



Dorothy Hindman

BLOW BY BLOW

music for winds and percussion

1. Mechanisms (2012) 7:52

Frost Flute Ensemble

2. Big Fun (2012) 4:20

Frank Capoferri, saxophone

Lauralie Pow, piano

CONTENTS UNDER PRESSURE (2019)

3. Fireworks 2:36

4. Popcorn 2:40

Splinter Reeds

Kyle Bruckmann, oboe

Bill Kalinkos, clarinet

David Wegehaupt, saxophone

Jeff Anderle, bass clarinet

Dana Jessen, bassoon

5. Trembling (1998) 10:26

Donald Ashworth, Jr., flute

6. Drift (2002) 5:11

Atlas Saxophone Quartet

Carey Valente Kisselburg, Susan Cook

Shawn Tracy, Bryan Polacek

7. Soliloquy for Clarinet (1991, rev. 1993) 6:17

Lori Ardovino, clarinet

8. Lost in Translation (2005) 6:35

Carey Valente Kisselburg, soprano saxophone

John Elmquist, piano

9. Cascade (2012) 5:49

Frost Saxophone Ensemble

Jeffrey Summers, conducting

10. Untitled I (2019) 12:25

the [Switch~ Ensemble]

11. Multiverses (2009) 8:01

Georgia State University Percussion Ensemble

Stuart Gerber, director

12. Tapping the Furnace (2008) 14:54

Stuart Gerber, percussion

13. Beyond the Cloud of Unknowing (1992) 9:12

Scott Deal, marimba

14. Fission (2013, rev. 2018) 7:55

Frost Symphonic Winds

F. Mack Wood, conducting

TOTAL RUN TIME: 104:16

In over 75 works fusing a punk/grunge background with classical refinement, Miami composer **Dorothy Hindman** has pushed the boundaries of the technically possible with unique, visceral elegance. Hindman's driving rhythms and distortion give way to deeper emotional and intellectual levels as simple ideas are woven into highly complex structures. Forms arise organically from timbre, and juxtaposition, imitation and fragmentation prolong moods. Critics have called it, "bright with energy and a lilting lyricism" (New York Classical Review), "dramatic, highly strung" (Fanfare), and "varied, utterly rich with purpose and heart" (Huffington Post).

An internationally recognized composer, Hindman's over 400 performances span 30 states and 16 countries in renowned classical venues including Carnegie Hall, Boston's Jordan Hall, the American Academy in Rome, Amsterdam's Muziekgebouw, and the United Nations. Numerous festival performances include the Havana Contemporary Music Festival, ISCM/New Music Miami, Boston Microtonal Society, Australian Flute Festival, Birmingham New Music Festival, Charlotte New Music Festival, and Rome's Nuovi Spazi Musicali Festival.

Hindman's like-minded collaborators include today's most trailblazing new music performers: Splinter Reeds, Bent Frequency, ensemble dal niente, the Gregg Smith Singers, [Switch~Ensemble], Corona Guitar Kvartet, Fresh Squeezed Opera, The Hadit Collective, Empire City Men's Chorus, Voces Inauditae, Duo 46, and virtuosos such as bassist Robert Black, cellist Craig Hultgren, percussionist Stuart Gerber, and pianist Jacob Mason. Multimedia collaborations include music for Carrie Mae Weem's film Italian Dreams, and The Wall Calls to Me with visual artist Sally Wood Johnson which has been exhibited in major museums throughout the Southeast.

Recognition and support for Hindman's work comes from the Mellon Foundation, the Miami-Dade County Department of Cultural Affairs, the Alabama State Council on the Arts, Iron Composer, Nancy Van de Vate International Composition Prize for Opera, NoteNova Choral Competition, the American Prize, the Global Music Awards, Almquist Choral Composition Award, International Society of Bassists Solo Composition Competition, Percussive Arts Society Solo Marimba Composition Competition, and the NACUSA Young Composers Competition. Residencies include Brush Creek Foundation for the Arts, Kimmel Harding Nelson Center for the Arts, Seaside Escape to Create, Visiting Artist at the American Academy in Rome, and Visby International Centre for Composers.

A tumultuous, often dangerous childhood fuels much of Hindman's music, but has also energized decades of volunteerism and advocacy, especially in new music. In the '90s, she co-edited the Living Music Journal, and co-founded the Birmingham Art Music Alliance, now in its 25th year of presenting new music by Alabama composers. At Birmingham-Southern College, Hindman's music theory courses paired college students with underprivileged 5th graders to write, compose, and perform original youth operas. Hindman's Justly Tuned concert series under the auspices of the Foundation for Emerging Technologies and the Arts (FETA), presents new music that engages with social and political issues, exploring music as communication, commentary, and catalyst for change, and promoting unheard stories, underserved voices, and fresh ideas.

Hindman's music appears on 12 CDs. Her monograph CDs Tightly Wound and Tapping the Furnace are on the innova label. Other recordings are included on Albany's Frost Symphony Live (2018), and Corona Guitar Kvartet's Taut (2015), and on the Capstone, EMM and Living Artist labels. In 2012, Hindman joined the faculty at the Frost School of Music, where she is an Associate Professor of Composition. Scores are available from Subito Music, NoteNova, and dorn/Needham.



dorothyhindman.com

1. Mechanisms (2012) 7:52

Frost Flute Ensemble

Trudy Kane, soloist

Flutes: Nicki Langhorne, Emilio Rutllant, Allison Hubbell, Laura Kappa; Piccolos: Ernesto Fernandez, Andie Cohn;

Alto Flutes: Whitney Mensink, Rebecca Taylor; Bass Flute: Ray Dalton

Andrés Felipe Jaime, conductor

Mechanisms is a concertante for flute choir, demanding great precision from each member of the ensemble. Each part contributes something essential to the whole texture, and each has a starring role at some point. The soloist's part is the most demanding, as it not only has to carry the main melody at times; it also must "follow" the melody quite often, coming off the beat as much as on. The contrapuntal texture of the work is reminiscent of various systems: machines, devices, organisms. Like a clock, computer or brain, many little things have to go just right for it to work. **Mechanisms** was written for and dedicated to Trudy Kane and the Frost Flute Choir.

Trudy Kane was Principal Flute with the Metropolitan Opera 1976-2008 and is Associate Professor Emeritus at the Frost School of Music. Kane has been the recipient of many wonderful works written for her by composers including: Dorothy Hindman, Thomas Sleeper, Ellen Zwilich, Lansing MacLoskey and Valerie Coleman. A multi-faceted musician, Kane can be heard on many Met Opera videos, as well as many film scores. She has been an active recitalist and chamber musician, and has arranged many works for flute quartet and flute ensemble, as well as the Fauré Sonata for flute and piano.

The Frost Flute Ensemble is made up of all flute performance majors at the Frost School of Music, from freshmen to graduate students. Their performances include the National Flute Convention, New York Flute Fair, and the Midwest Clinic in Chicago, among others. Their repertoire encompasses works from all periods, and especially works by Frost composers.

2. Big Fun (2012) 4:20

Frank Capoferri, saxophone; Lauralie Pow, piano

Big Fun is meant to be just that - fun for the performers and fun for the audience. The language lies somewhere between new music and jazz. The three main ideas in the work are presented in the first few seconds. Extended techniques in both instruments provide a few unexpected colors. **Big Fun** was written for Frank Capoferri. Considered a "brilliant soloist" by South Florida Classical Review, American contemporary saxophonist Frank Capoferri is captivated by music and the world of performing arts. After graduating from the University of Miami, Capoferri continued his studies at the Royal Academy of Music in London, England. While in residence, Capoferri was a keystone member in the forming of Ensemble X.Y., a contemporary ensemble commissioning and performing new music in a flexible, ever-changing lineup. Now back in Miami, Mr. Capoferri is currently a candidate for a doctorate of musical arts in instrumental performance at the University of Miami's Frost School of Music.

Dr. Lauralie Pow is a faculty member of the American Musical and Dramatic Academy (AMDA) in Los Angeles where she coaches students in voice and teaches classes. Lauralie also teaches classes and accompanies vocal and choral classes as a faculty member of the California School of the Arts in San Gabriel (CSArts). She has established herself as an in-demand music director around Los Angeles with productions including Spring Awakening, Avenue Q, Mamma Mia, The Last 5 Years, Beauty & The Beast, Into The Woods, Pippin, and Spitfire Grill.

CONTENTS UNDER PRESSURE (2019)

3. Fireworks 2:36

4. Popcorn 2:40

Splinter Reeds

Kyle Bruckmann, oboe; Bill Kalinkos, clarinet; David Wegehaupt, saxophone; Jeff Anderle, bass clarinet; Dana Jessen, bassoon

CONTENTS UNDER PRESSURE was inspired by the idea of trapping one's breath in the column of a reed instrument in order to build up enough pressure to produce a musical tone. It was written during a time of high stress, multiple deadlines, and a move. Correspondingly, the piece is about things that explode. An 18 second clip of fireworks on the 4th of July yields the rhythms in the first movement. Over five repetitions, the noise of the explosions morphs into pitch structures taken from the fireworks' spectra. A similar recording of popcorn cooking in a microwave was used to derive the rhythms and pitches in the second movement. It opens with the suspenseful, prolonged drone of the oven- when will it pop? **CONTENTS UNDER PRESSURE** was written for Splinter Reeds.

Splinter Reeds is the West Coast's first reed quintet, dedicated to top tier performances of today's best contemporary compositions. The ensemble formed in 2013 with the coming together of five passionate New Music champions whose collective experience spans worlds of post-punk rock, metal, electronica, free improvisation and avant-garde jazz in addition to their conservatory-trained foundations. Their "impressive" (Steve Smith, New Yorker) second album, Hypothetical Islands, on New Focus Recordings, features their commissions from Sky Macklay, Eric Wubbels, Cara Haxo and Theresa Wong, along with premiere recordings of works by Matthew Shlomowitz and Yannis Kyriakides.

5. Trembling (1998) 10:26

Donald Ashworth, Jr., flute

Trembling reveals its one unifying motive slowly and circumspectly over the course of the work. It conceals its true melody: a slow, lyrical line, with a high degree of fragmentation, ornaments, extreme dynamics, gestures and timbral distractions. In short, it trembles before revealing itself. It is not, however, a reluctant or introspective work; but rather a tantalizing and frenetic series of exhibitionist delays. The piece was written for flutist and dear friend Donald Ashworth at his request.

Flutist, composer, animal lover, Donnie Ashworth is a strong advocate for new music and the performing arts. He studied flute and composition at the University of Montevallo. He has premiered many commissions for solo flute, electroacoustic flute, and various chamber ensembles.

6. Drift (2002) 5:11

Atlas Saxophone Quartet

Carey Valente Kisselburg, Susan Cook, Shawn Tracy, Bryan Polacek

Drift is concerned with the perceptual dilemma that no matter how hard one tries, it is not possible to fully focus on a piece of music from beginning to end without having other thoughts or ideas drift in, or rather, it is not possible not to drift in thought while listening to a piece. There are a number of devices in **Drift** that attempt to force the listener to constantly return their attention to the piece, including hooks, repetition, and timbral effects. There are also internal relationships between instruments and between formal sections that play off the idea of drift, such as one instrument going off on a different tangent than the others in the quartet, or imitative ideas where one instrument follows another canonically, or formal variations that continuously develop an idea. **Drift** was written for the Lithium Saxophone Quartet at their request.

7. Soliloquy for Clarinet (1991, rev. 1993) 6:17

Lori Ardo vino, clarinet

Soliloquy for Clarinet is one in a series of solo pieces modeled formally upon the dramatic soliloquy. These works employ ideas which recur throughout the piece as though in conflict, sometimes resolving at the close, and other times remaining unresolved, suggesting a continuing drama. The primary idea in *Soliloquy for Clarinet* is treated to continuous development, by turns lyrical, then angular. Secondary ideas interplay with the first, until a truncated restatement of the original idea brings closure to the conflict. *Soliloquy for Clarinet* was written while still a graduate student and is the earliest work I still circulate.

Lori Ardo vino is an Artist/Clinician with Conn-Selmer Company, D'Addario Woodwinds and is a Fulbright Specialist and is Professor Music at the University of Montevallo. She performs with the LeBaron Trio, the Meàllo Trio, the Vinna Trio and the Cahaba Saxophone Quartet. In addition to performing on multiple instruments, she is an active composer and has had her works performed across the United States, Japan, Italy and Canada. Her CD's include, From A Crack In The Wall-clarinet music by Alabama Composers, Between Walls-saxophone music by Alabama Composers, The LeBaron Trio-works for clarinet, piano and voice, and Saxophone Music by Living Women Composers.

8. Lost in Translation (2005) 6:35

Carey Valente Kisselburg, soprano saxophone; John Elmquist, piano

Lost in Translation deals with the phenomenon of attempting to communicate in a new language before one is proficient. There are many moments between the saxophone and piano that are clearly understood and harmonious, but there are an equal number of moments that are concerned with repetition, syntax, missed meanings and frustration. The material is sometimes joyous and excited and at other times ominous and threatening, and constantly shifts between these poles as the two instruments press on in their dialogue together and separately.

Lost in Translation was written during the first few weeks of my residence as a Visiting Artist at the American Academy in Rome, at the request of saxophonist Carey Valente.

Carey Valente Kisselburg received degrees in Music Performance from Northwestern University and Bowling Green State University, where she studied with Dr. Frederick Hemke and Dr. John Sampen. She is currently a saxophonist and music educator in the Chicago area, and has performed with the Northshore Concert Band and the Chicago Symphony Orchestra.

John Elmquist is a pianist/bass player/composer living in Chicago. He currently is the music director at Ebenezer Lutheran Church and plays bass for Teatro ZinZanni. His creative work resides at hardartgroop.com

9. Cascade (2012) 5:49

Frost Saxophone Ensemble

Sopranino: Frank Capoferri; Soprano: Brian Bethea, Makobi Marshall; Alto: Nicholas Tobin, Mia Laping

Tenor: Haley Shaheen, Cezar Kaminiarz; Baritone: Alex Jashinski, Thomas Fry; Bass: Joey Speranzo

Jeffrey Summers, conducting

Ivy. Ocho Rios. Bougainvillea. The summer deluge. Memories. Riffs on a saxophone. Money through fingers. Anything that falls with abandon. Cascade was written for Dale Underwood and the Frost Saxophone Ensemble.

The Frost Saxophone Ensemble, under the direction of Professor of Saxophone Dale Underwood, is comprised of graduate and undergraduate students at the Frost School of Music. The mission of the ensemble is to perform a diverse range of entertaining and educational repertoire while simultaneously challenging its student musicians to grow in their art form. FSE places a strong focus on the premiering of works composed or arranged by students and faculty as well as collaborating with guest faculty artists. FSE is one of the few saxophone ensembles in the world to utilize a contrabass saxophone.

10. Untitled I (2019) 12:25

the [Switch~ Ensemble]

Zach Sheets, flutes; Clara Kim, violin; Megan Arns, percussion; Wei-Han Wu, piano
Jason Thorpe Buchanan, Artistic Director

Can we erase the past? Can we atone for our mistakes? Can we see ourselves as others see us? How do we reconcile who we were with who we are, and what we've learned? How do we move forward, confronted with the past in our present? **Shadow of My Former Self** is a collection of works exploring these questions; **Untitled I** is the first work in the series. In **Untitled I**, I digitally processed and transformed a recording of one of my past works using spectral manipulation, and reverb to imply distance. I then superposed the original recording onto the processed recording in 180° phase, attempting to "erase" the original piece, or the memory of that which I once was. Lastly, I transcribed the leftover ephemera/remnants to create a new piece from the ashes, a musical shadow of the troubled past that defines me, and that I carry with me in the present, that others do not see. **Untitled I** was written for the [Switch~ Ensemble].

A new music ensemble for the 21st Century, the [Switch~ Ensemble] is dedicated to the creation of new works for chamber ensemble bringing bold new acoustic, electroacoustic, and multimedia projects to life. We believe that working directly with composers—in a medium where the score is a point of departure rather than a finish line—allows for new and thrilling musical possibilities. Founded in 2012 at the Eastman School of Music, [Switch~] looks toward the future of contemporary music. We are passionate about helping to build a diverse canon of 21st century works that leaves space for all voices—especially those that have historically been excluded from our field.

11. Multiverses (2009) 8:01

Georgia State University Percussion Ensemble

Bryan Wysocki, Noah Samuelson, Stuart Gerber, and Dominic Ryder

The multiverse is the hypothetical set of multiple possible universes (including our universe) that together comprise all of reality. The idea of parallel universes corresponds to the concept of the multiverse. (~Wikipedia)

The core idea of **Multiverses** plays on the idea of the echo - distance, natural decay, and durational expectations - and then fulfills or denies those expectations. The idea of using various echoes came from considering the issues of latency that are embedded in telematic performance. The intention with these unusual echoes, and with the possibility of telematic ensemble performance, is to create a musical environment that will give the listener a view into the multiverse: multiple versions of a single performer, performing the same work in an infinite number of universes, set apart by milliseconds and distance. **Multiverses** was made possible by a Seaside Institute Escape to Create residency, and is dedicated to the Institute's amazing personnel and volunteers: Marsha Dowler, Malayne DeMars, Karen Holland, Lynn Nesmith, and Nancy Holmes. Recorded at Kopleff Recital Hall, Georgia State University.

The Georgia State University Percussion Ensemble, under the direction of Dr. Stuart Gerber, performs cutting edge chamber music from some of the most forward-thinking composers working today.



12. Tapping the Furnace (2006) 14:54

Stuart Gerber, percussion

Tapping the Furnace for unpitched percussion solo including snare, toms, and assorted unpitched metals, was composed in memory of James Withers Sloss, who built the furnaces that would become known as the "City Furnaces", and are now known as Sloss Furnaces in Birmingham, Alabama. These furnaces are the engines that drove Birmingham's steel economy for nearly a century, helping the city earn the name "Magic City". This piece is also in memory of the many primarily African-American workers who were maimed and killed in the furnace while doing their jobs. In 1891 (after James Sloss had died), the furnace began using convicts who were forced to labor; this practice continued through the 1920s. Among jobs that needed to be done was "tapping the furnace", which

was done every four hours, twenty four hours a day, seven days a week. The numbers 4, 7, and 24 figure prominently in the rhythmic and formal structure of the work.

Clarence Dean, who worked the furnaces from 1937 to 1967 gives the following oral history:

That wasn't no plaything, you had to be on your "p's and q's" when you're working around a blast furnace when you go in the gate everything's dangerous - overhead, underhead, dangerous work - and wasn't no easy job, not for the black man.

As the steel industry that built Birmingham slowly dwindled away, Sloss Furnaces sat dormant for twelve years before reopening as a museum and a haven for contemporary metal artists in 1983. It is a prominent, sprawling, unmistakable landmark visible from the highways in Northeast Birmingham, a tangible echo of the city's past and the lives that built it. The piece's bombastic attacks are transformed by increasing levels of muting, dead-sticking, and choked decays over the course of the work, inspired by the unimaginable expenditure of energy both by the men and the furnace during the years the city was built, eventually all falling silent.

Lauded as having "consummate virtuosity" by The New York Times, Stuart Gerber has performed extensively on international stages as soloist and chamber musician. He has worked with such noted composers as Karlheinz Stockhausen, Kaija Saariaho, George Lewis, and Steve Reich and has recorded for Innova, Mode, Bridge, Telarc, Code Blue, Centaur, and Albany Records. Recent appearances include The Kuala Lumpur Experimental Music Festival, Montreal New Music Festival, Electronic Music Malta Festival, the Cervantino Festival (Mexico), the Now Festival (Estonia), and the Spoleto Festival. Stuart is Professor of Percussion at Georgia State University and co-artistic director of Bent Frequency.

13. Beyond the Cloud of Unknowing (1992) 9:12

Scott Deal, marimba

Beyond the Cloud of Unknowing is based on nebulous symmetrical opening chords, which gradually reveal the work's governing idea. It may be thought of as a struggle between chaos and order, in which order is represented by consonant melodic and harmonic fragments that reoccur throughout the piece, and chaos is represented by more dissonant material that obscures the former. By the end of the work, through repetition, the more dissonant material takes on a familiar character, and the boundaries between chaos and order become blurred. *Beyond the Cloud of Unknowing* was written for Scott Deal, and received an honorable mention in the Percussive Arts Society's International Solo Marimba Composition Competition.

Percussionist Scott Deal's performances have been described as "soaring, shimmering explorations of resplendent mood and incredible scale," "sublimely performed". His recording of John Luther Adams' Four Thousand Holes was listed in New Yorker Magazine's 2011 Top Ten Classical Picks. Continually inspired by new and emerging artistic technologies, Deal's extensive work as a telematic artist led to being awarded Internet2 IDEA award for his creation, together with Matthew Burtner, of Auksalaq, a telematic opera called "an important realization of meaningful opera for today's world". Professor Deal is the Director of the Donald Louis Tavel Arts and Technology Research Center at Indiana University Purdue University Indianapolis (IUPUI). <http://scottdeal.net/>

14. Fission (2013, rev. 2018) 7:55

Frost Symphonic Winds

F. Mack Wood conducting

Fission explores the fused timbre of a low tuba Bb and its overtones. The complex acoustic structure of this note is first heard sweeping up the overtones through the entire ensemble. Over the following seven minutes, this fused sound is gradually pulled apart, revealing its components. Each family of instruments is highlighted during the fission process, and every member of the band has a solo, before the Bb fuses again at the end. *Fission* was written in 2013 for the Frost Symphonic Winds and conductor Thomas Keck, and extensively revised in 2018 for Band Director J. Steven Moore.

The Frost Symphonic Winds is the second of two auditioned wind bands in the Frost School of Music. It primarily serves undergraduate music majors and non-music majors. The band is conducted by outstanding graduate conducting students and led by J. Steven Moore, Associate Dean for Undergraduate Studies and member of the American Bandmasters Association. In 2014, the band, under the direction of Thomas Keck, performed at the CBDNA Regional in Jacksonville, Florida. The wind band regularly performs a cycle of significant wind band repertoire and is recognized for innovative theme concerts, often addressing topics of importance to the community.



CREDITS:

Innova Director: Philip Blackburn
Operations Director: Chris Campbell
Publicist: Tim Igel

Innova is supported by an endowment from the McKnight Foundation.

Artwork: Dorothy Hindman

All tracks edited and mastered by Dorothy Hindman except

Robert Scott Thompson: Tapping the Furnace; Raul Murciano, Beyond the Cloud of Unknowing; Air Mobile Studios: Trembling

Post Production: Greg Reiersen, Rare Form Mastering

**Recorded at Gusman Concert Hall, Clarke Recital Hall, and Weeks Recording Studio, Frost School of Music, University of Miami
and Kopleff Recital Hall and the Center for Audio Recording Arts, Georgia State University**

