



Università degli Studi di Roma  
"Tor Vergata"

Master in  
**Sonic Arts**



Master in Sonic Arts - Tecnologie e arti del suono  
Università degli Studi di Roma Tor Vergata  
In collaborazione con: University of Tennessee, Knoxville

# La viola e l'elettronica

Concerto di musica elettroacustica

***Elegy Caprice***

Daphne Gerling - viola

Scot Slapin (b. 1974)

***3 American Folk Hymns Settings***

Daphne Gerling, Wendy Richman - violas

Kenji Bunch (b. 1973)

***Song for Sendai***

Wendy Richman - viola

Ken Ueno (b. 1970)

***La jungla*** (fixed media)

Jorge Variego (b.1975)

***"to be held ..."*** (viola and electronics)

Wendy Richman - viola

Jason Eckardt (b. 1971)

***The invisible hand*** \*

Daphne Gerling, Wendy Richman - violas

Jorge Variego - live electronics

Jorge Variego (b.1975)

Regia del suono: Federico Scalas

\* European premiere

Giovedì 6 ottobre 2016, ore 17:30  
Auditorium "E. Morricone" – Università di Roma Tor Vergata  
Via Columbia, 1 - Roma  
(Ingresso libero)

# ***Gli esecutori***

## ***Daphne Gerling - viola***

Violist Daphne Gerling currently enjoys a versatile and dynamic career as a teacher, chamber musician, recitalist, adjudicator and solo performer. Since the fall of 2011 she has been on the faculty of the University of North Texas College of Music, where she is Senior Artist Teacher of viola and chamber music, and Associate Director of the Summer String Institute. Her performances have taken her to leading venues in the U.S., Brazil, Chile, Argentina, Italy, Austria, England, the Netherlands, Germany, Honduras and Vietnam, and to music festivals including Aspen, Bowdoin, Encore, NYU, Sarasota, Bad Leonfelden, Norfolk (UK), Staunton (VA), Düsseldorf-Benrath, Internationale Händel Festspiele Karlsruhe, and Neuburg, Bavaria. Born in Porto Alegre, Brazil, she is a graduate of the Walnut Hill School and New England Conservatory, and holds degrees from Oberlin Conservatory, the Cleveland Institute of Music, and Rice University, where she studied primarily with Jeffrey Irvine, Lynne Ramsey, Karen Ritscher and James Dunham. She furthered her studies with Thomas Riebl, Simon Rowland-Jones and Heidi Castleman, among others.

From 2005-2007 Dr. Gerling was a visiting scholar at the University of Cambridge Faculty of Music in England, and violist of the Anglian Ensemble. Between 2008 and 2015 she has been a guest artist or clinician at James Madison University, Rice University, Illinois State University, Florida State University, University of South Carolina, Sewanee, University of Tennessee, Middle Tennessee State University, Texas Tech University, University of Virginia, University of New Mexico, University of Rhode Island, and the Federal Universities of Rio Grande do Sul, Brasília (UNB), Belo Horizonte (UFMG), Santa Catarina (UDESC), Rio de Janeiro (Uni-Rio), João Pessoa (UFPB) and Uberlândia, Brazil.

Keenly involved with the American Viola Society, Dr. Gerling currently chairs the Dalton Research Competition committee, and with Dr. Susan Dubois and the UNT Viola Studio, hosts the AVS's blog "From the Studio" for the 2015-16 academic year. She also collaborates with colleagues internationally, having hosted gatherings of violists in Porto Alegre and Brasília, Brazil in 2012 and 2013, and participating in the International Viola Society Congress in Cidade do Porto, Portugal in 2014, and the Primeiro Encontro Nacional de Violistas in João Pessoa, Paraíba, in October 2015.

From 2008-2010 she served as Lecturer in Viola at Valdosta State University (GA), Principal Violist of the Valdosta Symphony, violist of the Azalea String Quartet, and Director of the South Georgia String Project. In the 2010-11 season she was invited by the VSO to return as soloist in Mozart's Sinfonie Concertante. More recently she has performed this work with violinist Felix Oschofka under conductor Clay Couturiaux at UNT, and in Vietnam at the famed Saigon Opera House in Ho Chi Min City.

Between 2007 and 2014 she has served as coordinator for viola and chamber music at the Festival de Cordas Nathan Schwartzman in Uberlândia Brazil, where she also made several concerto appearances. As an adjudicator she recently served on the panel for the 2015 New Mexico Symphony Guild Competition, and the 2013 Houston Symphony Orchestra league competition. In past summers taught on the faculty at the Rafael Trio Chamber Music Workshops in New Hampshire and the Tennessee Governor's School for the Arts, with whom she has broadcast twice for National Public Radio. She spent the 2010-11 year studying baroque performance practice in Amsterdam and Cologne, and served as principal violist for the Karlsruhe Internationale Händel Festspiele Opernwerkstatt at the Badische Stadtstheater. She performs with Dallas' Chamber Music International and Sounds Modern series and was a featured artist of Colorado Mesa University's Artist Recital Series. Other solo and chamber performances in recent years have revealed a wide-ranging repertoire including works by Duruflé, Hahn, Schulhoff, Kurtág, Larsen, Fauré, Milhaud, Enesco, Bach, Gubaidulina, Debussy and others. Dr. Gerling is married to Coulter George, a professor of classics at the University of Virginia, with whom she enjoys traveling around the world.

## **Wendy Richman - viola**

Violist Wendy Richman, hailed by The New York Times and The Washington Post for her “absorbing,” “fresh and idiomatic” performances with “a brawny vitality,” has appeared as a soloist and chamber musician across the U.S. and Europe. Upon hearing her interpretation of Berio’s *Sequenza VI*, The Baltimore Sun commented that she made “something at once dramatic and poetic out of the aggressive tremolo-like motif of the piece.” She has performed at venues from American Repertory Theatre to Miller Theatre, Chicago’s Museum of Contemporary Art to Washington, DC’s Phillips Collection, and Symphony Space in Manhattan to the Gewandhaus. Other notable solo appearances include Boston’s Jordan Hall and the American Academy in Rome, and she has performed at international festivals in Berlin (MaerzMusik), Darmstadt, Edinburgh, Helsinki, Hong Kong, Morelia, and Vienna.

The particular praise Wendy has garnered for her interpretations of new music has led her to collaborate closely with a wide range of composers and to such performances as the American premieres of Kaija Saariaho’s *Vent Nocturne* and Roberto Sierra’s *Viola Concerto*. She and her husband, percussionist Tim Feeney, gave the fully-staged American premiere of Luciano Berio’s *Naturale*. She can be heard on Albany Records, AURec, *Between the Lines*, Bloodshot Records, BMOP/sound, Mode Records, NAXOS, New Focus, New World, and Tzadik.

Wendy has performed at such festivals as Aspen, Bravo, New Hampshire, Lincoln Center, Mostly Mozart, Norfolk, Killington, San Juan, and Yellow Barn. A graduate of the Oberlin Conservatory, where she studied viola with Jeffrey Irvine and Peter Slowik and voice with Marlene Rosen, she received her master’s degree from the New England Conservatory, under the guidance of Kim Kashkashian and Carol Rodland. Wendy was a member of the Syracuse Symphony Orchestra from 2008-2011 and the Rochester Philharmonic Orchestra from 2012-2014. She is completing doctoral studies at the Eastman School of Music.

Wendy’s most recent endeavor, *Vox/Viola*, involves commissions from 25 young composers to write pieces for her singing & playing simultaneously, loosely inspired by Giacinto Scelsi’s *Manto III*.

Wendy is a founding member of the International Contemporary Ensemble (ICE), a Brooklyn-based collective of young musicians dedicated to reshaping the way music is heard and experienced in the United States and around the world.

## **Jorge Variego – composition, electronics**

Jorge Variego was born in Rosario, Argentina. He is a former Fulbright Scholar and is currently on the Music Theory/Composition faculty at the University of Tennessee, Knoxville.

Actively involved with technology in sound and music, Jorge has been a pioneer in the field of interactive computer music, having created and performed a great deal of works for clarinet and electronics in the US, Europe and South America. He participated in many international music festivals such as MATA, SEAMUS, EMS, Sonoimágenes, Holland Festival, Festival de Jazz de Vigo, Via Stellae, ICMC and can be heard on many CDs, including his most recent solo releases *Necessity* (Albany-2010) and *Regress* (CMMAS-2013).

During the summer of 2012, he was resident artist at the CMMAS, in Mexico, where he recorded the material for his CD *Regress*, fully dedicated to new music for clarinet and electronic media by Argentine composers. In June 2013, he was resident artist at the Visby Centre for Composers, in Sweden, where he composed a new work commissioned by the Berner Musikkollegium. In July 2014 he premiered a new work for bass clarinet and orchestra commissioned by the Symphonic Orchestra of Rosario, in Argentina. Most recently, he presented new works in Switzerland, Spain, and the Netherlands. He received honorable mention in the American Prize in composition and was finalist in the SIME Electroacoustic Music Composition Competition.

In 2017, the University of Quilmes, in Argentina, will publish his book on algorithmic composition. This material will be part of the University’s collection of writings about music and science.

He is the founder director of the UT Electroacoustic Ensemble, is co-director of the UT Contemporary Music Festival, and co-directed the 2016 Nacusa-SCI Snapshot conferences at UT.

For more information please visit: [www.jorgevariego.com](http://www.jorgevariego.com)