

TUES@7
presents
**MATA'S
RADICAL PARINGS**

March 23
7pm EDT

MATA
INTERNATIONAL
CONTEMPORARY
ENSEMBLE

From left to right: Photos by SnoStudios and Deidre Huckabay

PROGRAM

Evan Williams: *for {loops}* (2021)
Bethany Young: *Her Disappearance* (2015)
Bethany Young: *Thus we dine** (2021, MATA Commission)
Evan Williams: *Rock Steady* (2015)

*world premiere

PERSONNEL

Bethany Young, voice
Charlotte Mundy, voice
Ryan Muncy, saxophone

Video by Ross Karre
Audio by Maciej Lewandowski
Audio and Video capture for Evan Williams' works by Maciej Sado

PROGRAM NOTES

EVAN WILLIAMS: *ROCKY STEADY* (2015)

Rock Steady is an exploration of the intersection of virtuosity and repetitive “grooves.” Using an almost steady stream of sixteenth-notes, the saxophonist is asked to employ a variety of extended techniques, octatonic collections reminiscent of jazz improvisations, and process driven grooves to blur the line between steady pulse and wild gestures.

Rock Steady was written for Ryan Muncy through the Walden School Faculty Commission, featuring members of the International Contemporary Ensemble.

BETHANY YOUNGE: *HER DISAPPEARANCE* (2015)

she demanded silence
so I gave her none
when she tried to speak
I robbed her of her voice
once I ran out of breath
she soon disappeared

**Note: program notes for “for {loops}” and “Thus we dine” are not included*

ABOUT THE COMPOSERS

The music of **Evan Williams** has been performed across the country and internationally by members of the Detroit Symphony Orchestra, the Seattle Symphony, the International Contemporary Ensemble, Quince Ensemble, Fifth House Ensemble, and at festivals such as SEAMUS, the New Music Gathering, the Electroacoustic Barn Dance, and the New York City Electronic Music Festival. He has been commissioned by notable performers and ensembles including the Cincinnati Symphony Orchestra and Urban Playground Chamber Orchestra. His work can be found on recordings by The Namaste Ensemble, Levels, and soprano Katherine Jolly. Williams has received a number of awards and honors, including serving as the Detroit Symphony Orchestra's inaugural Classical Roots Composer-in-Residence in 2018. Williams holds a DMA in Composition with a cognate in Orchestral Conducting from the College-Conservatory of Music at the University of Cincinnati, where he also served as a teaching assistant in electronic music. He also holds degrees from Bowling Green State University and Lawrence University. Williams serves as Assistant Professor of Music and Director of Instrumental Activities at Rhodes College in Memphis, TN, where he teaches composition, music technology, and leads the Rhodes Orchestra. He previously held teaching positions at Lawrence University, Bennington College, and at the Walden School. www.evanwilliamsmusic.info

"The music of **Bethany Younge** is raw. It deals with the body, the unique vocal expression and physicality of Younge herself—questions of identity when as much conditioning is stripped away as possible, and the bizarre theater that is born of all this. It is music that becomes desperately personal to the performer, as Younge composes with the essence of specific humans in mind. The brilliance of it all is its uroboric quality: in the end, Younge's creations always circle back to be a representation of themselves." — Nina Dante. Younge is currently pursuing her DMA in Music Composition at Columbia University in New York. She has received a Master's degree in Music Composition from the Royal Conservatory of The Hague, The Netherlands and a Bachelor's degree in Music Composition from the Oberlin Conservatory of Music. Her works have been featured in the 2016 and 2018 International Summer Course for New Music Darmstadt, Resonant Bodies Festival, Gaudeamus Muziekweek, The 16th International Young Composers Meeting, and many other festivals. She has worked with ensembles including JACK Quartet, ASKO|Schönberg Ensemble, TAK Ensemble, Dal Niente, TILT Brass, KLANG, Ereprijs Orkestra, Fonema Consort, AndPlay, Chartreuse, Gyre Ensemble, Ekmeles Vocal Ensemble, Inversion Ensemble, Mocrepe, and others throughout Europe and the USA. In 2016, she was awarded the Stipend Prize at the International Summer Course for New Music Darmstadt. Younge's work has been mentioned in both The New York Times, The Chicago Reader, and has been listed in The New Yorker.

www.bethanyyounge.com

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ABOUT MATA

Music at the Anthology's (MATA) mission is to present, support, and commission the music of early career composers. Founded by Philip Glass, Eleonor Sandresky, and Lisa Bielawa in 1996 to address the lack of presentation opportunities for unaffiliated composers, MATA has grown into the world's most sought-after performance opportunity for early career composers: each year, MATA receives the music of over one thousand composers from all over the world through its annual Call for Submissions.

MATA's festivals and events are critically acclaimed and broadly respected: *The New Yorker* has hailed MATA as "the most exciting showcase for outstanding young composers from around the world." *The New York Times* has called it "a valuable platform;" *The Wall Street Journal* said that it "tells us a lot about how composers are thinking now." For the majority of the composers presented, a performance on the MATA Festival is an early harbinger of success; it is often one of their first major commissions as well as their first significant exposure to New York and national audiences. MATA Alumni have gone on to receive Grammy awards, MacArthur Genius grants, Siemens and Takemitsu, Pulitzer, Alpert, and Rome prizes, Guggenheim Fellowships, Barlow and Koussevitsky commissions and every major award in contemporary music. In 2010 MATA was awarded ASCAP's prestigious Aaron Copland award. In recognizing, presenting and supporting unique voices, MATA is a catalyst for their entry into American musical life. www.matafestival.org

Loren Loiacono, Executive Director
Calvin Hitchcock, Operations Associate
Paul Pinto, MATA Festival 2020 Guest Curator
Nioka Workman, MATA Festival 2020 Guest Curator



CREDITS

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