

TRANSPLANTED ROOTS RESEARCH SYMPOSIUM 2022

OUR LEGACY | Opportunities and Obligations



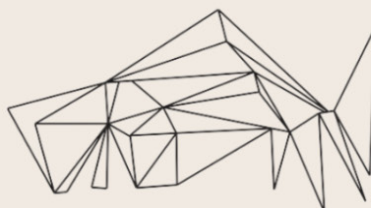
18-21 MAY, 2022

UNIVERSITY OF CALIFORNIA SAN DIEGO

Host | Steven Schick

Conveners | Aiyun Huang, Vanessa Tomlinson, Ivan Manzanilla

Composer in Residence | Sarah Hennies



UC San Diego

ARTS AND HUMANITIES
Music

Transplanted Roots wishes to acknowledge and honor the original stewards of this land—
the Kumeyaay People: past, present and future.

We recognize that this university was built on, and that we have made this recording on, unceded
territory of the Kumeyaay Nation, and that the Kumeyaay People maintain their political
sovereignty and cultural traditions as vital members of the San Diego community.

We are humbled by and grateful for their stewardship of this land.

Welcome Address: Steven Schick

Dear Fellow Musicians,

On behalf of co-organizer Rebecca Lloyd-Jones and hosts red fish blue fish, we welcome you to the University of California San Diego and to Transplanted Roots 2022!

We also welcome Transplanted Roots back to San Diego, where it began with two gatherings, a smaller one in 2006 and our first full conference in February, 2007 under the name “Roots and Rhizomes.” Since then, the conference has traveled the world, having been presented in Montreal, Brisbane and Guanajuato under the leadership of Aiyun Huang, Vanessa Tomlinson, and Ivan Manzanilla respectively.

Our 2006 gathering featured John Luther Adams as guest composer with performances of his percussion works in the Anza Borrego desert, curated by Robert Esler, who joins us again this year. Those experiences led directly to Adams’s famous outdoor pieces, *Inuksuit* and *Sila*. That first conference, now fifteen years ago, featured an international roster of artists including The Percussion Group Cincinnati, Vanessa Tomlinson, Aiyun Huang, Swiss percussionist/drummer Fritz Hauser and German percussion visionary Bernhard Wulff. It was an important event for many of us. The PGC performed their iconic classics. Bernhard led listening sessions of birdsong. Fritz wowed us all with an hour-long performance on snare drum. And with guests from around the world, we began to speak plainly about the need for a thoughtful percussion practice, one that fostered research and communal responsibility as integral aspects of performance. The impulse generated at that moment was the basis for a ten-year run of Roots and Rhizomes at Banff Centre for Arts and Creativity and multiple versions of Transplanted Roots, a conference spin-off with greater focus on research.

We recount this history to provide a framework for our current meeting and to set the stage for this year’s topic about musical legacy. To preternaturally forward-looking percussionists, a historically themed conference might feel like a conundrum. Why look backwards when we have just begun to look ahead? Why enmire ourselves in discussions of lineage, performance practice, and precedent, when those very ideas threaten, it sometimes seems, the freedoms from convention that we most prize?

There will be no easy answers to these questions, but we anticipate many provocative points-of-view! We hope for a healthy consideration of the past—in particular centennial celebrations of two important composers, Chou Wen-chung and Iannis Xenakis—while seeking to extend their impact by focusing, appropriately, on artists working today. We will celebrate the past with performances of *Ionisation* and Stockhausen’s *Mikrophonie*, along with the seminal works of Chou and Xenakis. But we’ll also hear present-day artists in two major commissions. Kicking off the conference on May 18 is *Shape of Silence*, a concerto for two percussionists, composed by Erin Graham and inspired by the ideas of Chou Wen-chung. At the spiritual and sonic core of this new work are percussion instruments that Professor Chou and his mentor Edgard Varèse collected over the course of decades and which are now part of a permanent collection at UC San Diego. Composer-in-residence

Sarah Hennies will deliver the conference keynote address on Xenakis's *Pléiades* and will be present for the first performance of her hour-long percussion solo, *Thought Sectors*.

Threading through our time together will be 30-some concerts, colloquia, addresses, and research presentations, each a reflection on where we are and how we got here. The most important word in the previous sentence is “we.” It happily underscores a communal history and an imperative for engagement with practices beyond our own. But we should also ask ourselves whether the word “we,” as we often use it, is too narrow, too restrictive. As we stand on the bedrock of the past may we—all—take a moment to wonder whether our future will welcome musicians and listeners along the broadest possible spectrum. In short may we embrace the conundrum of legacy—aware of and inspired by past but not imprisoned by it.

A tall order! But one we will undertake collectively, with energy and respect.

With that we welcome you to music and conversation; to introspection and exploration—on behalf of my colleagues, we welcome you to Transplanted Roots 2022!

- Steven Schick
Distinguished Professor of Music
Reed Family Presidential Chair in Music
University of California San Diego

2022 Chou Wen-chung Inaugural Commission



Chou Wen-chung, the visionary Chinese-American composer, and his family, generously endowed our community with a gift of immeasurable value. Instruments are objects poignant with memories, and this is particularly true of percussion. The rich sounds of these beautiful gongs and cymbals, once enveloped Varèse and Chou Wen-chung, now radiate to our ears; through touching the surfaces where our predecessors have left their fingerprints and warmth, we connect with them in timelessness. The instruments resonate a living legacy at their new home, where their presence will continue to inspire all of us. Thank you, Professor Chou Wen-chung and his family, for this incredible gift.

- Lei Liang
Chancellor's Distinguished Professor
University of California San Diego

2022 Commission Recipient: Erin Graham

Shape of Silence is the inaugural Chou Commission, written to celebrate Chou Wen-chung's legacy and inspired by Chou's collection of percussion instruments that are housed at UC San Diego. I feel lucky to have written the work - a double percussion concerto - for Yongyun Zhang and Rebecca Lloyd-Jones, who are both exceptional musicians and two close friends. Over the course of writing the piece, Yongyun and I regularly experimented with and made recordings of the instruments in hopes of discerning their personalities and contemplating their role in Chou's creative process.

Throughout this process of becoming familiar with these instruments and trying to imagine and reflect on sources of inspiration that were important to Chou, I'm extremely grateful to Yongyun and to my advisor, Lei Liang, for providing context regarding Chinese scholar painting (literati) and the particular influence it had on Chou's work. While studying many of these paintings, I was really struck by the role of negative space as well as by the concept of motion in viewing the works. So much of my creative work has been pervaded by an ideology of filling perceived emptiness rather than embracing it that it was fascinating to see within these works how the artists would use a single tiny line to clearly and effectively evoke an entire world. Lei described the process of experiencing many of these works in person and highlighted that the paintings are designed to be viewed by unrolling a scroll rather than all at once. It was incredible to hear how the artists built drama into these works based on this process of motion – the way that a large mountain would suddenly emerge from the corner of the scroll as it unfurled, as well as their carefully planned trajectory of moving through the work and the overall dimensionality of the space. Within *Shape of Silence*, I didn't want to attempt to recreate or touch this tradition, as it is one to which I do not belong – however, I wanted to use the piece as a creative means of expressing appreciation for these artists and an acknowledgment of the works' significance to Chou Wen-chung.

I am also incredibly grateful to Luyen Chou for sharing personal anecdotes about Chou Wen-chung and his own relationship to the instruments as Chou's son, and for allowing me to use these stories as points of inspiration throughout the piece. He contextualized the history of instruments that Varèse had given to Chou and shared that Chou's grandchildren would often enter Chou's studio and joyfully play with the instruments, gravitating towards those that made the most noise. I wanted to recreate this dynamic within the second movement of *Shape of Silence*, as the two percussionists gradually make their way to the front of the stage. One of the most powerful and moving stories that Luyen Chou shared was the role of the largest tam-tam in Chou's collection in announcing family members' passage into another realm. Chou Wen-chung sounded this tam-tam to commemorate his wife, and Luyen Chou sounded this tam-tam to commemorate his father Chou Wen-chung. In hopes of honoring this tradition, I've featured the tam-tam in the last movement in hopes of evoking Chou's presence. The title, *Shape of Silence*, comes from my attempt to add tangibility to negative sonic space within the work, allowing the resonance of Chou's instruments to speak. Many thanks to Luyen Chou, Lei Liang, Steven Schick, Yongyun Zhang, Rebecca Lloyd-Jones, and to Palimpsest.

-Erin Graham

TRANSPLANTED ROOTS PERCUSSION RESEARCH SYMPOSIUM 2022
SCHEDULE OVERVIEW

Wednesday, May 18, 2022

7:00 p.m. — Conrad Prebys Concert Hall — Opening Concert

Palimpsest Ensemble
Conducted by Steven Schick

Iannis Xenakis | *Komboi*
Ashley Zhang and Rebecca Lloyd-Jones

Edgard Varèse | *Density 21.5*
Wilfrido Terrazas

Chou Wen-chung | *Echoes from the Gorge*
red fish blue fish

Intermission

Erin Graham | *Shape of Silence**
UC San Diego Palimpsest Ensemble
Soloists Yongyun Zhang and Rebecca Lloyd-Jones

**world premiere*

TRANSPLANTED ROOTS PERCUSSION RESEARCH SYMPOSIUM 2022

SCHEDULE OVERVIEW

Thursday, May 19, 2022

9:00-10:00 a.m. — Experimental Theater — Open rehearsal: Edgard Varèse *Ionisation*

10:00-10:15 a.m. — *Break*

10:15-10:30 a.m. — Conrad Prebys Concert Hall — Steven Schick: Welcome Address

10:30 a.m. - 12:00 p.m. — Conrad Prebys Concert Hall — SESSION 1

Tim Feeney: *Weakness, ambience and irrelevance*

Jess Tsang: *How Percussionists Think: Re-contextualizing Legacy*

Michael Jones: *Beyond Rupture and Revolution: Embodied Modernist Nostalgia*

12:00-1:00 p.m. — *Lunch*

1:00-2:30 p.m. — Experimental Theater — SESSION 2

Bill Solomon: *Queer Pulsing: Percussion as chrononormative disrupter*

Carmen Maldonado: *How have we imprinted our roots in new music?*

AJ Layague: *Fire Pistons and High-Tin Alloys: How Gong Cultures Survived the Colonizers in SE Asia*

2:30-3:00 p.m. — *Break*

3:00-4:00 p.m. — Conrad Prebys Concert Hall — SESSION 3

Gina Ryan: *Five Sound Poems for Prepared Marimba*

Tyler Cunningham: *Time is not succession: Xenakis' Ohko, Animist Materiality, and Postcoloniality in Western Percussion*

4-4:15 p.m. — *Break*

4:15-6:00 p.m. — Recital Hall — SESSION 4

Jared Brown, Jordan Curcuruto and Bryan Jeffs: *Relative Dimensions*

Vanessa Tomlinson and Evaristo Aguilar: *Lonely Hearts Pandemic Band Unpacked*

Ivan Manzanilla and Roberto Morales: *Gasti bichenda (no trick here)*

Louise Devenish: *Tools, medium, methods: Percussive contributions to evolving new music practices*

TRANSPLANTED ROOTS PERCUSSION RESEARCH SYMPOSIUM 2022
SCHEDULE OVERVIEW

7:00 p.m. — Conrad Prebys Concert Hall — CONCERT #1

Eva-Maria Houben | *John Muir Trails I (in the fullness of time)*
red fish blue fish

Alvin Singleton | *Extension of a Dream*
Fisher / Lau Project

Robert Esler | *Ta kaasiak a maidasay / “For it would be a pity if I should die”**
Rules of Play: Robert Esler and Lisa Tolentino

Erik Griswold | *Twos and Threes*
Terry Longshore

Intermission

Rachel C. Walker | 辜月 *November Moon*
Yongyun Zhang

Roberto Palomeque | *Travesia de un Migrante*
Roberto Palomeque

Wally Gunn | *Book of Hours**
Eric Shuster

**world premiere*

TRANSPLANTED ROOTS PERCUSSION RESEARCH SYMPOSIUM 2022

SCHEDULE OVERVIEW

Friday, May 20, 2022

9:00-10:00 a.m. — Experimental Theater — SESSION 5

Gloria Yehilevsky and Dalia Berman: *Borrowed Reality*

Delaney Jai: *23*

M A Harms: *An outside view of a teetering frame of mind*

10:00-10:30 a.m. — *Break*

10:30 a.m.-12:00 p.m. — Conrad Prebys Concert Hall — SESSION 6

Dustin Donahue: *Netty Simons, Design Groups I*

Matt Leveque: *To Hold Non-Power: Relational Potentiality in Singular Percussion Instruments*

Kosuke Matsuda: *Iannis Xenakis, Psappha*

12:00-1:00 p.m. — *Lunch*

1:00-2:30 p.m. — Experimental Theater — SESSION 7

Amanda Sealock: *Borrowing: Timbre Versus Structure*

Fabio Oliveira and Khesner Oliveira: *Recent Music from Goiânia, Goiás, Brazil (2016-2019)*

Jade Hails: *The Percussionist Storyteller: Upholding and dissolving traditions within the canon*

2:30-3:00 p.m. — *Break*

3:00-4:30 p.m. — Conrad Prebys Concert Hall — KEYNOTE ADDRESS

Sarah Hennies: *The Innermost Recess: Pléiades, Percussion, Trauma, and Utopia*

4:30-5:00 p.m. — *Break*

5:00-6:00 p.m. — Experimental Theater — CONCERT #2

Sarah Hennies | *Thought Sectors**
performed by Steven Schick

**world premiere*

6:00-8:00 p.m. — *Social Hour @ The Loft*

8:00 p.m. — Experimental Theater — CONCERT #3

Karlheinz Stockhausen | *Mikrophonie I*
performed by TaPIR Lab, University of Toronto

Aiyun Huang (director)

Tyler Cunningham, Hoi Tong Keung, Bevis Ng, Matti Pulkki, Timothy Roth

This project is made possible with the support of Social Sciences and Humanities Research Council of Canada (SSHRC) Insight Program.

TRANSPLANTED ROOTS PERCUSSION RESEARCH SYMPOSIUM 2022

SCHEDULE OVERVIEW

Saturday, May 21, 2022

10:00-11:15 a.m. — Conrad Prebys Concert Hall — Roundtable Discussion: Chou Wen-chung

Distinguished Professor Lei Liang, Composer Erin Graham, and Percussionist Yongyun Zhang

11:15 a.m.-12:00 p.m. — *Break*

12:00-1:15 p.m. — Experimental Theater — Roger Reynolds and Steven Schick in Illustrated Discussion

Cells, Aggregations, Impact: Xenakis's Creative Practice as Experience

1:15-3:00 p.m. — *Break*

3:00 p.m. — Mandeville Auditorium — 2022 Reed Family Concert: Xenakis Cabaret

Edgard Varèse | *Ionisation*
Transplanted Roots community

Iannis Xenakis | *Kottos*
Robbie Bui

Iannis Xenakis | *Evryali*
Mari Kawamura

Intermission I

Iannis Xenakis | *Rebonds*
Michael Jones

Iannis Xenakis | *Psappha*
Steven Schick

Intermission II

Iannis Xenakis | *Pléiades*
red fish blue fish

Unfortunately due to COVID-19, some presenters could not join us live in San Diego. Their online presentations can be found at the “Transplanted Roots” YouTube channel:

Sascia Pellegrini: *An Investigation of the Phenomenology of Time and Space in Notated Works for Solo Percussion*

Niki Johnson: *Sea of Fragments: The instrumentality of sculpture*

2022 HOST



Percussionist, conductor, and author **Steven Schick** was born in Iowa and raised in a farming family. Hailed by Alex Ross in the *New Yorker* as, “one of our supreme living virtuosos, not just of percussion but of any instrument,” he has championed contemporary percussion music through commissions and recordings for nearly 50 years.

Schick’s publications include “The Percussionist’s Art: Same Bed, Different Dreams,” and numerous recordings including the 2010 “Percussion Works of Iannis Xenakis,” and “The Complete Early Percussion Works of Karlheinz Stockhausen” (2014), which received the Deutscheschallplattenkritikpreis for the best new music release of 2015. In 2014, Schick was inducted into the Percussive Arts Society Hall of Fame and in 2020 won the Ditson Conductor’s Award, given by Columbia University for commitment to the performance of American music.

Steven Schick is Distinguished Professor of Music and holds the Reed Family Presidential Chair at the University of California San Diego.

2022 COMPOSER IN RESIDENCE



Sarah Hennies (b. 1979, Louisville, KY) is a composer based in Ithaca, NY whose work is concerned with a variety of musical, sociopolitical, and psychological issues including queer & trans identity, psychoacoustics, and the social and neurological conditions underlying creative thought. She is primarily a composer of acoustic chamber music, but is also active in improvisation, film, and performance art. She presents her work internationally as both a composer and percussionist with notable performances at MoMA PS1 (NYC), Monday Evening Concerts (Los Angeles), Le Guess Who (Utrecht), Festival Cable (Nantes), send + receive (Winnipeg), O’ Art Space (Milan), Cafe Oto (London), ALICE (Copenhagen), and the Edition Festival (Stockholm). As a composer, she has worked with a wide array of performers and ensembles including Bearthoven, Bent Duo, Claire Chase, ensemble 0, Judith Hamann, R. Andrew Lee, Talea Ensemble, Thin Edge New Music Collective, Two-Way Street, Nate Wooley, and Yarn/Wire.

Her ground breaking audio-visual work *Contralto* (2017) explores transfeminine identity through the elements of “voice feminization” therapy, featuring a cast of transgender women accompanied by a dense and varied musical score for string quartet and three percussionists. The work has been in high demand since its premiere, with numerous performances taking place around North America, Europe, and Australia and was one of four finalists for the 2019 Queer|Art Prize.

She is the recipient of a 2019 Foundation for Contemporary Arts Grants to Artists Award, a 2016 fellowship in music/sound from the New York Foundation for the Arts, and has received additional support from New Music USA, the New York State Council on the Arts, and the Community Arts Partnership of Tompkins County.

Sarah is currently a Visiting Assistant Professor of Music at Bard College.

2022 CHOU COMMISSION RECIPIENT



Erin Graham (she/they) is a composer of contemporary classical music and an active percussionist. A third-year PhD student in Composition at UC San Diego, Erin has worked with highly-regarded artists such as King Britt, Stalina Villarreal, Lee Vinson, Amy Williams, the New Jersey Symphony Orchestra, and the Houston Symphony. Erin's recent and upcoming projects include a collaboration with Lee Vinson as part of Intersection's LISTEN project as well as projects with Frozen Earth percussion duo, trombonist Berk Schneider, and in^set trio. In 2021, Erin was a composition fellow at the New Jersey Symphony Orchestra's Edward T. Cone Composition Institute, where they worked with Steven Mackey and Ludovic Morlot. Erin received Rice University's Paul and Christiane Cooper Prize in Music Composition for her orchestra piece, *Increase* in 2019. In 2015, Erin won an ASCAP Morton Gould Young Composer Award for her chamber work, *Five Poems of Edward Lear*. Erin's composition teachers include Lei Liang, Pierre Jalbert, Karim Al-Zand, David Liptak, Ricardo Zohn-Muldoon, Robert Morris, Carlos Sanchez-Gutierrez, and Patrick Long.

CHANCELLOR'S DISTINGUISHED PROFESSOR



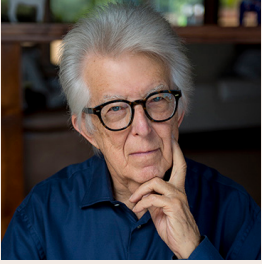
Heralded as "one of the most exciting voices in New Music" by The Wire magazine, **Lei Liang** is a Chinese-born American composer whose works have been described as "hauntingly beautiful and sonically colorful" by the New York Times, and as "far, far out of the ordinary, brilliantly original and inarguably gorgeous" by the Washington Post.

The winner of the 2011 Rome Prize, Lei Liang is the recipient of a Guggenheim Fellowship, an Aaron Copland Award, a Koussevitzky Foundation Commission, a Creative Capital Award, and the Goddard Lieberman Fellowship from the American Academy of Arts and Letters. His concerto for saxophone and orchestra, *Xiaoxiang*, was named a finalist for the Pulitzer Prize in Music in 2015. His orchestral work, *A Thousand Mountains, A Million Streams*, won the prestigious 2021 Grawemeyer Award for Music Composition.

Lei Liang was commissioned by the New York Philharmonic and Alan Gilbert for the inaugural concert of the CONTACT! new music series. Other commissions and performances come from the Fromm Music Foundation, Meet the Composer, Chamber Music America, MAP Fund, the National Endowment for the Arts, the Boston Modern Orchestra Project, the Taipei Chinese Orchestra, the Scharoun Ensemble of the Berlin Philharmonic, the Arditti Quartet, the Shanghai Quartet, the San Francisco Contemporary Music Players, the New York New Music Ensemble, and pipa virtuoso Wu Man. Lei Liang's ten portrait discs are released on Naxos, New World, Mode, Albany, Encounter, BMOP/sound and Bridge Records. As a scholar and conservationist of cultural traditions, he edited and co-edited five books and editions, and published more than thirty articles.

From 2013-2016, Lei Liang served as Composer-in-Residence at the California Institute for Telecommunications and Information Technology where his multimedia works preserve and reimagine cultural heritage through combining scientific research and advanced technology. In 2018, Liang returned to the Institute as its inaugural Research Artist-in-Residence.

UNIVERSITY PROFESSOR



Roger Reynolds is known for his integration of diverse ideas and resources, and for seamlessly blending traditional musical sounds and those now enabled by technology. His work responds to texts both poetic (Beckett, Borges, Ashbery) and mythological (Aeschylus, Euripides, Heraclitus). He is noted for “wizardry in sending music flying through space: whether vocal, instrumental, or computerized”. In 1969, Reynolds accepted a tenured appointment to UC San Diego and has helped establish its Music Department as a destination program. Reynolds won early recognition with Fulbright, Guggenheim, and the National Institute of Arts and Letters Awards, as well as several grants from the Rockefeller Foundation, and a Fellowship from the Institute for Current World Affairs. In 1989, he won the Pulitzer Prize for Music for the string orchestra composition, *Whispers Out of Time*; in 2016, he received the Revelle Medal from UC San Diego. His over 100 compositions are published by Edition Peters, New York; several dozen CDs and DVDs of his music have been commercially released internationally. He is author of five books and numerous articles, some of them the result of collaborations with American, Canadian, and French scientists. Other collaborators have been choreographers Lucinda Childs and Bill T. Jones, as well as theater directors Tadashi Suzuki and Tina Parker. His performer partners have included Irvine Arditti, the Arditti Quartet, Steven Schick, Yuji Takahashi, Alexis Descharmes, Pablo Gómez Cano, Anthony Burr, Eric Huebner, and Jacqueline Leclair. In 2009, Reynolds was appointed University Professor—the first artist to be so honored by the University of California. In 1998, the Library of Congress established a Special Collection of his work. His scores and correspondence are also included in the Paul Sacher Collection in Basel. Reynolds has held guest appointments at Harvard, Yale, Amherst, University of Illinois, and CUNY.

2022 CONFERENCE PRODUCER



Australian born percussionist **Rebecca Lloyd-Jones** is a multiform musician, passionate about performance, research, and education. Having performed professionally across Asia, Europe, North American and Oceania, Rebecca has presented at several focus days for the Percussive Arts Society International Convention and attended the Roots and Rhizomes program at the Banff Centre for Arts and Creativity, Canada. Passionate about women’s performance practice and the percussion works of composer Lucia Dlugoszewski, Rebecca has presented at the Transplanted Roots Research Symposium and was a guest artist at the VI Semana Internacional de Improvisación and guest tutor at the Festival de Música Nueva 2019, Ensenada, Baja California. Rebecca graduated from the Victorian College of Arts with the Desma Woolcock award for academic excellence, received a Master of Music Research from the Griffith University Queensland Conservatorium, and is a Doctoral candidate at the University of California San Diego with Distinguished Professor Steven Schick and ensemble red fish blue fish. Rebecca is the incoming Head of Percussion at Queensland Conservatorium, Griffith University.

2015 HOST



The ever-evolving **Aiyun Huang** enjoys a musical life as soloist, chamber musician, researcher, teacher, and producer. She was the First Prize and the Audience Award winner at the Geneva International Music Competition in 2002. Recent performance highlights include engagements with L'Orchestre de la Suisse Romande, Taipei Symphony Orchestra, St. Lawrence String Quartet, and Aventa Ensemble; new collaborations for new works include Roland Auzet, David Bithell, Vivian Fung and Nicole Lizee. An expert in Percussion Theater, her work on the subject has been published in Cambridge Companion to Percussion (2016) and Save Percussion Theater (Mode 242). She currently holds the position of Associate Professor and is the Head of Percussion Program at the University of Toronto. Aiyun is committed to creating a vibrant new music community for the next generation and is the Artistic Director for soundSCAPE, an annual festival for contemporary music and performance exchange in Italy.

2017 HOST



Professor Vanessa Tomlinson is internationally recognised as a percussionist, composer, improviser and Director of Creative Arts Research Institute at Griffith University. She has created many large-scale immersive sound works including *Vibrations in a Landscape* (with Erik Griswold), *The Immersive Guitar* (with Karin Schaupp) and *The Oxbow* (at The Piano Mill). Her bold research vision places sound-making at its centre - intersecting with climate action, acoustics, extinct species, listening studies, intercultural music and sonic transformations. She has been percussionist with the Australia Art Orchestra and Clocked Out since 2000 and Head of Percussion at Queensland Conservatorium 2003 - 2021, Director Tyalgum Festival (2017 - 2020) and Artistic Director at The Piano Mill (2016 - 2022).

2019 HOST



Mexican percussionist, **Ivan Manzanilla** is a specialist in contemporary percussion music. He holds a bachelor's degree from Mexico's Autonomous National University and a Master and Doctoral degree from the University of California San Diego. Ivan Manzanilla's work centers on the exploration and dissemination of newly created music and art. His teaching practice and commissions for new works that explore sound, language and gesture reflect his commitment to new generations of percussionists, musicians and contemporary forms of art. His work has been recognized by different institutions like the Rockefeller Foundation, the National University of Mexico, Mexico's National Fine Arts Institute, the National Fund for Culture and Arts and the Darmstadt Summer Course. Ivan Manzanilla is founder of Duplum together with Mexican clarinetist Fernando Dominguez and member of ONIX Ensemble. He is invited regularly to perform with a wide variety of ensembles and orchestras in México. Ivan Manzanilla is the head of the Percussion Department at the University of Guanajuato, Mexico and a recipient of the 2017 National Fund for the Arts' Established Artists Grant.

2022 TRANSPLANTED ROOTS PARTICIPANTS



Doctor of Musical Arts by the University of Salford (Manchester, UK). Disciple of the South Indian percussionist Trichy Sankaran. **Evaristo Aguilar** has developed his musical proposal based on the soundscape of the Mexican region of the Huasteca. He has published more than twenty phonograms, collaborating with artists around the world. As percussionist/improviser and composer, he has been invited to Asia, Europe, America, and Oceania. Evaristo served on the Board of Directors of the Percussive Arts Society and was the founder President of its Mexican Chapter. He is professor at the Autonomous University of Tamaulipas and member of the National System of Art Creators in Mexico.



Dalia Berman is a percussionist from Los Angeles, CA. She received her Master's degree in World Percussion from California Institute of the Arts and her Bachelor's degree in Percussion Performance from California State University, Northridge. Dalia currently works with Segerstrom Center for the Arts, Instinct Percussion, and Blue Stars Drum and Bugle Corps. Dalia also serves as a musician with the 300th Army Band.



Jordan Curcuruto and **Jared Brown** are LA-based percussionists and composers. After collaborating extensively in graduate school, they are excited to perform together once again, sharing the stage to present Bryan Jeff's newest graphic score, *Relative Dimensions* (2022). This piece, commissioned by Jared in 2021, joins the rich legacy of graphic notation.



Robbie Bui, as a composer and cellist, creates and challenges new music at both the level of conceptualization and physical embodiment. He yields musical products that mend multiple media, full of varied, diverse ranges of subject material. He graduated with a Bachelor's in Composition from the New England Conservatory as a Presser Scholar and Commencement Speaker, studying with composer Stratis Minakakis and cellist Mickey Katz. During that time, he served as the leading director and frequent performer of Tuesday Night New Music, a monthly series of student-composed concerts. Bui has been dedicated several new pieces, and has been a frequent performer nec[shivaree], NEC Contemporary Ensemble, and concerts curated by his modern music ensemble, of which he is a founder, Alinéa. Currently, he is a doctoral student in Contemporary Cello Performance at the University of California San Diego studying with Charles Curtis.

2022 TRANSPLANTED ROOTS PARTICIPANTS



A native of the D.C. Metro Area, **Tyler Cunningham** is a Toronto-based percussionist, researcher, and new media artist. He has performed across the US and abroad in Europe and Asia, and has premiered over fifty solo and chamber works. His research and creative practice coalesces around posthumanism, Indigenous/new materialisms, and animism, with an emphasis on how radical intimacies emerge through our complex entanglements with the materiality of digital technology and musical instruments. He is the co-founder of the PROMPTUS Collective, a NYC-based performance collective that focuses on researching and cultivating a trans-disciplinary practice, and he is an active new-media artist. Currently, he is a Programming Research Facilitator at the Near North Mobile Media Lab (North Bay, ON) where he does research and teaches workshops on experimental music and media. Tyler received his Bachelor of Music at the Juilliard School and his Master of Music from the University of Toronto.

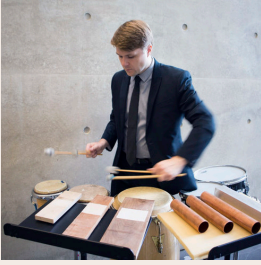


Percussionist, collaborator, and educator **Corey Denham** is committed to the commissioning and performance of new music and educating students in all areas of percussion. He is currently a Graduate Teaching Assistant at the University of Arizona. Corey has formerly held teaching positions at Indiana University–Purdue University Indianapolis (IUPUI) and Indiana State University. Corey is a founding member of Forward Motion, an Indianapolis based chamber ensemble that commissions and performs contemporary music in a variety of venues. Corey can be heard on a variety of recordings through labels such as Potenza Music, Temporary Residence Limited, Medium Sound and numerous self-released projects. As a commissioner and collaborator Corey has worked closely with notable musicians and composers Rob Funkhouser, Eric Salazar, Jenna Page, Stuart Hyatt & Derek Johnson. Most recently he co-released *Soundscapes Vol. 1* with flutist Jenna Page, an album of improvisations inspired by iconic locations in Indianapolis IN. For more information visit: forwardmotionnewmusic.com



Dr. Louise Devenish is a percussionist whose creative practice blends performance, collaboration and artistic research. As a soloist and with ensembles Decibel, The Sound Collectors Lab and Intercurrent, she commissions and develops new works for performance around Australasia, Europe, North America and the UK. Acknowledged for her 'interpretive flair and technical brilliance', her performances can be heard on international labels HatArt, Ezz-thetics, Listen/Hear, Immediata, Navona, Tall Poppies, and room40. Louise's work has been recognised by numerous awards and grants including a Churchill Fellowship and Australian Art Music Awards Performance of the Year. Louise is Percussion Coordinator at Monash University, where she is also undertaking an Australian Research Council Fellowship (DECRA) in artistic research, creating new works with teams of collaborators across music, visual arts, digital arts and spatial design. Published in journals and books, her academic writing focuses on Australian music, gender, notation, and new music performance practices. www.louisedevenish.com.au

2022 TRANSPLANTED ROOTS PARTICIPANTS



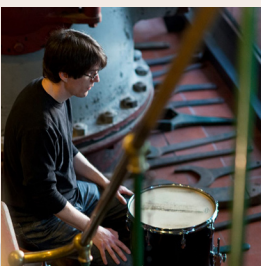
Dustin Donahue is a percussionist based in Los Angeles. Dedicated to contemporary music, Dustin regularly appears with many of Southern California's presenters of chamber music, such as the Los Angeles Philharmonic's Green Umbrella concerts, the Ojai Music Festival, Monday Evening Concerts, Jacaranda Music, and La Jolla Music Society's SummerFest. He frequently performs with the International Contemporary Ensemble, the Los Angeles Percussion Quartet, the Partch Ensemble, and ECHOI. Dustin also co-directs WasteLand, an organization dedicated to fostering experimental chamber music in Los Angeles. His research explores the history, aesthetics, and performance practice of unconventional musical notation in the 1950s and 60s. He holds a DMA from the University of California San Diego where he studied with Steven Schick and a BM from the University of Wisconsin where he studied with Anthony Di Sanza. dustindonahue.com



Rules of Play is a Phoenix-based **duo** for voice, percussion and electronics featuring Lisa Tolentino and Robert Esler. Our music tells the intercultural stories of our relationship with each other and our children, our local and global communities, and our musical foundations in Western tradition and Philippine indigenous musical practice.

Robert Esler is a musician, maker and teacher. His doctoral work at University of California San Diego ('07), focused on the confluence of art, science and music. He currently teaches courses in popular music, audio production, audio programming and sound design at Glendale Community College in Arizona.

Lisa Tolentino is a musician, artist, and educator. Following her studies in Computer Science and Music (UCSD '03, '06), she designed experiential media systems and augmented reality for K-12 and special education. She currently teaches digital art, game studies, and instrument design, and co-directs the video game program at Paradise Valley Community College.

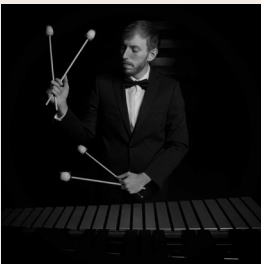


Tim Feeney performs, composes, and improvises sounds and images for forests and waterfronts, investigating unstable sound and duration. He appears in bookstores and basements with Sarah Hennies and Greg Stuart as the trio Meridian; in galleries and libraries with Vic Rawlings and Annie Lewandowski; in living rooms and warehouses with Clay Chaplin and Davy Sumner; in tunnels and train stops with Cody Putman and Cassia Streb as the trio Tasting Menu; in colleges and museums with Andrew Raffo Dewar, Holland Hopson, and Jane Cassidy; on recordings for Intakt, Black Truffle, Rhizome.s, Caduc, Full Spectrum, Sedimental, and Marginal Frequency; and in the occasional festival or concert hall with Anthony Braxton and Ingrid Laubrock. He is a faculty member in percussion, improvisation, composition, and director of the performer/composer specialization at the California Institute of the Arts. <http://timfeeney.com>

2022 TRANSPLANTED ROOTS PARTICIPANTS



Fisher/Lau Project advances contemporary percussion music through the originality and flair that they bring to their performances. **Dr. Abby Fisher** and **Dr. Matthew Lau** founded Fisher/Lau Project in 2014 during their doctoral studies at Stony Brook University. Best friends, the pair quickly realized that they were a mighty musical match! Fisher/Lau Project cultivates an international presence through engagements such as the Transplanted Roots Percussion, PASIC, and Ensemble Mise-En Curator Series. F/L Project promotes the contemporary and avant garde aesthetic with clarity and approachability at concerts, engagement at masterclasses, and through their interactive social media presence. With repertoire extending from European master Philippe Manoury to esteemed compositional voices of today including Temple and Munson, they work to perform music from a diverse range of composers. Fisher/Lau Project performs exclusively on Marimba One and Black Swamp Percussion, Matt's signature mallets are manufactured by Iñaki Sebastian Elite Mallets.



American percussionist **Jade Hails** is a dynamic presence on and offstage. Combining theatrics and technical performance in a musical amalgamation, Hails has committed his career to bridging the gap between the arts by offering his skill set to other artists, curating collaborations based on poetry and literature as well as visual art and dance. An avid promoter of new music, Hails has made it a goal to commission composers for works that he believes will push the boundaries of timbre, gesture, and aesthetic. Recently, Hails has joined the established performing ensemble Scrap Arts Music and will be a performing member during their tour, debuting their latest stage show, album, and film. As an educator, Hails has spent the past ten years teaching privately, in public schools, and most recently as an applied instructor with Lane Community College. Jade currently lives and works on the unceded territories of the x^wməθk^wəyəm (Musqueam), Skwxwú7mesh (Squamish), and Selilwitulh (Tsleil-Waututh) Nations.



M A Harms is a Los Angeles based composer, performer, and instrument builder who explores the intersections between grief, gender, and sex through a combination of text and sound. Performance art is a major component of their work, as they believe that sound and visual aesthetics are equally significant within their art. M navigates literal stories and personal life events via sound practice, obscuring them to the point that they begin to bridge the gap between individual and “universal” experiences. M graduated from University of Wisconsin-Whitewater in 2020 with a BFA in Percussion Performance, and studied with percussionist Tobie Wilkinson and composer Jeff Herriot. They received their Performer-Composer MFA at California Institute of the Arts in 2022 and studied under percussionist Tim Feeney and composer Nicholas Deyoe.

2022 TRANSPLANTED ROOTS PARTICIPANTS



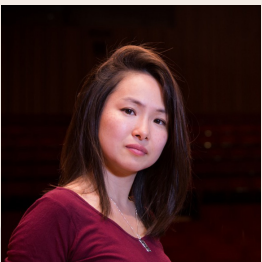
Delaney Jai, born in Spokane, Washington, is a graduate percussionist studying at Southern Oregon University. As an aspiring percussionist singer/songwriter, and performance artist, they are currently performing with the Left Edge Percussion Ensemble with a focus on contemporary chamber music. Recently, Delaney graduated from Adams State University, studying under Dr. James W. Doyle. Delaney has a passion for equity in music, and in the summer of 2018 was a guest speaker on the podcast, Tacet Thoughts in regards to their on-campus presentation entitled “The Stage Gap: Perceptions of the Female Percussionist in a Male Dominated Industry.” Currently, Delaney can be found under the percussive instruction of Dr. Terry Longshore. When they are not in percussion rehearsal, Delaney can be found painting, creating other visual or spoken art for their “Hands In Motion” project.



Niki Johnson is a percussionist and composer-performer whose musical practice incorporates contemporary classical repertoire, improvisation, interdisciplinary collaboration, and performance art. She collaborates with fine-artists, and experimental musicians to create new artworks existing in the liminal spaces of art mediums. Niki holds a Bachelor of Percussion Performance from the Sydney Conservatorium of Music, and is a current Master of Research student at Monash University. Her research explores percussionists’ collaborations with sculptors and designers, and the process of co-creating, and composing for new sculptural instruments. Niki is a Speak Percussion Bespoke Artist, performs with Ensemble Offspring, and has recorded percussion for Tapspace Publications, Trackdown Fox studios, and the ABC. Niki is the co-artistic director of performance art duo Throat Pleats, which is an experimental music and performance duo comprised of Niki Johnson and Solomon Frank that explores shifting power dynamics and animalistic impulses.

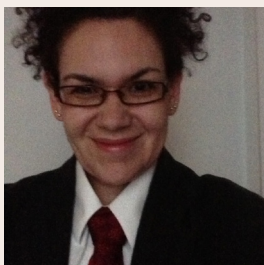


Michael Jones (he/they) is a percussionist, improviser, and conductor based in San Diego. His work focuses on new works by emerging composers as well as the canonical repertoire of the 20th century avant-garde. He has performed on the LA Philharmonic’s Noon-to-Midnight Festival, the Other Minds Festival, the Dog Star Orchestra Festival, and the Hartford New Music Festival. They can be heard on the New World, Naxos, New Focus and Wandelweiser Editions labels. They regularly perform as a member of the percussion group red fish blue fish and the William Winant Percussion Group. michaeljonespercussion.com



Mari Kawamura is a concert pianist whose curiosity has taken her in a variety of directions ranging from improvisation and dance to biology and physics. Kawamura is drawn to music which utilizes the entirety of the piano as an expressive device. She is as equally fascinated by works which showcase the tremendous agility of the instrument, as by compositions that explore its ability to produce cavernous resonances, complex spectral sounds and unpitched noise. After studying with Stephen Drury at the New England Conservatory, Kawamura is currently a doctoral candidate at the University of California San Diego where she studies with Aleck Karis. Her research deals with ma, an ancient Japanese concept concerning space and time, and is focused on identifying ma-like structures in music outside of Japan’s sphere of influence with the goal of demonstrating that the concept of “charged stillness” is a widespread global phenomenon.

2022 TRANSPLANTED ROOTS PARTICIPANTS



AJ Layague, composer-librettist, has degrees in music from Stanford University (BA), CalArts (MFA), UC San Diego (PhD) and a post-doctoral fellowship in Asian Studies/Music (Occidental College). She studied Javanese gamelan in Yogyakarta with Suhardi. Her works have been performed in Europe, Asia, and the US at Montalvo Arts, China-ASEAN Music Festival in Nanning, and Agosto Foundation in Prague, among others, and she has published and presented on code-switching, Chinese film music, and Asian-American hip hop. She was a guest lecturer at Simon Fraser University, USC, National Taiwan University, and Freie Universität Berlin, and received grants and awards from American Composers Forum, Center for Cultural Innovation, Getty Foundation, and others. Her film music was featured on Kino Lorber's 2020 re-release of films by pioneer director Alice Guy-Blaché, and was honored at Columbia University in June 2021 at the Women & the Silent Screen conference.



Matt LeVeque (he/they) is a percussionist and free improviser based in Los Angeles. As an interpreter, Matt specializes in the contemporary solo and chamber repertoire, and is particularly interested in works that disrupt normative conceptions of temporality, relationality, and virtuosity. His work is located at the crossroads of queer studies and theories of interpretation, and takes as its main goal the re-centering of lived experiences of queer subjects as expressed through performance. Matt has served as a member of the La Jolla Symphony and Chorus, CalArts Percussion Ensemble, and red fish blue fish, among others. He has performed works by Iannis Xenakis, Helmut Lachenmann, John Cage, Pauline Oliveros, Michael Pisaro, Robin Schulkowsky, Holland Hopson, Lei Liang, Anahita Abbasi, and Celeste Oram. Matt earned his Bachelor of Arts under Steven Schick at UC San Diego, and is currently pursuing graduate studies with Tim Feeney at the California Institute of the Arts.



Terry Longshore is a percussionist whose genre-crossing work exhibits the artistry of the concert stage, the spontaneity of jazz, and the energy of a rock club. He serves as Professor of Music and Director of Percussion Studies at the Oregon Center for the Arts at Southern Oregon University, where he directs Left Edge Percussion and is Chair and Graduate Coordinator of the Music Program. He performs internationally as a soloist and ensemble member, collaborates with artists working in diverse media, and has premiered and recorded numerous works. He also champions new solo and chamber works for percussion by commissioning, organizing, and participating in consortium commissions for works from a diverse body of composers. Longshore is a Marimba One Vibe Artist, a Yamaha Performing Artist, and an artist endorser for Zildjian Cymbals, Vic Firth Sticks and Mallets, Remo Drumheads, Gon Bops Percussion, and Beato Bags.



Carmen Maldonado is an active solo, chamber, and orchestral percussionist based in México City. Maldonado's creative practice centers on the relationship between visual and acoustic phenomena, focusing on a post-instrumental practice with an emphasis on theatrical percussion performance. By attempting to create new interpretations of theatrical percussion repertoire, Maldonado focuses on the body's relationship within performance spaces, endeavoring to critique and rupture racial, social, and gendered barriers within the percussion canon.

2022 TRANSPLANTED ROOTS PARTICIPANTS



Kosuke Matsuda is a solo percussionist born in Nagasaki, Japan, who has performed throughout Asia and North America. He graduated from Ueno Gakuen University in Tokyo with a Bachelor's degree in Percussion Performance (2015), where he studied with Masahiro Okada. He studied with Kunihiko Komori at the Aichi University of Fine Art, earning his Master's degree in Percussion and graduating at the top of his class in the wind and percussion instrumental department in 2017. He moved to the USA in 2018, and he completed a Master's degree and Artist Diploma under Svet Stoyanov's percussion studio at the Frost School of music, the University of Miami. Matsuda performed as a soloist with Lancaster Symphony in 2019 and was also given the honor of certification in the Japanese Arts and Cultural Agency Training Program by the Japanese cultural government.

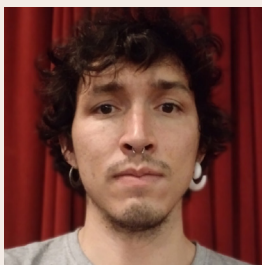


Roberto Morales is interested in algorithmic, real time and free time composition. His musical knowledge in folkloric music from Mexico, combined with the classical training made possible to mature new instrumental techniques in Mexican harps, flute and piano. Morales has written music for theatre, dance, movies, TV and radio, and has been commissioned to write music for European and Mexican ensembles like Wire Works and the Symphony Orchestra of Guanajuato. As a performer and improviser, Morales has participated on his own and collaborated with other composers such as Roscoe Mitchell, Mari Kimura, George Lewis, Chris Chafe among others. He was co-founder of the first computer music studio in Mexico City and founder of LIM in Guanajuato. He's organized festivals such as "Callejon del Ruido" in Guanajuato and "Media Music Fest" at Mexico City. His music can be found in ICMC recordings, Victo label www.victo.qc.ca (Leyendas in collaboration with Mari Kimura) and the most recent publications in Computer Music Journal.



Dr. Fabio Oliveira is a performer and educator with a wide variety of professional experiences as a percussionist, improviser, and conductor, working regularly in orchestral, chamber, solo, and artist accompaniment settings, and navigating consistently between European classical and traditional Brazilian music. Traversing these traditions is an important and distinctive feature of his work. Fabio has recorded on Tzadik, New World, Mode, and Naxos. Since the fall of 2019, he has been the Director of Percussion Studies at Rowan University (NJ, USA), as well as a member of the PAS New Music / Research Committee. He's also been a percussion judge and consultant to the Samba Carnival Parades in São Paulo, Brazil, between 2017 and 2020. Between 2009 and 2019 he directed percussion and drum-set studies at the Federal University of Goiás (UFG/Brazil), and co-founded NEP³ - Nucleus for Excellence in Education, Research, and Performance in Percussion, raising funding of about R\$1,150,000.

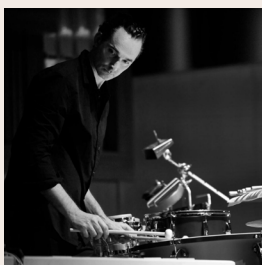
2022 TRANSPLANTED ROOTS PARTICIPANTS



Khesner Oliveira is a performing artist and educator based in Atlanta, who maintains an active career in musical performance and artistic collaborations. He has performed in Europe, the United States and all across Brazil, his native country. Khesner has performed with many ensembles including Impact(o) Percussion, KataGata, Sankofa, Música Íntima, Banda Pequi, Bent Frequency, among others. He has been very active in promoting Brazilian premieres of important percussion works from John Luther Adams, James Wood, Olivier Messiaen, Helmut Lachenmann, Michael Pisaro, amongst others. Khesner holds a Bachelor of Music degree in performance from the Universidade Federal de Goiás and is currently a Master of Music in performance candidate at the Georgia State University.



Roberto Palomeque is a leading marimbist from Chiapas, Mexico. He embraces the traditions of Mexican music and unites his roots in a powerful combination of elements, including traditional music, with academic and contemporary repertoires. Mr. Palomeque won first prize in the “Universal Marimba Duo Competition” and the “1st Keiko Abe Latin-America Marimba Solo Competition” with Ms. Abe as the jury president. In 2018, he was awarded a prestigious scholarship given by the FONCA, which toured throughout top music schools in Mexico. Palomeque has collaborated with the world’s greatest exponents of the marimba in concerts and workshops in Europe, Asia, and the Americas. Roberto holds a Bachelor in Music Performance from UNICACH University and a Master’s Degree from the Royal Conservatory of Music of Antwerp (Belgium). He is currently pursuing his D.M.A. in Percussion Performance at the University of Southern Mississippi. In 2015, Roberto was appointed Marimba Professor at UNICACH University.



Sascia Pellegrini was trained in percussion, piano, and composition at the Conservatory G.Puccini (IT) and at IRCAM (FR). Sascia’s expertise is in intermedia, and interdisciplinary arts, with a strong background in music composition and dance choreography: he has conducted courses in Academies and Universities in Hong Kong, China, and Singapore. Sascia’s recent contributions: Indeterminacy Conference (UK), Hauntology, Turmoil, Change Symposium (Scotland), ITAC5 conference (US), Open Space Magazine (US), Culture Magazine (HK), Momm Dance Magazine (Korea), etc. Sascia has developed a close collaboration with the composer Ben Boretz and the singer Yungchen Llamo. Sascia has performed in Italy, France, Germany, China, Japan, Singapore, and Hong Kong, where he collaborated with major dance companies. Sascia is a Composition and Integrated Arts Teacher at The School of the Arts of Singapore and Editor for the Open Space Magazine (NY). Sascia holds a MA in Arts, Pedagogy and Practice (Goldsmith University); he is currently pursuing his PhD research with the University of Dundee.



Dr. Gina Ryan is a professor of percussion and music education at the Université du Québec à Montréal. Before recently returning to Canada, she worked for 10 years at the Prem Tinsulanonda International School in Chiang Mai, Thailand and was also an Honorary Professor at Payap University from 2019-2021. As a percussionist, Dr. Ryan has composed, commissioned, and performed music for stages around the world and has appeared as a soloist and chamber musician in Canada, Japan, China, Mexico, Thailand, France, and the United States.

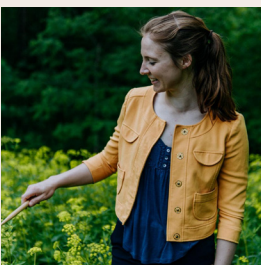
2022 TRANSPLANTED ROOTS PARTICIPANTS



Eusebio Sánchez is a percussionist and music producer born in Monterrey, Mexico. He graduated with honors from Escuela Superior de Música y Danza de Monterrey, where he studied with Miguel Tovar. In 2020 he completed his Master studies at Universidad Alfonso X el Sabio in Madrid, Spain under the mentorship of the recognized Spanish percussionist Juanjo Guillem. Sánchez has collaborated with emerging and relevant composers from Mexico and the whole world. Mexicans Hilda Paredes, Rodrigo Sigal, Eduardo Caballero, Iván Ferrer-Orozco, Ricardo Durán Barney, and Hugo Morales as well as international composers like Girolamo Deraco (Italy), Jasna Veličković (Serbia), Oliver Cristoph Leith (UK), Martín Matalón (Argentina), Joao Pedro Oliveira (Portugal) and Juan Camilo Vásquez (Colombia) are some of the composers which Eusebio has been closely related through his musical career. As a soloist, Eusebio Sánchez has performed in important national and international stages, such as Teatro Isauro Martínez, Feria de San Marcos 2018, Museo MARCO, Festival Cultural Mazatlán 2019, The Forge Camden in London, the Mexican Embassy in the United Kingdom, The Northern Aldborough Festival 2016 in the United Kingdom, the Vive México Tokio Festival 2018 in Japan, Naves el Matadero in Madrid Spain and Circulo Colombiano de Música Contemporánea at Teatro Mayor Julio Mario Santo Domingo in Bogotá, Colombia at 2021.



Eric Shuster is a percussionist based on the Eastern Shore of Maryland. He is a member of the music faculty at Salisbury University where he has taught since 2011, serving as director of the Salisbury University Percussion Ensemble and artistic director of the Salisbury Percussion Festival. His performance of Wally Gunn's *Book of Hours* for Transplanted Roots marks their fourth artistic collaboration and ten years of working together.

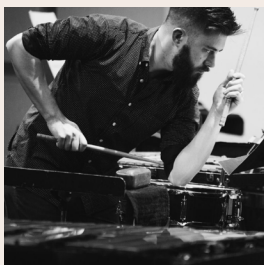


Amanda Sealock is originally from central Nebraska. A pianist first, she became introduced to drumming through her high school's drumline program. As a percussionist, she has been selected to perform in the Omaha Under the Radar, SPLICE, and SICPP festivals. As an educator, she has held the title of assistant director of the percussion ensemble for the Wisconsin Youth Symphony Orchestras, and taught private lessons for the Arboretum Music School in Madison, WI. She holds degrees from the University of Wisconsin at Madison and from the University of Nebraska at Omaha. She currently works in San Diego for the United States Marine Corps as a fleet musician.



Wilfrido Terrazas is a flutist, improviser, composer, and educator whose work explores the borderlands between improvisation, musical notation, and collective creation. He is a member of Generación Espontánea, Liminar, Filera, and the Wilfrido Terrazas Sea Quintet, and has performed more than 380 world premieres, written around 70 compositions, and recorded over 40 albums, eight of them as a soloist or leader. Wilfrido has presented his work in 21 countries in Europe and the Americas. He co-curates the Semana Internacional de Improvisación, a festival in Ensenada, his hometown, and is Assistant Professor of Music at UC San Diego since 2017.

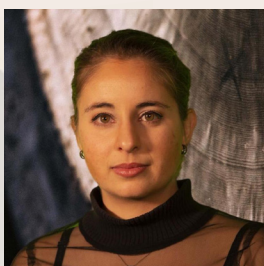
2022 TRANSPLANTED ROOTS PARTICIPANTS



Dr. Bill Solomon is a percussionist, writer and educator from New York City. He has presented papers in the US, Canada, Norway, UK and Australia at the American Musicological Society, Dance Studies Association, Festival of Original Theater, Performance Studies Network, Transplanted Roots, LGBTQ+ Music Study Group, and Performing Indeterminacy Symposium. He is a member of Bent Duo with pianist David Friend and has premiered and recorded works by Jace Clayon, Sarah Hennies, Casey Anderson and Matt Sargent, along with original installation, recording and writing projects. He has presented workshops, recitals and lectures at universities including Yale, Harvard, Princeton, Dartmouth, Brown, Columbia, The New School, Bard and Tulane. He studied Korean traditional music in Seoul, South Korea at the National Gugak Center, attended the Orff Workshop in Salzburg, Austria at the Orff Institut, and is currently studying pipa with Min Xiao-Fen. His chapter “Queering Musical Chrononormativity: percussion works of the West Coast group” is included in the forthcoming collection *Queer Music Theory* published by Oxford University Press, and he performs regularly at major venues throughout the US with various new music ensembles. He is a co-founder of the Queer Percussion Research Group, and is currently editing a collection of zines on queer percussion. Bill is co-chair of music at The Dalton School where he teaches percussion, pop music, and advises senior capstone music projects.



Jess Tsang is a percussionist, researcher, and improviser dedicated to the creation of new interdisciplinary works. She is endlessly examining how objects shape our lives, and how that might be translated into music. A founding member of guitar and percussion duo *party of one*, Jess is also the founder of *listenbeer*, a series of multi-sensory concert experiences merging craft beer with experimental music. She has appeared in performances throughout North America, Europe, Asia, and Australia and was a 2018 Eighth Blackbird Creative Lab Fellow and a 2019 OneBeat Fellow. Jess has participated in residencies at the Banff Centre, The Hambidge Center, and Residência São João. Her debut album, *sound shadows*, was released with made for Records in 2021. Jess completed her graduate studies at McGill University, under the guidance of Aiyun Huang. She holds a B.M. from The New School. www.jesstsang.net

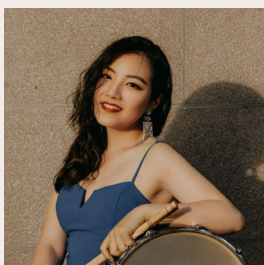


Gloria Yehilevsky is a percussionist, composer, and educator engaging worldwide in contemporary, cross-disciplinary, and traditional settings as a collaborative musician. A World Percussion Group artist in 2017, and laureate of regional and international competitions: she has performed in the UK, throughout Europe, Thailand, Hong Kong, and the US. She is a co-founder and co-artistic director of Sounding Eye, an interdisciplinary artists' collective.

2022 TRANSPLANTED ROOTS PARTICIPANTS

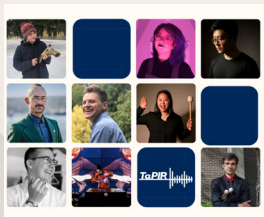


Hailed as a musician with “flair and fury,” **Shaoai Ashley Zhang** is active internationally and within the US as a concert pianist and a chamber musician. International performances include concerts in Russia, Germany, Switzerland, China, and Hong Kong. A strong advocate of contemporary music, Ashley has premiered dozens of new compositions and worked with some of the most prominent composers today such as Helmut Lachenmann, Sofia Gubaidulina, and Unsuk Chin. A passionate exponent of chamber music and collaboration, Ashley has appeared with the UC San Diego Palimpsest Ensemble, HUB New Music, Alea III, The Callithumpian Consort, and NEC Contemporary Ensemble.



Yongyun Zhang has a dedicated interest in performing and premiering works of living composers, especially pieces incorporating the spoken voice. She considers the role of Chinese language in modern percussion repertoire through her commissions, as well as through adaptations and translations of existing works. Her ongoing collaborations include new pieces with composers Yifan Guo, Philipp Henkel, Erin Graham, and Rachel C. Walker. She received a residency at the Britten-Pears Foundation for 2022, and has had recent performances across China (Shandong University, Central Conservatory) and the US (Women Composers Festival of Hartford, Chosen Vale, PASIC, etc).

Yongyun studied with the members of Percussion Group Cincinnati at the University of Cincinnati College-Conservatory of Music (BM), receiving First Prize in the Baur Competition. She graduated with her MM from the University of Washington with Bonnie Whiting, and is pursuing a DMA with Steven Schick at the University of California San Diego.



The **Technology and Performance Integration Research** (TaPIR) lab is led by Aiyun Huang at the Faculty of Music, University of Toronto with the support of Social Sciences and Humanities Research Council of Canada (SSHRC) Insight Program. The research program looks at how to engage with music technology for sustainability with the performer’s perspective. Regular activities at TaPIR include workshops, commissioning projects, research-creation opportunities, and concerts. Project collaborators include Levy Lorenzo, Mari Kimura, Christopher Dobrian, Miller Puckette, Sabrina Schroeder. Please visit us at <https://tapirlab.music.utoronto.ca/> for more information.

GRATITUDE

With any endeavor of this size, many people deserve thankful acknowledgement. Thank you to the long-standing steering committee of Transplanted Roots, Aiyun Huang, Vanessa Tomlinson, Ivan Manzanilla, and Fabio Oliveira. We are grateful to the Music Department of the University of California, San Diego, especially its superb production staff—Jessica Flores, Sherry An, David Espiritu, Jeremy Olson, Andrew Munsey, and Matthew Wilson, with help from Peter Ko. It's not only in this week that our lives are made easier, more productive, and more joyful because of your work.

Thank you to my colleagues Roger Reynolds and Lei Liang for sharing your wisdom. And for their new works, thanks go to Erin Graham and Sarah Hennies.

To Luyen and Sumin Chou: thank you for trusting us with the treasure of your father's percussion instrument collection and for the privilege of continuing in our small way the legacy of Chou Wen-chung.

Our warm thanks to Joel and Ann Reed for their continued support. With funds made available through the Reed Family Presidential Chair, we were able to support Sarah Hennies as composer-in-residence. Those funds were also instrumental in bringing the Chou Percussion Collection to UC San Diego.

Thank you, Joel and Ann.

And to you, intrepid percussionists who have joined us from around the world both in person and via video, your scholarship and performances are the lifeblood of our art. Thank you. To red fish blue fish whose musicianship thrills me and whose dedication moves me, thank you for all you have done. Finally, a few words cannot adequately acknowledge the work and dedication of Rebecca Lloyd-Jones, who was the organizational center and spiritual heart of Transplanted Roots 2022.

Thank you, Rebecca, without you this would never have happened.

To one and all, thank you for being here and thank you for your music!

Steven Schick

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Experimental Theater: Jeremy Olson, Theatrical Production Specialist
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Marketing and Promotions Coordinator: Sherry An
Program Coordinator, GSR: Varun Rangaswamy
Production Manager: Jessica C. Flores

Concert Hall chimes composed by: Caroline Louise Miller

Audience members are reminded to please silence all phones and noise-generating devices before the performance.
As a matter of courtesy and copyright law, no unauthorized recording or photography is allowed in during performances.
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