to collaborative artistic endeavors. Since 2010 Gibson, in collaboration with soprano Megan Schubert, has curated and produced the annual Avant Music Festival.

[randy-gibson.com](http://randy-gibson.com)

## Chris Goddard

PIANO, THE PIERROT PROJECT

Christopher Goddard is a New York-based pianist and composer. As a pianist, he is an active advocate of new music, currently performing with Tactus, the contemporary

ensemble at the Manhattan School of Music. Upcoming performances feature a collaboration with Columbia Composers as well as a presentation of the complete Boulez Second Sonata. As a composer, he has collaborated with the Orchestre de la Francophonie, the Shepherd School Symphony Orchestra, the Larkin Singers, Da Camera of Houston, and pianist Andrew Staube, among many others. He was recently selected as a participant for the 11th International Forum for Young Composers with the Montreal-based Nouvel Ensemble Moderne.

## Oscar Henriquez

VIDEO, DESIGN

Oscar Henriquez is a graphic designer and visual artist living and working in London. He is a graduate of The Cooper Union where he received a BFA from The School of Art. In 2004 the Art Directors Club named him one of the Top Young Designers in New York. He is interested in the intersection of video, photography and his main passion: graphic design. Professionally Oscar has worked in the fields of publishing, advertising and academia. Henriquez has been a member of Avant Media since 2004, collaborating with Randy Gibson in many projects including *Anger*, *Shiver*, *Doleo Aeternus*, and *Apparitions of The Four Pillars*.

## Matthew Hensrud

TENOR, EKMELES

Matthew B. Hensrud is always eager to participate in the next interesting project. Focusing on ensemble work in early & modern music, he's a full-time member of Trinity Wall Street's renowned ensemble, and joins other groups like Ekmeles, Pomerium, and the Clarion Ensemble. Recent projects include Paul Dedell's

*Chemistry of Love*, Bryan Senti's *From the Margins*, *This, Unmentioned*, and performances with the Mark Morris Dance Company. Past highlights include multiple performances of BAM's St. Matthew Passion, directed by Jonathan Miller; Nico Muhly and Maira Kalman's *Elements of Style*; and the staged premiere of David Lang's new opera, *Anatomy Theatre*. He is a featured soloist on New York Early Music's recent album, *A Dutch Christmas*, and an upcoming CD of classical crossover works by Barry Seroff.

## Melissa Hughes

SOPRANO, EKMELES

Hailed by Time Out New York as a "dazzling diva, adept at old and new music" Soprano Mellissa Hughes enjoys a busy career performing with Alarm Will Sound, Vox, Clarion, eighth blackbird, Newspeak, SIGNAL, My Brightest Diamond, The National, Victoire and The Breeders. Upcoming season highlights include a premiere with the American Composers Orchestra and recording Reich's *Music for 18 Musicians* with SIGNAL. Miss Hughes records for Nonesuch, Cantelope, and Naxos Records, and is a New Amsterdam Records Artist. Mellissa holds degrees from Westminster Choir College, Princeton; and Yale University.

[mellissahughes.com](http://mellissahughes.com)

## Jenny Olivia Johnson

COMPOSER

Jenny Olivia Johnson was born in Santa Monica, raised in Claremont, CA, educated in New York City, and is currently an assistant professor of music at Wellesley College in Boston. Her music, which has been described as "gorgeous, ominous, and hypnotic" by the Boston Globe,

“stunning in its simplicity and power” by the Boston Musical Intelligencer, and “iridescent, shimmering, and evocative” by Steve Smith of Time Out New York, is often concerned with abstract representations of overwhelming emotional experiences. Drawing from her academic research on music and trauma, as well as from the aesthetics of 80s television and media, Jenny’s music seeks to create sonic and multimedia narratives that are simultaneously familiar and distorted, hypnotic and disorienting, delicate and ear-splitting, beautiful and glowering.

### Linda Lee Jones

SOPRANO, EKMELES

Soprano Linda Jones is active as an ensemble singer with the Western Wind Vocal Ensemble, and the choirs of Trinity Wall Street Church, Musica Sacra, and the Carmel Bach Festival in Carmel, CA. Ms. Jones holds degrees from Loyola University and Westminster Choir College of Rider University.

### Andy Kozar

TRUMPET, LOADBANG

Pittsburgh native Andy Kozar is a NYC based trumpeter, composer, and educator. He has performed with new music ensembles including loadbang, Argento Chamber Ensemble, Talea Ensemble, Ensemble ACJW, and Signal and worked closely with composers as varied as Helmut Lachenmann and David Lang. He is on faculty at the Long Island Conservatory and the North Carolina Governor’s School for the Arts.

[andykozar.com](http://andykozar.com)

### William Lang

TROMBONE, LOADBANG

Originally from Long Island, trombonist William Lang is an active performer and improviser in New York and Boston. Hailed for his “superb performance” of James Bergin’s *Langmusik* by the Boston Globe, William is dedicated to playing premieres and new music. He has performed solo recitals at The Stone, The Tank, the Gershwin Hotel, and Greenfield Hall in New York City, as well as other venues throughout the country. He has also appeared as a soloist with the Fredonia Wind Ensemble on a tour of New York State; and as a guest soloist on the Avant Music Festival, the Defacto Music Series, and the Electronic Music Festival. As a chamber musician William has appeared with the Merce Cunningham Dance Company, Argento Chamber Ensemble, ACME, Wet Ink, Newspeak, the SEM Ensemble, and Tilt Brass, among others. William is also a founding member of two New York City based groups: the Guidonian Hand, a trombone quartet hailed by the New York Times for their “expertly played... meaty low brass textures” performance; and loadbang, his groundbreaking ensemble consisting of Baritone, Bass Clarinet, Trumpet, and Trombone. He is also a member of the Boston Microtonal Society’s premier ensemble: Notariotous, where he explores the definition of pitch alongside like-minded composers and performers.

[williamlang.org](http://williamlang.org)

### loadbang

New music chamber group loadbang, praised as “exceedingly inventive” by Time Out New York, is building a new kind of music for mixed ensemble.

Their unique lung-powered instrumentation (bass clarinet, trumpet, trombone, baritone voice) has inspired diverse repertoire from composers, resulting in a broad stylistic palette ranging from microtonal meditations to political satire. In the past three years, they have premiered more than 40 works, including several written by members of the band and a new arrangement by Pulitzer Prize-winning composer David Lang.

Never content to dwell in the confines of notated music, loadbang is known for its improvisations, exploring the edges of timbre and technique, and blurring the line between composed and extemporaneous music. Recent appearances include a program of microtonal music at Greenwich House, and a lecture recital on John Cage at Carnegie Mellon University.

[loadbangmusic.com](http://loadbangmusic.com)

## Victor Lowrie

VIOLA

Victor Lowrie is a versatile violist and composer living in New York City, specializing in contemporary music. He performs regularly as a soloist and chamber musician, notably as a member of Wet Ink and a founding member of Mivos Quartet & Trio Kavak. As a composer, Victor writes for soloists and chamber ensembles, combining an ever-evolving personal sense of melody and harmony with explorations into improvisation and electronics. Victor grew up on the idyllic central coast of California and his musical activities have taken him to North & South America, England, Continental Europe and Asia.

[victorlowrie.com](http://victorlowrie.com)

## Ben Manley

SOUND ENGINEER

Ben Manley has engineered or recorded thousands of concert events in NYC, working in jazz, experimental, world, contemporary classical, and in projects by composers including La Monte Young, Alvin Lucier, Connie Crothers, and Daniel Goode. As a pro audio sales specialist, he worked for many years with Studio Consultants and Leif Mases of Maselec. In 2007, Manley served as audio consultant to the American Embassy School in New Delhi. As a composer of electroacoustic music, Manley has performed across the USA and Europe.

## P. Lucy McVeigh

MEZZO-SOPRANO

Mezzo-soprano P. Lucy McVeigh, born in Baltimore in 1989, is an impassioned interpreter of early and contemporary music. While studying at Wellesley College, she premiered numerous student works, both as a singer and conductor. She also had the opportunity to sing with several professional choral ensembles, as well as with the Boston Modern Orchestra Project. In May of 2011 she presented a recital of contemporary music featuring the premiere of *Starling* by Jenny Olivia Johnson. Lucy is currently a Master's candidate at the University of Miami's Frost School of Music, studying conducting with Karen Kennedy and voice with Nobleza Pilar.

## Ana Milosavljevic

VIOLIN

Acclaimed as "an imaginative artist willing to think big" (*The Strad*), ANA Milosavljevic is a violinist and composer of eclectic, cutting-edge contemporary

music, often featuring her Viper electric violin. Her “inventive,” “graceful,” “showpiece” works (*New York Times*) have been premiered at Carnegie Hall, Off-Broadway, and Le Poisson Rouge, performed by the string quartet ETHEL, Native American flutist Robert Mirabal, and Ensemble Metamorphosis, and featured by TAKE Dance and in a forthcoming art film *Luci in the Sky* by Vittoria Chierici. A MacDowell Colony Fellow, ANA has performed solo recitals at Carnegie’s Weill Recital Hall, the Kennedy Center, Lincoln Center, Cornelia Street Café, LPR and The Stone and appeared at numerous international festivals. ANA’s new album is *Reflections* (Innova).

[anamilo.com](http://anamilo.com)

## Joshua Modney

VIOLIN AND VIOLA, THE PIERROT PROJECT

Hailed as “superb” and “flamboyant” by the *New York Times*, violinist Joshua Modney has performed as a soloist and chamber musician throughout the United States and Europe. As a specialist in contemporary music, both notated and improvised, he is committed to presenting performances that make the music of our time enlightening for all concertgoers. Joshua is violinist and personnel director for Wet Ink Ensemble, a founding member of Mivos Quartet, and also performs frequently with Signal, SEM Ensemble, and Columbia Composers. Joshua holds a Master’s Degree in Contemporary Performance from Manhattan School of Music, and a B.M. from Ithaca College.

[joshuamodney.com](http://joshuamodney.com)

## The Pierrot Project

Pierrot Project, an ensemble devoted to annual performances of Arnold Schönberg’s *Pierrot Lunaire*, formed in 2009. Members: Alejandro Acierto, clarinets; Nicole Camacho, flutes; Chris Goddard, piano; Joshua Modney, violin & viola; Mariel Roberts, cello; and Megan Schubert, Sprechstimme.

## Louisa Proske

STAGING/ PIERROT LUNAIRE

Louisa Proske is a theatre and opera director from Berlin. Her productions include the world premiere of the opera *Invisible Cities* at the Italian Academy New York; *Cymbeline* and *The Lover* (Yale School of Drama); an international tour of *Macbeth*; *As You Like It* (Yale Summer Cabaret Shakespeare Festival); *’Tis Pity She’s A Whore* (The Tank, NYC); *A Servant To Two Masters* (Edinburgh Fringe Festival); *The Barber Shop* (Cambridge Footlights); *4.48 Psychosis*; *The Importance of Being Earnest*; *No Exit* (Apollonysus Theatre, York). Louisa is studying for an MFA in Theatre Directing at Yale School of Drama.

## Mariel Roberts

CELLO, THE PIERROT PROJECT

New York-based cellist Mariel Roberts is quickly gaining recognition as a deeply dedicated interpreter and performer of contemporary music. She holds degrees from both the Eastman School and the Manhattan School of Music, where she specialized in contemporary performance practice while studying with Alan Harris and Fred Sherry. Mariel has performed with a variety of ensembles in venues around the world as a champion of living composers, including TACTUS ensemble,

SIGNAL ensemble, Wet Ink, the Eastman Broadband, and NouveauClassical. She has been a participant in the Bang on a Can Festival, the Aspen Contemporary Ensemble, and the Lucerne Summer Festival led by Pierre Boulez. This spring Mariel will record her first solo record, an album of all new pieces for solo cello which she commissioned from some of New York's most promising young composers, which will be released in June of 2012.

## Megan Schubert

CURATOR, SOPRANO, THE PIERROT PROJECT

Megan Schubert, soprano, is a devoted ambassador of new and experimental music of the 20th and 21st centuries.

Schubert has performed music by Stockhausen for an audience under umbrellas in a torrential downpour for Make Music New York; world premieres at Carnegie Hall; with robots while locked inside a Van de Graaff Generator at Boston's Museum of Science; on a bike flying by the audience in an installation piece at McCarren Park Pool, Brooklyn; in a giant potato sack while video was projected onto her frontside at Webster Hall; for inmates at a maximum security prison in Ossining, NY; with puppets at E. 4th Street Fab! Fest; for Elliot Carter at a celebration of his 100th birthday; and with many ensembles championing art music and experimental jazz of today.

She recently created the role of Saint Francis in a world premiere of Sasha Zamler-Carhart's opera *I Fioretti* at La Mama E.T.C., the role of Scientist/Athena in Likeness to Lily's *COMMAND VOICE* at TPAC, sang in the world premiere of James Ilgenfritz's *The Ticket that Exploded* at Issue Project Room, in the NY premiere of Robert Ashley's *That Morning Thing*

at The Kitchen, and performed and produced the NY premiere of Georges Aperghis's *Sextuor: L'origine des espèces* with Avant Media, and again at Joria Productions. Upcoming performances include Jason Cady's *Happiness is the Problem*, Denman Maroney's *Claudius Smith*, and Luigi Nono's *Quando Stanno Morendo, Diario Polacco 2°* with Ekmeles.

Schubert holds degrees from Bennington College and Manhattan School of Music.

## Jude Traxler

PERCUSSION

Jude Traxler is a performer and composer of experimental and conceptual music living in New York City. He regularly performs with the contemporary music groups futureCities and Mantra Percussion and is the resident composer and sound designer for the Sister Sylvester experimental theater company with director, Kathryn Hamilton. Jude is currently a Staff Recording Engineer in the Manhattan School of Music Recording Department and was the Assistant Conductor of the MSM Percussion Ensemble for the 2008 through 2011 seasons. He has performed and conducted works for Cat Crisis, Stanley Leonard Music, Bourbon Thomas, and New World Records.

[judetraxler.com](http://judetraxler.com)

## Hannah Wasileski

PROJECTION DESIGNER

Hannah Wasileski is a second-year MFA candidate at Yale School of Drama where she designed projections for *Doctor Faustus Lights the Lights*, *A Streetcar Named Desire*, *Out of the Blue*, and *Dorian Gray*. Recent projection designs in New York City include *My Life in a*

*Nutshell*, *Sonnambula* (HERE Arts Center); *Look Away* (Schapiro Theater); and *Uncanny* (Littlefield). Hannah's installation and video work has been exhibited in Brighton, London, and at the National Review of Live Art Festival in Glasgow, UK. She received her BA in music and visual art from the University of Brighton.

## Michael Weyandt

BARITONE, EKMELES

Baritone Michael Weyandt recently appeared as Junius in *The Rape of Lucretia*, Brother in *Die Sieben Todsünden*, and Marco in *Gianni Schicchi* with Lorin Maazel's Castleton Festival Opera, under the direction of Maestro Maazel. He has also performed Lockit in Britten's arrangement of *The Beggar's Opera* for Castleton, and been seen as Guglielmo and Masetto at the Tanglewood Music Center, under the direction of James Levine.

An advocate of contemporary music, he has previously appeared at the Miller Theater, as Pete Dayton in the U.S. premiere of Olga Neuwirth's opera *Lost Highway*, and at Merkin Hall as the soloist in a staged performance of Davies' *Eight Songs for a Mad King*.

During a leave of absence from his Master's degree studies, he spent two years living and teaching in rural China, Shanxi province.

## Kryssy Wright

LIGHTING DESIGN, STAGE MANAGER

Kryssy Wright is a designer living in Brooklyn. She does many things that relate to the technical end of live performance. Currently Kryssy works at the Abrons Art Center in lower Manhattan where she is part of the design team for the steampunk haunted house. She has a degree from Bennington college.



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Avant Media supports the production and performance of collaborative artistic projects. Focusing on live performance, film, and installation, Avant Media promotes a method of parallel collaboration that engages all members of the creative team from concept through realization.

[avantmedia.org](http://avantmedia.org)

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