

WEDS@7 REED FAMILY CONCERT

BOULEZ: RÉPONS

February 1, 2017 at 7:00 p.m. • Mandeville Auditorium



WEDNESDAYS @ 7 REED FAMILY CONCERT

February 1, 2017 – 7:00 p.m.
Mandeville Auditorium

Steven Schick, conductor

Octandre (1923) – Edgard Varèse

Cordatum (2017) – Anahita Abbasi
world premiere

Octandre (1923) – Edgard Varèse

intermission

Répons (1981-84) – Pierre Boulez

Statement from the Team:

We, the musicians, creative, and administrative team of this concert wish to make clear that we reject the language of bigotry, exclusion, and disrespect—and the actions that inevitably follow—that has marked recent social and political discourse. We stand affirmatively behind music as a tool for the creation of common good. We ask you to join us as we seek a fair, inclusive, and respectful society through the practice of our art.

Octandre – Edgard Varèse + *Cordatum* – Anahita Abbasi

Steven Schick, conductor

Flute	Michael Matsuno
Oboe	Sarah Skuster
Clarinet	Madison Greenstone
Bassoon	Ryan Simmons
Horn	Danielle Kuhlmann
Trumpet	Rachel Allen
Trombone	Eric Starr
Double Bass	Matthew Kline

Cordatum is dedicated to Ann and Joel & the Reed Family Concert. *Cordatum*, an anagram developed from the title *Octandre* by Edgard Varèse, is a Heart Leaf Philodendron, a trailing, climbing plant. *Octandre* articulates “nervous rhythmic motifs that unexpectedly accumulate from solo passages into massive, weapon-like pounding in shattering, prismatic colors” (Donato Mancini). The three movements are very effectual and blunt. While listening to this piece, I pictured a strong, powerful man with pronounced ideas (as Varese himself mentioned: “organized sounds”) who incessantly spreads these massive blocks of attacks and rhythms all over the place. *Cordatum* is the other person in this “dialogue.” While breathing, listening, tasting and evaluating the message in *Octandre*, *Cordatum* speaks of its own thoughts and ideas and behaves differently through the whole piece. Longer, lower passages inhere fragments, shreds and footprints of *Octandre*, unfold a different musical and organizational attitude toward the sounds and their journey. The piece is respectfully a companionship to *Octandre* by Edgard Varèse.

ANAHITA ABBASI is an Iranian composer of acoustic and electro-acoustic music. She has studied music theory with Clemens Gadenstätter and composition with Beat Furrer and Pierluigi Billone at the University of Music and Performing Arts in Graz, Austria. She worked closely and attended master classes with Georges Aperghis, Franck Bedrossian, Philippe Leroux, Francesco Filidei and Raphaël Cendo. Abbasi’s music has been performed in several countries, including Austria, the Netherlands, Germany, France, Hungary, Russia, Korea, Uzbekistan, Kazakhstan, Greece, Spain, Switzerland and the United States. She is the winner of the 2015 ASCAP Young Composer Award and the 2014 work-scholarship from Experimentalstudio des SWR in Freiburg. She is a founding member of the Schallfeld Ensemble in Graz, Austria. Abbasi currently resides in San Diego, California, where she is pursuing a doctoral degree in composition with Rand Steiger at UC San Diego.

Répons – Pierre Boulez

Steven Schick, conductor

Soloists:	Piano & Organ	Aleck Karis
	Cimbalom	Nicholas Tolle
	Piano	Kyle Adam Blair
	Xylophone & Glockenspiel	Fiona Digney
	Harp	Julie Smith Phillips
	Vibraphone	James Beauton

Ensemble:	Violin	Kate Hatmaker, Wes Precourt, Keir GoGwilt
	Viola	Michael Molnau, Hanah Stuart
	Cello	Judith Hamann, Tyler Borden
	Double Bass	Matthew Kline
	Flute	Michael Matsuno, Rachel Beetz
	Oboe	Sarah Skuster, Andrea Overturf
	Clarinet	Samuel Dunscombe, Madison Greenstone
	Bass Clarinet	Michiko Ogawa
	Bassoon	Ryan Simmons, Leyla Zamora
	Horn	Benjamin Jaber, Danielle Kuhlmann
	Trumpet	Stephanie Richards, Rachel Allen
	Trombone	Eric Starr, Brian O'Donnell
	Tuba	Bryan Smith

Sound:

Sound Design	Shahrokh Yadegari
Technical Production Specialist	Daniel Ross
Sound Design Assistant	Carren Wang

Electronics:

Realization	Johannes Regnier
Technical Advisor	Miller Puckette
Realization Assistant	Nakul Tiruviluamala
Board Operator	David DeFilippo

Documentation:

Recording Engineer	Andrew Munsey
Recording Assistant	Daniel McFarland, Nicholas Serafini, Forest Reid, Kevin Di Bella
Videography	Salt Arts Documentation

Lighting:

Lighting Design	Alex Miller-Long
Assistant Lighting Designer	Minjoo Kim
Lighting Advisor	Alan Burrett

Production:

Production Manager	Jessica C. Flores
Sr. Events Manager	Maureen Fahey
Technical Production Specialist	David Espiritu
Production Associate	Yeung-Ping Chen
Assistant Events Manager	Mary Lowentrout, Jeremy Olson
Promotions Manager, Music	Meghan Roos
Promotions Associate	Rachel Beetz
Promotions Graphics Design	Jennifer Bewerse

Department of Music Chair
Chief Administrative Officer
Fiscal Manager

Rand Steiger
Barbara L. Jackson
Linda Higgins

CONDUCTOR'S NOTE

Edgard Varèse conceived of listening to his music as the act of traversing “zones of intensity.” Each work acted as a sonic map, in which these zones were delineated sharply by differences in timbre, loudness, or pitch contour. In fact, Varèse thought of all music as sound mapped onto space, such that even the act of listening was a multi-dimensional exploration. In an early formative experience, Varèse heard Beethoven’s Seventh Symphony performed in the overly resonant Salle Pleyel, where cascades of echoes transformed Beethoven’s well-pruned classical lines into a starburst of musical color that pulsed through the space. Imagine his *Octandre* then as a cartographer might: full of sonic rills and eskers, with deep troughs of ambiguous harmony and musical climaxes, where precise serrations of ensemble rhythm sound as though they have ricocheted off an exposed cliff face.

Anahita Abbasi’s “companion piece,” *Cordatium*, is also a work that thrives in space. The title is both based on an anagram of *Octandre* and the name of a climbing philodendron. (The quest for space takes many forms!) As I write these words, we are in early rehearsals of *Cordatium*, but the kinship with *Octandre* already seems keen and close. Abbasi accepted the formidable challenge of composing for Varèse’s iconic instrumentation of winds, brass and contrabass, but she went a step further. *Cordatium* is simultaneously her musical voice and a re-voicing of *Octandre*. Fragments of the Varèse work appear amid a rising tide of breathy, distorted sounds, as though one were hearing *Octandre* from afar, or perhaps under water. In *Cordatium*, Anahita has created an extraordinary doubling of echo-location. Follow her signals and you will find both the music of Varèse from 1923 and Abbasi in 2017.

Pierre Boulez’s *Répons* is perhaps the 20th century’s best known work involving the electronic manipulation of sounds in space. The formidable technical challenge was so all-consuming in 1981, when the work was created in Paris at IRCAM (Institut de Recherche et Coordination Acoustique/Musique), that you needed only to say “Rehearsal Figure 21” – the extraordinary moment in the work when the soloists first enter amid a swirling treatment of their sounds in space – and every computer musician within miles would know what you were talking about. I was present at the first performance of the work in Donaueschingen, and I still remember the dizzying sense of spatial dislocation as the sounds spun around me.

The sonic materials of the piece are suspended between extremes: six soloists surround the audience, with nearly every sound treated by computer process. A chamber ensemble sits in the center of the auditorium and plays only unprocessed acoustic music; the soloists play rhythmically supple materials that are aerated by treatment in space; the orchestra provides a center of gravity that is highly scripted and sonically dense. And yet these fundamental oppositions are not acrimonious. Boulez deftly weaves encounters between the two groups until, at telling and very beautiful moments in the music, a kind of synergy appears.

The preparations for this concert have come at an opportune moment for many of us. As we have been dealing with the problems of mapping sound onto space, we also grapple with serious questions of how we will find our way through a social and political space fraught with discord. Many of us have felt untethered recently, somehow facing the wrong way, like Kafka’s Josephine. But, importantly, we are together on this evening, and we invite you to wander these sonic landscapes with us. Perhaps our shared exploration of a musical space can help us traverse other more contentious zones.

– Steven Schick

THANK YOU

To Ann and Joel Reed for their generosity in creating the Reed Family Presidential Chair, the major source of funding for this concert. To the incomparable Jessica Flores, who reimagined and then rebuilt Mandeville Auditorium in a way that made us all happy to play there, and whose tireless efforts on behalf of this performance and hundreds more in the Music Department throughout the academic year can never be praised highly enough. To my colleagues on the creative and administrative team as well as the musicians playing tonight, thank you for your energy, your artistry, and your friendship. Working with you is life-affirming.

– Steven Schick

BIOGRAPHIES – ARTISTIC

Percussionist, conductor and author **STEVEN SCHICK** was born in Iowa and raised in a farming family. For 40 years he has championed contemporary music by commissioning or premiering more than 150 new works. Schick is the music director of the La Jolla Symphony and Chorus and artistic director of the San Francisco Contemporary Music Players. He was the music director of the 2015 Ojai Festival. Schick maintains a lively schedule of guest conducting, including recent appearances with the BBC Scottish Symphony Orchestra, the Saint Paul Chamber Orchestra, Ensemble Modern and the Asko/Schönberg Ensemble. Among his acclaimed publications include a book, *The Percussionist's Art: Same Bed, Different Dreams*, and numerous recordings of contemporary percussion music including a three-CD set of the complete percussion music of Iannis Xenakis (Mode) and a companion recording of the early percussion music of Karlheinz Stockhausen in 2014 (Mode). Schick is a distinguished professor of music and holds the Reed Family Presidential Chair at UC San Diego.

Co-Artistic Director of Renga and San Diego Symphony Orchestra violinist **KATE HATMAKER** enjoys a varied career as a performer, educator and entrepreneur. She is the co-founder and executive director of Art of Elan, a San Diego chamber music organization committed to bringing classical music to diverse audiences, and has been a violinist with the Symphony since 2006. Kate has played with a wide variety of American orchestras, including the Pittsburgh Symphony Orchestra and the New World Symphony, and she has also performed at the Breckenridge Music Festival, the Vail International Dance Festival, La Jolla Music Society's SummerFest and the Strings Music Festival. In addition to teaching privately and at the Coronado School of the Arts, Kate is a frequent chamber music recitalist and guest clinician and has been a featured soloist with numerous orchestras in North America. A passionate advocate for innovation in the arts, she has been invited to speak at Carnegie Mellon University, San Diego State University and Point Loma Nazarene University, among others. She completed her master of music degree at Carnegie Mellon University and her undergraduate training at both the University of Iowa and the Sorbonne University in Paris, France, graduating Phi Beta Kappa with high honors and degrees in both political science and French.

BIOGRAPHIES – SOLOISTS

ALECK KARIS has performed recitals, chamber music, and concertos across the Americas, Europe, Japan, and China. As the pianist of the new music ensemble Speculum Musicae he has participated in over a hundred premieres and performed at major American and European festivals. His appearances with orchestra have ranged from concertos by Mozart, Beethoven and Chopin to those of Stravinsky, Messiaen and Carter. His six solo discs on Bridge Records include Chopin/Carter/Schumann, Mozart, Stravinsky, Cage, Feldman/Webern/Wolpe, and Poulenc. His two discs on Roméo Records are Music of Philip Glass and Late Chopin. His recording of Feldman's last work, *Piano, Violin, Viola, Cello* was listed as one of the top 25 classical releases of 2015 in the New York Times and one of the 10 best contemporary releases of 2015 in the Sunday Times of London. Of his recent Poulenc disc, *Icon* magazine wrote: "Aleck Karis plays with dazzling, radiant, detail throughout." He has studied with William Daghlian, Artur Balsam and Beveridge Webster, and is a distinguished professor of music at the UC San Diego.

NICHOLAS TOLLE is one of North America's premiere cimbalom artists. He has recently performed with the Boston Symphony Orchestra, the Boston Symphony Chamber Players, the New York Philharmonic, and the International Contemporary Ensemble. In 2012 he was a soloist with the Orchestre Symphonique de Montréal performing Pierre Boulez' *Répons*, which he also performed with the composer conducting at the Lucerne Festival in 2009. He has appeared as a soloist with Collage New Music and Orchestra 2001 performing Steve Mackey's *5 Animated Shorts*, and with numerous orchestras performing Kodály's *Háry János Suite*. Based in Boston, MA, he can be seen regularly with such groups as the Boston Modern Orchestra Project, Callithumpian Consort, and Sound Icon. He is also a frequent collaborator with Ensemble Signal. He is the founder and artistic director of the Ludovico Ensemble, and is the sole proprietor of Boston Percussion Rentals, New England's largest percussion rental company. Nicholas was a Tanglewood Music Center fellow in 2006 and 2007 and has spent eight summers in residency at the Lucerne Festival Academy. In 2017 he will make his ninth visit to the Lucerne Festival to perform the works of Kurtág and Heinz Holliger. He attended the Conservatorium van Amsterdam and the New England Conservatory. Nicholas' performance of *Répons* is featured in the Euroarts documentary *Inheriting the Future of Music: Pierre Boulez and the Lucerne Festival Academy*.

KYLE ADAM BLAIR is an active pianist, vocal coach, and music director in the San Diego area, specializing in the performance of American contemporary music. His focuses include the performance of new works in collaboration with composers and the performance of works from the middle-to-late 20th century. As a soloist, Blair is set to release his first solo album soon, entitled *Palm Sunday*. The album consists of five solo piano works by noted American composer Stuart Saunders Smith; one of which, the title track *Palm Sunday*, was commissioned by Blair in 2012. Blair recently premiered and recorded all twelve of Bruno Ruviaro's *Pós-Tudos*, a set of piano etudes combining musical and technical challenges with extensive musical borrowing. As a collaborator, Blair released a free-jazz improvisation album in 2013 with percussionist Krzysztof Golinski under the duo name Minderbinder, entitled *No One is Trying To Kill You, Sweetheart*. His other collaborations have included two concerts with Bang-On-A-Can All-Stars, numerous appearances with the La Jolla Symphony under the direction of Steven Schick, and premieres of numerous solo and chamber works of California composers. In addition to concertized musical performances, Blair actively pursues opportunities to collaborate in theatrical realms. He has been involved in music direction and preparation with *kallisti* productions of *The Threepenny Opera* and the premiere of Stephen Lewis's opera *Noon at Dusk*, as well as music direction and composition for UC San Diego Theatre & Dance productions of *The Cherry Orchard*, *Movers and Shakers*, and premieres of *Casagemas* and *Borealis* for the Wagner New Play Festival. Blair is currently a candidate for the Doctor of Musical Arts degree in Contemporary Music Performance at UC San Diego under the mentorship of Aleck Karis.

FIONA DIGNEY is an Australian-born multi-faceted percussionist who holds both education and performance degrees, and is currently based in California while she undertakes doctoral studies in contemporary percussion performance under the guidance of Steven Schick. She has enjoyed a wide-ranging freelance career over the last decade, performing in solo, ensemble, and theatrical settings in Australia, China, Canada, the Netherlands, Sweden, England, Mexico, and the United States. As an avid proponent of new music, she has commissioned and premiered various percussion works from composers across the globe and has been involved in many new music ensembles; most recently as on-stage percussionist in the European premiere of Anne Washburn's highly acclaimed post-electric play, *Mr. Burns* at the Almeida Theatre, London. Fiona has performed with West Australian Symphony Orchestra, Tetrafide percussion quartet (AUS), Ensemble 64.8 (USA), Het Zuiderlijk Toneel, and Diamantfabriek theatre companies (NL), as well as a soloist at Club Zoo and the launch of the Totally Huge New Music Festival (AUS). Fiona is a current member of red fish blue fish and is active in both the music and theatre departments at UC San Diego.

Award winning harpist **JULIE SMITH PHILLIPS** has held the chair of Principal Harp with the San Diego Symphony since 2007. One of the most prominent American harpists today, Ms. Phillips is a 2-time medalist winner in the prestigious USA International Harp Competition (2001, 2004) as well as prizewinner in numerous other competitions around the country. A founding member of the San Diego-based Myriad Trio, Ms. Phillips continues to perform solo and chamber concerts around the country and supplements her performance schedule with harp instruction to students of all ages. In addition to her private studio, Ms. Phillips teaches at Arizona State University and leads summer harp workshops in the Midwest each year. Ms. Phillips has a solo album, *The Rhapsodic Harp*, available from her website (www.jspharp.com) as well as a recording with The Myriad Trio entitled *The Eye of Night* (www.themyriadtrio.com). Attending the Cleveland Institute of Music, Ms. Phillips received her Bachelor's and Master's degrees in harp performance where she studied with Yolanda Kondonassis. Julie Smith Phillips is a native of Hastings, NE, and began studying the harp at age 11.

Based in Southern California, **JAMES BEAUTON** is a percussionist who specializes in experimental music from the last century. Beauton performs regularly as a soloist in Los Angeles for the Music@MiMoDa and Brilliant Strings concerts series, performing works of composers Iannis Xenakis, John Cage, Philippe Manoury, Franco Donatoni, and Brian Ferneyhough. He has also performed in Monday Evening Concerts and the unSung Music Festival. Beauton is a member of the ensemble Tala Rasa, a percussion trio dedicated to the commissioning and performance of new music. Tala Rasa has premiered works by composers G.N. Gianopoulos, Andrea Mazzariello, Wally Gunn, Michael Laurello, and Thomas Childs. James has also performed with ensembles such as red fish blue fish, the Santa Monica Symphony, the Nova Ensemble, and has been featured as a soloist with the ensembles Renga, the Contemporary Chamber Players, and the Michigan State University Philharmonic and Symphony Orchestras. Pursuing his passion for percussion pedagogy and music education, Beauton joined the teaching artist roster at the innovative Music Vault Academy in 2014. This dynamic and multifaceted music school, recording studio, and concert venue also hosts and produces the music series Concerts@theVault. As Artistic Director of this series, Beauton manages these events that provide live music to the community of South Orange County, often featuring artists from Los Angeles and San Diego. Currently, James holds a faculty position at San Diego State University as a dance accompanist and works toward his Doctorate of Musical Arts at UC San Diego. He has earned degrees from SUNY Stony Brook (Master of Music) and Michigan State University (Bachelor of Music). James is a Vic Firth and Yamaha Performing Artist.

BIOGRAPHIES – TECHNICAL & DESIGN

Composer, sound designer and producer **SHAHROKH YADEGARI** has collaborated with several artists, including Peter Sellars, Robert Woodruff, Ann Hamilton, Christine Brewer, Gabor Tompa, Maya Beiser, Steven Schick, Lucie Tiberghien, Shahrokh Moshkin Ghalam, Hossein Omoumi and Siamak Shajarian. He has performed and his productions, compositions and designs have been presented internationally in such venues as the Carnegie Hall, Royce Hall, Festival of Arts and Ideas, OFF-D'Avignon Festival, International Theatre Festival in Cluj, Romania, Ravinia Festival, Ruhr-Triennale, Vienna Festival, Holland Festival, T'irgan Festival, Forum Barcelona, Japan America Theatre, the Pulitzer Foundation for the Arts, the International Computer Music Conference (ICMC), the Institut fur Neue Musik und Musikerziehung (Darmstadt), Judah L. Magnes Museum in Berkeley and the Contemporary Museum of Art in San Diego. Yadegari holds a B.S. in electrical engineering from Purdue University, a master's in media arts and sciences from MIT's Media Lab and a Ph.D. in music from UC San Diego. He has worked at Institut de Recherche et Coordination Acoustique/Musique (IRCAM) and is one of the founders and the artistic director of Kereshmeh Records and Persian Arts Society, organizations dedicated to the preservation and dissemination of Persian traditional and new music. Yadegari is currently a member of the music faculty at UC San Diego and is the director of the Initiative for Digital Exploration of Arts and Sciences at the Qualcomm Institute (California Institute for Telecommunication and Information Technology) at UC San Diego.

MILLER PUCKETTE obtained a B.S. in mathematics from MIT (1980) and a Ph.D. in mathematics from Harvard (1986). Puckette was a member of MIT's Media Lab from its inception until 1987, and then a researcher at IRCAM (l'Institut de Recherche et de Coordination Musique/Acoustique, founded by composer and conductor Pierre Boulez). While there, he wrote the Max program for MacIntosh computers, which was first distributed commercially by Opcode Systems in 1990 and is now available from Cycling74.com. In 1989, Puckette joined IRCAM's "musical workstation" team and put together an enhanced version of Max, called Max/FTS, for the ISPW system, which was commercialized by Ariel, Inc. This system became a widely used platform in computer music research and production facilities. The IRCAM real-time development team has since reimplemented and extended this software under the name jMax, which is distributed free with source code. Puckette joined the UC San Diego Department of Music in 1994 and is now the associate director of the Center for Research in Computing and the Arts (CRCA). He is currently working on a new real-time software system for live musical and multimedia performances called Pure Data ("Pd"), in collaboration with many other artists, researchers and programmers worldwide. Since 1997, Puckette has also been part of the Global Visual Music project with Mark Danks, Rand Steiger and Vibeke Sorensen, which has been generously supported by a grant from the Intel Research Council.

ALEX MILLER-LONG is a third-year MFA candidate in Lighting Design at UC San Diego's Department of Theatre and Dance. She graduated *summa cum laude* from the University of Tennessee at Chattanooga with a BA in Theatre. She also served as company member, technical director, and resident lighting designer for Theater for the New South, working on shows including: *Tick, Tick...Boom!*, *Roadkill Confidential*, *Woyzeck*, *Rebecca Furiosa*, *Mud*, and *Monster*. In recent years, Alex has worked in both design and production for La Jolla Playhouse (LJP) and Williamstown Theatre Festival (WTF) on projects such as: *Up Here* (LJP), *They Don't Talk Back* (LJP/Native Voices), *The Rose Tattoo* (WTF), *Orpheus in the Berkshires* (WTF), *The First Immigrant* (WTF), and *Miss You Like Hell* (LJP). For the Department of Theatre and Dance she has designed and assisted on a variety of shows. UC San Diego Dept. of Theatre and Dance credits: *One Hundred Giving Way, Go. Please. Go.* (Wagner New Play Festival 2016), *winterWorks 2016*, *The Cherry Orchard*, *Death of a Driver* (Wagner New Play Festival 2015), *Second Skin* (Wagner New Play Festival 2015), *Really Fall*, *The Burial at Thebes* (Asst. LD), *Venus* (Asst. LD), and *Hamlet* (Assoc. LD). Alex is also currently working on her thesis production *Streamers*, in the Mandell Weiss Forum Theatre. www.alexmillerlong.com

In a career that spans more than a decade, **JOHANNES REGNIER** has been active as a composer and sound engineer and has conducted several projects in the field of electronic music. He studied mathematics at the University Pierre et Marie Curie in Paris, sound engineering at the Ecole Nationale Supérieure Louis-Lumière in Paris and sound art at the University of the Arts in Berlin. Regnier is currently pursuing a doctoral degree in computer music at UC San Diego.

DANIEL ROSS received his Bachelor of Arts Degree from UC San Diego's ICAM program in spring of 2014. During his time at UC San Diego, Daniel not only learned from instructors such as Miller Puckette, Tom Erbe, Richard F. Moore, and Peter Otto, but also worked for the Music Department as an Assistant Recording Engineer. He recorded over 100 concerts including symphony orchestras, chorus, chamber ensembles, percussion ensembles, jazz ensembles, wind ensembles, gospel choir, computer music, experimental music, telematic, and spatial (surround) music performances. He also interned for Chief Recording Engineer, Josef Kucera at the Warren Music Center Studios where he assisted with studio maintenance, analog dubbing, and mixing recording sessions. Daniel also holds certifications in Sound Design, Recording Arts, Digital Audio, and also has an AA in Digital Music Technology. From 2010 to 2013, Daniel interned and worked for Grammy-winning Engineer and Producer, Steven Wetherbee at Golden Track Studios in Escondido, CA. While there, he learned and gained understanding of different microphones, preamps, analog consoles, effects processors, patch bays, mixing and mastering. He also engineered sessions for Lester Abrams (Doobie Brothers) and assisted with the demo recording of Grammy winning, Christian rock band, P.O.D. Currently, he has been teaching Synthesis and Sound Design classes at the Art Institute of California here in San Diego. He also stays busy by attending local and regional Audio Engineering Society member events as well as with other freelance projects which include sound design and post-production work for Orlando-based Eyesview Media.

ANDREW B. MUNSEY is a sound engineer, musician and creative collaborator who works across the fields of contemporary and experimental music, cinema, and television. Since 2008, he has been active throughout the New York City creative music community, engineering projects for Innova Recordings, NNA Tapes, Breakup Records, and Circle Into Square Records while having performed and premiered works throughout North America as a drummer/percussionist including at Lincoln Center, Walt Disney Concert Hall, and Symphony Space. In 2010, he formed the Brooklyn-based production outpost BK Sonic Works, which focuses on creative sound and musical collaborations with artists, filmmakers, and composers producing works for cinema and installation. In this role, his work as a sound designer, mixing engineer, and composer has been exhibited and screened at the Guggenheim Museum, Centre Pompidou (FR), Fridericianum (DE), Van Gogh Museum (NL), Anthology Film Archives, and the Library of Congress with festivals including the International Film Festival Rotterdam and the Sundance and Toronto Film Festivals. His work as a sound mixer for television can be heard on the Discovery International, Smithsonian, Comedy Central, and Spike TV networks. Munsey received his BFA in Jazz Studies from the California Institute of the Arts under the mentorship of Joe LaBarbera where his teachers also included Charlie Haden and Wadada Leo Smith.

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A black and white photograph of a city skyline at night, with numerous skyscrapers illuminated and their lights reflecting on the water in the foreground. The sky is dark, and the water shows a soft, blurred reflection of the city lights.

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