

PROTEST

with Janice Isabel Jackson, Soprano

La Fabbrica Illuminata (1964) 17'

Luigi Nono

- soprano and sound score
- *La Fabbrica Illuminata* is the first piece ever written for voice and tape. Nono uses this piece as a platform to protest the horrible conditions of the workers in the 1950's - 60's in Italian factories.
- Listen [Here](#)

Il nome (1987) 15'

Richard Karpen

- soprano and computer generated tape
- *Il Nome* is a setting of a text, *Il Nome de Maria Fresu*, by Andrea Zanzotto who composed this poem in response to the August 1980 bombing of the train station in Bologna, Italy by neo-fascist terrorists that killed 84 people. Maria Fresu was one of those lost in the bombing but whose body was never identified.
- Listen [Here](#)

* *Moments of Prayer* (2016) 15'

Andrew Stewart (CAN)

- Voice(s) and gesture controlled live-electronics
- An original narrative by Martin Heavy Head Jr.
- In this work, moments of prayer replace protest as the singer explores forms of invocation and devotion found in Blackfoot ideology. In particular, the action of reciprocity, which is crucial during Blackfoot prayer and a possible alternative to protest, is given "voice" through solos, duets and choruses involving the singer and The Earth. Based on an original narrative by Martin Heavy Head Jr.

Oikos / Ecos (2010) 12'

Derek Charke (CAN)

- soprano, live vocal processing, recorded sound score, live / interactive video
- Derek Charke's reflection on our current time and place in history, as well as a commentary on our own social media commentaries, derived from his gut reactions to headlines from one moment in 2009.
- Listen [Here](#)

* *Ethel* (2016) 13'

Rachel Devorah Trapp

- soprano, sound score, electronics, megaphone
- *Ethel* (2016) is a new monodrama for solo soprano, megaphone, and electronics which chronicles the creative and advocacy work of Ethel Smyth, the English composer and Suffragette.

*New compositions (all are written for Janice)

About PROTEST:

PROTEST is a concert of compositions for soprano and recorded sound scores and / or electronics (including a megaphone and live video processing!) which encompasses several generations of composers, from the first composition written for soprano and electronics, Luigi Nono's *La Fabbrica Illuminata* to a new work by American composer Rachel Devorah Trapp, written specifically for Janice Isabel Jackson. All of these compositions have one theme: PROTEST - bringing awareness and bearing witness to social and political issues through the lens of contemporary music.

La Fabbrica Illuminata points out Nono's position against the social injustice and unfairness brought on by Italy's industrialization and horrific workplace conditions. Richard Karpen's *Il nome* (1987) is a work for soprano and computer-realized sounds. *Il Nome* is a response to the August 1980 bombing of the train station in Bologna, Italy by neo-fascist terrorists that killed 84 people. As a contrast to the action of protest, Andrew Stewart's *Moments of Prayer* takes the form of allowing the earth to speak and, through music, connect to the human heart through the voice. The text for Derek Charke's *Oikos / Ecos* is derived from his gut reactions to headlines from one moment in 2009. For example, his reaction to the headline: "British family sues over Whistler gondola collapse", was: "we live in litigious times". I think of the work as reflection on our current time and place in history, as well as a commentary on our own social media commentaries. Rachel Devorah Trapp's *Ethel* (2016) is a new monodrama for solo soprano, megaphone, and electronics which chronicles the creative and advocacy work of Ethel Smyth, the English composer and Suffragette. Based on her own writings about making feminist art, the narrative of the work is centered around the circumstances of her 1912 arrest and subsequent incarceration. *Ethel* is a historical case study in musical activism laden with lessons for the twenty-first century.

PROTEST – Composer's Biographies

Luigi Nono

The Italian composer Luigi Nono (1924-1990) was one of the most socially engaged of 20th-century composers. Luigi Nono started studying music in 1941 at the Venice Conservatory. In 1946 he began studies with composer-conductor Bruno Maderna and with German conductor Hermann Scherchen, who both became early proponents of his work. Nono also attended the important Summer Course for New Music in Darmstadt, Germany, where his first compositions, which were strongly influenced by composer Anton Webern, were performed. In the mid-1950s, his highly ideological scores attracted notoriety. "An artist must concern himself with his time," Nono said. "Injustice dominates in our time. As man and musician I must protest." The *Canto sospeso* (1960; "Suspended Song") for soprano, alto, tenor, mixed chorus, and orchestra is one of his most important works, showing his concern with the human condition, expressed in a highly sophisticated musical language. The texts are taken from farewell letters written by young captured resistance fighters awaiting execution by the Nazis. The British critic Reginald Smith Brindle described the work as "so full of tragic emotion, or compassion for the agony of mankind, [that it] is surely the most poetic product of its generation."

Richard Karpen

Richard Karpen (born 1957, New York), is a composer in multiple areas of music and the arts. His compositions for traditional and experimental media are widely known, recorded, and performed internationally. Over the last 30 years he has also been one of the leaders in the development of computer applications for music composition, interactive performance and sonic arts. Karpen has been the recipient of many awards, grants and prizes including those from the National Endowment for the Arts, the ASCAP Foundation, the Bourges Contest in France, and the Luigi Russolo Foundation in Italy. Fellowships and grants for work outside of the U.S. include a Fulbright to Italy, a residency at IRCAM in France, and a Leverhulme Visiting Fellowship to the United Kingdom. He received his doctorate in composition from Stanford University in 1989, and was associated with the Center for Computer Research in Music and Acoustics (CCRMA). Karpen's compositions have been recorded on a variety of labels including Wergo, Centaur, Neuma, Le Chant du Monde, DIFFUSION i MeDIA, Fleur du Son, Capstone, and RareNoise. Currently, he is serving as Director of the School of Music at the University of Washington where he is also a Professor of Music Composition.

PROTEST BIOGRAPHIES CONTINUES:

Dr. Andrew Stewart

Dr. Andrew Stewart has been working in the field of music composition since 1994. Stewart is a composer, trained pianist and music theorist, as well as digital musical instrumentalist. His educational background includes his time at the Institute of Sonology in The Hague, Holland. While in The Netherlands, he completed post-graduate studies in composition with Louis Andriessen and Martijn Padding and also trained in electroacoustics with Gilius van Bergeijk, Clarence Barlow and Paul Berg. Andrew also holds degrees in music from Wilfrid Laurier University (B.Mus, advisor: Glenn Buhr), The University of British Columbia (M.Mus, advisor: Keith Hamel) and McGill University (D.Mus, advisors: John Rea and Sean Ferguson). Andrew Stewart's music has been featured in countries such as: The Netherlands, The United States, Germany, Norway, France, Mexico, Austria, Italy and his home-country of Canada. His music has been played by: l'Ensemble contemporain de Montreal, the Winnipeg Symphony Orchestra, Esprit Orchestra, Penderecki Quartet, Canadian Composers' Orchestra, Toronto New Music Concerts, musikFabrik, orkest de ereprijs, het Malle Symen Quartet, Ensemble 3 and ROSA Ensemble.

Derek Charke

Derek Charke won the 2012 Juno Award for Classical Composition of the Year for his work "Sepia Fragments" and the 2013 ECMA Award for Classical Composition of the Year for his work "Between the Shore and the Ships". Derek's compositions increasingly pair electroacoustic elements, many derived from environmental sounds, with acoustic instruments. His music bridges a divide between this play of pure sound, collecting natural and environmental sound, and a continuation of the western "classical" tradition, albeit with contemporary and popular influences. Derek Charke earned a master's degree in composition from the Royal Academy of Music and a doctorate degree in composition from the University at Buffalo. While at Buffalo he studied composition with David Felder. Previous composition teachers included Louis Andriessen, Steve Martland and Cindy McTee. Dr. Charke, who currently is associate professor of music theory and composition at Acadia University School of Music in Nova Scotia, Canada, and associate composer of the Canadian Music Centre, has received numerous awards and commission for his compositions, including a BMI student composer award for his work *Xynith*. He has been commissioned by ensembles such as the Kronos Quartet, the Toronto Symphony Orchestra, the Winnipeg Symphony Orchestra, and the St. Lawrence String Quartet.

Rachel Devorah Trapp

Rachel Devorah Trapp (b. Hartford, 1986) is an American composer, sound artist, and improvising hornist. She earned a Master's degree in composition from Mills College in 2013 and a Bachelor's degree in horn performance from the City University of New York in 2007 studying with David Jolley. She is currently a Jefferson Fellow at the University of Virginia pursuing a Doctoral degree in composition and computer technologies. Compositions by Trapp have been performed by artists such as orkest de ereprijs, loadbang, Meehan/ Perkins Duo, Fred Frith, and the Del Sol String Quartet at places such as the National Opera Center (NY), the OPENSIGNAL Festival at Brown University (RI), Røst AiR (Norway), the Musical Singularity Series at Wesleyan University (CT), the International SuperCollider Symposium at the University of Colorado at Boulder (CO), the Music for People and Thingamajigs Festival (CA), and Art in Odd Places (NC). Her projects have been supported by grants and residencies from New Music USA, McGuffey Arts Center, Studio for Electro-Instrumental Music (STEIM)[NL], and Kulturrådet (Arts Council). Upcoming projects include a site-specific chamber opera for the Mark Twain House in Hartford based on the life of Susy Clemens as well as works for JACK Quartet, Theresa Wong, and yarn|wire.