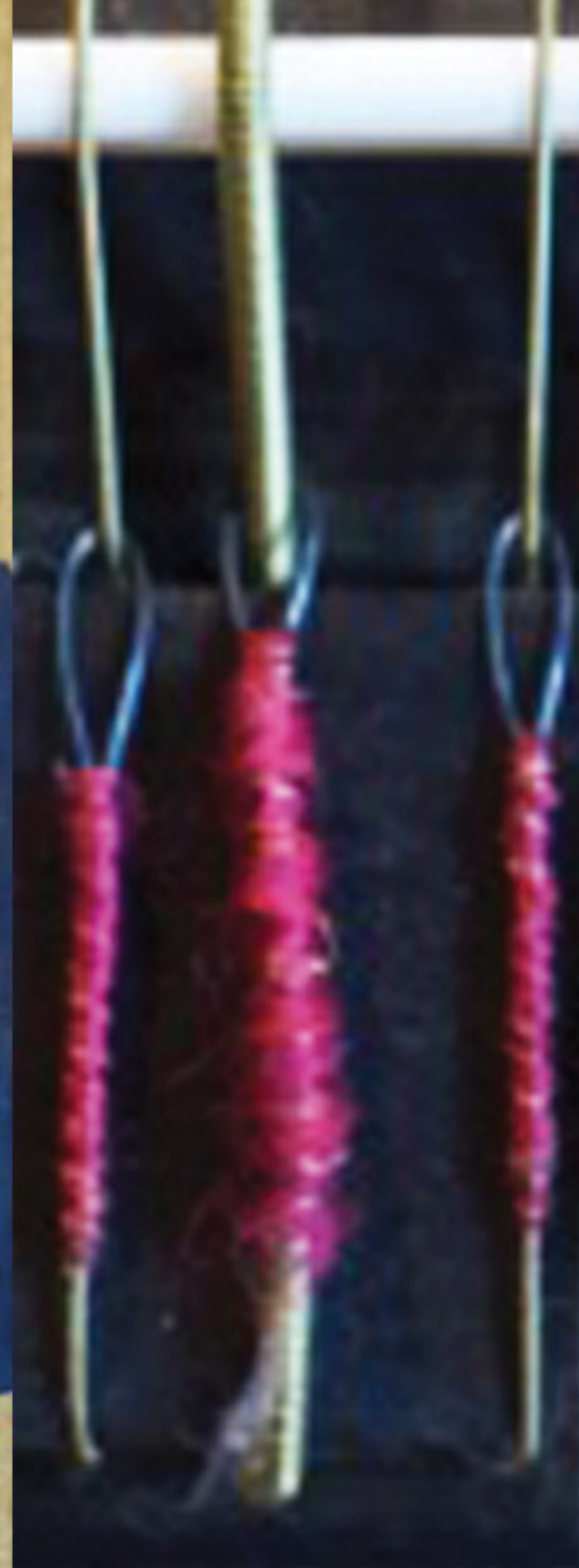


A musical staff with a treble clef and a key signature of one sharp (F#). The melody consists of the notes D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The name "Dorothy Hindman" is written below the staff.
Dorothy Hindman

A musical staff with a treble clef and a key signature of one sharp (F#). The melody consists of the notes D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The text "tightly wound :" is written below the staff.
tightly wound :

A musical staff with a treble clef and a key signature of one sharp (F#). The melody consists of the notes D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The text "music for strings" is written below the staff.
music for strings



dorothy hindman's

utterly rich and sung with purpose and heart" (Huffington Post), "powerful and skillfully conceived" (The Miami Herald), "music of terrific romantic gesture" (The Buffalo News) and "one of the hopes of the present chamber music" (KulturMagazin UNI).

To date, her over 350 performances span 30 states and 16 countries, including major venues such as Carnegie Hall, the United Nations, Boston's Jordan Hall, the American Academy in Rome, Amsterdam's Muziekgebouw, Berlin's BKA-Theater, and Miami's Adrienne Arsht Center. Numerous festival appearances include the Havana Contemporary Music Festival, Australian Flute Festival, 2015 Birmingham New Music Festival, Nuovi Spazi Musicali Festival, Imagine, and New Music Greensboro.

Recognition and awards for her music include 2017 ISCM/New Music Miami, 2015 Iron Composer Winner, 2015 Artist Access Grant from the Miami-Dade County Department of Cultural Affairs, 2015 and 2017 University of Miami Provost Research Awards, Boston Microtonal Society, NoteNova Choral Competition, Caprice Saxophone Quartet, Almquist Choral Composition Award, Nancy Van de Vate International Composition Prize for Opera, International Society of Bassists Solo Composition Competition, ASCA/National Symphony Orchestra/Kennedy Center Commission Competition, G. Schirmer 1997 Young Americans Choral Competition, an Alabama State Council on the Arts Individual Artist Fellowship, and the NACUSA Young Composers Competition.

Guest teaching appearances include St Mary's 2016 Summer Composition Intensive, 2016 and 2017 Miami International Piano Festival Academy, Sicily's 2015 AmiCa Credenze POP Festival, and residencies include a 2017 Seaside Escape2Create Fellowship, American Academy in Rome Visiting Artist, and the Visby International Centre for Composers.

Her music appears on more than ten CDs, including her critically acclaimed solo CD *Tapping the Furnace* (innova 848). "Hindman offers extraordinary glimpses into interesting topics, concepts of modernity and structured complexity. ... for many listeners the composer's first CD *Tapping the Furnace* represents a remarkable discovery," says KulturMagazin UNI. Her other labels include Albany, Capstone and Living Artists. Scores are available from Subito Music, NoteNova, and dorn/Needham. Hindman is Associate Professor of Composition at the Frost School of Music, University of Miami. dorothyhindman.org

music, a blend of punk/grunge with a spectralist sensibility, has been described as "bright with energy and a lilting lyricism" (New York Classical Review), "dramatic, highly strung" (Fanfare), "varied,

cd 1

Setting Century (1999/2016)

1. Ticking [5:07]
2. Tolling [6:26]
3. Streaming [3:20]
*Ensemble Ibis,
Shawn Crouch conducting*

4. Monumenti (2005) [8:51]
*Mari-Liis Pakk, violin;
Jason Calloway, cello*

5. Heroic Measures (2014) [12:15]
Pulse Trio

6. Time Management (2003) [11:20]
Robert Black, double bass

7. centro (2005) [8:55]
*Karen Bentley Pollick, violin;
Ivan Sokoloff, piano*

8. Jerusalem Windows (2002) [11:01]
The Danilevsky Trio

CD 1 TOTAL TIME: [67:17]

cd 2

1. Taut (2003) [6:24]
Corona Guitar Kvartet

2. Road to Damascus (2010) [8:43]
Amerne String Quartet

3. Needlepoint (2004) [9:26]
Paul Bowman, guitar

4. drowningXnumbers (1994) [14:29]
*Craig Hultgren,
amplified cello*

5. three small gestures (2006) [9:03]
Duo46

6. Fantasia for Karen Alone (2010) [10:24]
*Karen Bentley Pollick, violin
fixed media*

7. Sound | Water (2011) [10:10]
*Craig Hultgren, cello
fixed media*

CD 2 TOTAL TIME: [68:41]

I am inspired by the history of places I live, and its distortion through the lens of contemporary perception. This is a personal understanding or misunderstanding of historical events, a modern, even inappropriate response. Some works (*Monumenti, centro*) explore the relationship of the modern individual to the remnants of past civilizations. More recent works (*Tapping the Furnace, Trademarking Trayvon*) focus on the cultural, social and economic legacies of industrialization, slavery and racist policies, especially in places I have lived.

My music reflects events in my life (*Needlepoint, Taut, Setting Century*). Metric schemes are derived from personally meaningful patterns such as telephone numbers; harmonic structures are based upon names, dates, places; emotional levels are subtle, complex, and varied within a single work, as in life.

My music is rooted in individual perception (*Jerusalem Windows, Monumenti*), informed by my phenomenological investigations of how music functions. I ponder profundity and how musical meanings are inevitably cast, even within abstract musical language. Understanding that meaning is seated within the individual, there are multiple levels of meaning imbedded in my work, open to the perceptive listener to unravel or construe.

My music often has incomplete ideas that I hope will be completed in the listener's mind (*Needlepoint, Heroic Measures, Jerusalem Windows, Monumenti*). A new syntax is established within each piece to allow the active listener to respond to or complete fragmentary statements, which I in turn comment upon later in the work.

In 2006, I first heard Gérard Grisey's sublime *Talea* while living in Rome. It was not until my first sabbatical in Spring 2009 that I would return to his music, discovering spectralism and reading Joshua Fineberg's two volumes of *Contemporary Music Review*. The work of the classical spectralists resonated with my own, from my early days playing analog synth in rock bands, my interest in Husserlian phenomenology, my use of timbre to create form, and much more.

My first exploratory spectral works (*Fantasia for Karen Alone, The Road to Damascus*) used samples from my previous works (*centro, "drowningXnumbers"*) to build entirely new structures. These methods are now fundamental to my work. I draw sonic models from political and social events, freely composing works which then symbolically and structurally reflect my conceptual concerns. Newer works that explore these techniques include *Sound/Water* for cello and fixed media, *Heroic Measures* for violin, clarinet and piano, *Fantasia for Karen Alone* for violin and fixed media, and the upcoming concert length work for chamber orchestra, *Trademarking Trayvon*.



Setting Century is a suite of three movements for chamber ensemble written in the summer of 1999, just before and after my father's death from complications after surgery for lung cancer. It explores different musical and psychological treatments of time and emotion. **Ticking** is agitato, juxtaposing real time against dream states. Melodic fragments of varying emotional content interrupt the steady, relentless ticking of the violin. **Tolling** dilates the ticking of the first movement into slow, pealing bells marking the passage of time. The eternal melody of life in the strings is complemented with exhalations in the winds. **Streaming** examines the fleetness and inexorability of time, binding us all to the shared countdown that measures our lives. Syncopated unisons phase into close canons and back to unison throughout, as some moments in our lives can seem longer than others. **Setting Century** was made possible in part by an Individual Artist Fellowship from the Alabama State Council on the Arts, and is dedicated to the memory of William Murphy Hindman.

Ensemble Ibis is the resident new music ensemble at the Frost School of Music and since 2015 has been under the direction of composer Shawn Crouch. The ensemble focuses on late 20th and 21st century works. Composed of some of the finest students at the Frost School of Music, Ensemble Ibis regularly premieres and performs new faculty, student and visiting composers' compositions and has been coached by numerous composers including Stephen Hartke, Martin Bresnick, Augusta Read Thomas and members of the Frost composition faculty. Featured performers: Caroline Shaffer, flute; Raul Jimenez, clarinet; Joohyun Lee, violin; Sarah Gongaware, cello; John Albert Harris, piano; and Shawn Crouch, conductor.

The initial inspiration for **Monumenti** came from Cindy Sheehan, who sparked the largest anti-Iraq war protest thus far, proving that it is still possible for a single person to influence the world through their actions. The opening unisons in **Monumenti**, which gradually spread to multiple voices, reflect this idea. However, living in Rome and surrounded by constant, crumbling reminders of past individuals and events, the idea of "monumenti" took on deeper meanings. These include: the fragmentary, imagined ideas that monuments project of past individuals or events, and the incompleteness of our understanding of them; or the purely aesthetic experience of a monument whose history is unknown. Imbedded in monument is the word moment, (and almost, momentum) a good reminder that there is a present aspect and power to every monument. Musically, these differing aspects of monuments are created through powerful but fragmentary ideas. The fragments are like limbless marble torsos; stirring nonetheless, as the mind fills in the missing parts with a degree of uncertainty. Each small event gradually becomes very important, coming together to create a tableau, which still projects this idea of decaying incompleteness. **Monumenti** for violin and cello was written at the American Academy in Rome in October - November 2005 for Karen Bentley Pollick and Craig Hultgren.

Mari-Liis Pakk, violinist, is a leading Estonian artist of her generation and has performed at festivals around the world. Among her recent appearances have been those at the Red Sea Festival in Eilat, Israel and at Carnegie Hall. She is a graduate of Southern Methodist and Temple universities and is currently the string teacher at Miami Arts Charter School - Homestead. **Jason Calloway**, cellist, is currently a member of the Banff Award-winning Amernet String Quartet, Ensemble-in-Residence at Florida International University. A devoted advocate for new music, he has worked extensively with Pierre Boulez and the Ensemble InterContemporain across Europe and has given hundreds of premieres by composers as diverse as Birtwistle, Carter, and Lachenmann. He is a graduate of the Juilliard School and the University of Southern California.

In our media-driven society, we often hear the stories of those who fight valiantly against potentially fatal illnesses and survive, sometimes miraculously. They are held up, rightfully, as shining examples of what we all should do in the face of such adversity. Many more lose their struggles; we hear fewer of their stories. **Heroic Measures** is an elegy honoring those who walked the other path, through entropy, fate, or choice. The piece is meant to trace that journey with dignity. The structural imagery underlying the music is that of long breaths: inhalation and exhalation. **Heroic Measures** was written in 2014 for the PULSE Trio.

Described as "vivacious," "exquisite," and "brilliant," the virtuoso trio **PULSE** is committed to presenting a mix of traditional, contemporary and cutting-edge programming. Programs are eclectic; including early music on period instruments, music composed specifically for **PULSE**, and clarinet trio masterworks such as Mozart, Khachaturian and Bruch. The trio has been hailed as "one of the most entertaining concerts of the season." Recent performances include Paris, New York City, and Washington D.C., with excellent reviews in the New York Times and Washington Post, as well as a residency at the American Academy in Rome, Italy, culminating with a standing-room only concert. **PULSE** Trio is Margaret Donaghue Flavin, clarinet, Scott Flavin, violin/viola, and Marina Radiushina, piano.

In **Time Management**, the performer has a number of "little things" to accomplish. At first, the rate of presentation of these tasks is relaxed, and there is a good amount of down time. As additional little things are continuously added to the performer's task list, the piece becomes increasingly difficult to execute. For a while, there is a manageable balance among the tasks, but eventually things begin to overlap to the point that nothing can be finished, or done well. **Time Management** was composed in 2003 for Robert Black and is the 2004 Winner of the International Society of Bassists Solo Composition Competition.


Robert Black tours the world creating unheard of music for the solo double bass, collaborating with the most adventurous composers, musicians, dancers, artists, actors, and technophiles. He is a founding and current member of the Bang On A Can All Stars. Current projects include a commissioned solo Partita from composer Philip Glass; and Possessed - a series of solo improvisations performed outdoors in Utah's rugged canyons. His solo recordings include Modern American Bass (New World Records), Complete Bass Music of Christian Wolff and The Bass Music of Giacinto Scelsi (Mode Records), and State of the Bass (O.O. Discs). Robert teaches at the Hartt School/University of Hartford, the Manhattan School of Music, and the Festival Eleazar de Carvalho in Brazil. robertblack.org

centro (2005) for violin and piano: In Rome, history is present to a tangible degree; everywhere, one is bombarded by insistent whispers of past presences (or present pasts?), relentless reminders of one's own mortality. Anyone who has stood at Piazza Barberini, or any of the numerous other piazzas in the Centro will understand. This is a multilayered temporal experience: ancient, medieval, renaissance, contemporary. The paradox of human time and life's fleeting nature is juxtaposed against man's monuments, built to exist forever. In this work, the avant-garde coexists with the post-modern; each is informed by the other, juxtaposed, treated to hyper-imitation and timbrally bent toward or away from the other until the influences overwhelm and subsume the individual identities within the work. With its abrupt shifts and constant recasting of the same material into different connotations, **centro** also might suggest the inner, continuous centering of the self in relation to one's surroundings, physical and metaphysical. **centro**, the second work in the Monumenti series, was written in December 2005 at the American Academy in Rome for Karen Bentley Pollick and Ivan Sokoloff.

Karen Bentley Pollick champions new music for violin, viola, piano and Norwegian hardangerfele. Performances include June in Buffalo, Wellesley Composers Conferences, Tanglewood, Next Generation, Canberra, Huddersfield, and many more. A member of the Paul Drescher Ensemble, Pollick also tours with pianist Lisa Moore and the Paul Drescher Double Duo. With pianist/composer Ivan Sokolov she has performed throughout the US, Italy, and the Czech Republic and recorded <amberwood>, Homage to Fiddlers, and Russian Soulscapes. Pollick's projects include her NEA-supported Solo Violin and Alternating Currents, and Violin, Viola & Video Virtuosity with video artist Sheri Wills. Recent performances in Lithuania include Resonances from Vilna with pianist Jascha Nemtsov, Climate Change Theatre Action "Nothing is Forever", and David A. Jaffe's violin concerto with the Lithuanian National Opera & Ballet Theatre Orchestra. www.kbentley.com

Ivan Sokolov has been a leading figure in Russian music for over three decades as a pianist, composer, and educator. An insightful interpreter of common practice repertoire, Sokolov also champions new music and rarely heard works. He has premiered and recorded music by Denisov, Gubaidulina, Sidelnikov, Schnittke, Ustvolskaya, Silvestrov, and more. He was among the founders and performers at Moscow's Alternativa New Music Festival at the start of perestroika. Sokolov has composed one opera, two instrumental theater pieces, more than twenty chamber music works, over ten pieces for percussion ensemble, two hundred songs, and music for choir, vocal ensembles, piano, and other solo instruments. Sokolov is on the faculty at the Russian Gnessin Academy of Music and the Moscow Tchaikovsky Conservatory. www.obst-music.com/artists/sokolov.htm

Jerusalem Windows takes many points of departure from Marc Chagall's stained glass windows of the same name in the Synagogue of the Hadassah-Hebrew University Medical Center in Jerusalem. In twelve windows representing each of the tribes of Israel, Chagall combined religious and natural imagery and smaller images of his hometown of Vitebsk with his trademark strong colors and experimental glasswork techniques developed by Charles Marq to create both intimate and powerful emotion within towering, bold, abstract works. Like the twelve windows, the music has multiple themes (six) that are transformed and fragmented and later juxtaposed experimentally over thirty-six formal sections to create new and unusual colors. The opening theme is developed harmonically in both abstract and more familiarly tonal ways, and Golden Mean proportions are used formally. Rapidly shifting harmonies, timbres and textures create occasional moments of intimacy within a bold, colorful abstract framework. The music is wild, complex and rich, forcing the listener's ear to travel over it the way that the eye travels over a Chagall. **Jerusalem Windows** was commissioned in 2002 by the Alabama Music Teachers Association/Music Teachers National Association, and written for the Chagall Trio. This recording features The Danilevsky Trio of St. Petersburg, Russia.



The Road to Damascus (2010) takes on the concept of the transformation of dissonance. Among the inharmonic roughness and the ruckus of the majority of the work are shimmering moments of beauty. While these are brief, like Paul's experience on the road to Damascus, they also have the power to profoundly affect the overall meaning of the work. An excerpt of my cello work *drowningXnumbers* provides the sonic model. *The Road to Damascus* was written for the Caravel String Quartet, who premiered the work at the Museum of Biblical Art in New York City on Sept. 11, 2010.

Lauded for their "intelligence" and "immensely satisfying" playing by the *New York Times*, the **Amenet String Quartet** rose to international attention after its first season, winning the gold medal at the Tokyo International Music Competition in 1992, followed by the grand prize at the Banff International String Quartet Competition in 1995. Ensemble-in-Residence at Florida International University since 2004, the group was formed in 1991 while still students at the Juilliard School. Committed to the music of our time, Amernet has commissioned and recorded works by John Corigliano, Steven Gerber, Toshi Ichihyanagi, Harold Meltzer, Morton Subotnick, Dmitri Tymoczko, Chinariy Ung, and more. The Amernet have toured extensively across the Americas, Asia, Europe, and the Middle East, and held Quartet-in-Residence positions at Northern Kentucky University, the University of Cincinnati College-Conservatory of Music, and the Ernst Stiefel Quartet-in-Residence at the Caramoor Center for the Arts. www.amenetquartet.com

Taut, adj. 1. Tightly drawn, as in a rope. 2. Emotionally tense.

Taut for guitar quartet takes its inspiration from the physical way in which the strings are drawn across the bodies of the four instruments. *Taut* manifests this physical tension through very tight ensemble playing and heightened emotional states. *Taut* also attempts to tightly draw in the listener through a number of musical devices including abrupt formal shifts, repetition, and timbral effects. *Taut* is very tightly organized, spun out from four related rhythmic and harmonic motives presented at the outset of the work. This unison idea is worked out four times into different types of textures: scales, heterophony, harmonics, and finally rasqueado chords. There is a subtext to the work, built on the ratios of my mother's phone number, which I had to call frequently for harrowing updates on her condition as she fought cancer through three bouts. The unrelenting repetition and physical tension in *Taut* was not merely between the performers and their instruments. *Taut* was written in the summer of 2003 for the Corona Guitar Kvartet.

Since its foundation in 1995, the internationally acclaimed **Corona Guitar Kvartet** has played an important role on the international music scene. With several CD releases of music mainly created for guitar quartet, they have been leaders in the worldwide development of the guitar quartet repertoire. Corona Guitar Kvartet has toured Europe and North America and has worked with diverse groups - from symphony orchestras to tango musicians - and with composers from many countries. I was fortunate to write *Taut* for them to premiere in 2004 on their US/Canada tour, and they have since given multiple performances of the work in Rome, Denmark, Germany, Toronto, Buffalo, and more. *Taut* was the title track for their 2015 CD on Albany. Corona Guitar Kvartet is Volkmar Zimmermann, Per Dybro Sørensen, Kristian Gantriis, and Mikkel Andersen.


In the summer of 2004 while I was writing *Needlepoint*, my mother battled cancer for the third time. When she was feeling well enough in between rounds of chemotherapy, she worked on a needlepoint sampler for my son; this is the way she chose to spend her good time. The contrasting imagery and connotations of the word needlepoint: domestic and comforting, and sharply violent and invasive, are reflected in the formal structure of the work. The transformations to the musical material in *Needlepoint* are not unlike the transformations in one's life caused by the protracted illness and death of a loved one: relatively stable periods of normalcy and/or numbness followed by briefer periods of extreme shock and dissonance. Over the course of the work, the stable material is itself transformed by repeated interruptions of the dissonant material. This work was written for Paul Bowman at his request.

Guitarist **Paul Bowman** was trained at the Manhattan School of Music in classical guitar under Sharon Isbin, Manuel Barrueco and Carlos Barsa-Lima. Active on the New York Uptown New Music scene, he played with *The Group for Contemporary Music*, *The New Music Consort*, *Ensemble Sospeso* and more. Following his D.M.A. in Contemporary Performance from U.C. San Diego, Bowman has extensively performed and recorded solo and with flutist Harvey Sollberger, championing new music by Derek Holden, Greg Robin, Nicholas Deyoe, Aaron Gervais, Jeff Nichols, Harvey Sollberger, Yehuda Yannay, Ursula Mamlok, and many more. He was First Prize Winner at the VI International Classical Guitar Competition, "Casa d'España" in San Juan, Puerto Rico, and a top prize winner at the Guitar Foundation of America Competition. www.paul-classicalguitarist.com

"drowningXnumbers" (drowning by numbers) was written during a residency at Atlantic Center for the Arts in December, 1994 for cellist Craig Hultgren, who asked for a piece for amplified cello. The piece exploits the effects made possible by amplification, and also incorporates virtuosic effects, which were inspired by Craig himself. It is a continuous, fifteen-minute work divided into three main sections, each with a faster tempo but longer note durations than the preceding. The first section is unforgivingly aggressive, the second is more percussive but less frantic, and the third is increasingly quiet, desolate, and still. The work is my response to the large amount of aggressive music being composed by my colleagues. It reflects some of my beliefs about beauty, emotion, intention, and profundity in music. While the title suggests an obvious metaphor for the work, it is a reference to a film by Peter Greenaway, and even more a reference and grateful acknowledgment to composer Louis Andriessen for his mentorship.

For several decades, cellist **Craig Hultgren** has been a fixture on the scenes for new music, the newly creative arts, and the avant-garde. Recently leaving Birmingham after more than 30 years as a member of the Alabama Symphony, he now resides outside of Decorah, Iowa as the farmer-cellist. The *New York Classical Review* commented that he, "...played with impressive poise and sensitivity..." for my recent chamber music retrospective at Carnegie Hall. At this point, more than 200 works have been created for him. A recipient of two Artist Fellowships from the Alabama State Council on the Arts, he was a member for many years of *Thámyris*, a contemporary chamber music ensemble in Atlanta. He is a founding member of *Luna Nova*, a new music ensemble with a large repertoire of performances available as podcast downloads on iTunes. Hultgren is featured in three solo CD recordings including *The Electro-Acoustic Cello Book on Living Artist Recordings*. For ten years, he produced the *Hultgren Solo Cello Works Biennial*, an international competition that highlighted the best new compositions for the instrument. He taught at the University of Alabama at Birmingham, the Alabama School of Fine Arts and Birmingham-Southern College where he directed the BSC New Music Ensemble. He is a founding member and former President of the Birmingham Art Music Alliance and was on the Board of Directors of the Metropolitan Youth Orchestras of Birmingham and their *Scrollworks* program. Currently, he is Vice President of the Oneota Valley Community Orchestra Board of Directors in Decorah. Last summer, he was the featured performer for the Summer Composition Intensive at Saint Mary's College in South Bend, Indiana.





three small gestures (2006) is loosely based on common physical contact gestures encountered in everyday social interactions, such as shaking hands, patting backs, making eye contact. It is also an exploration of the potential depth or shallowness, meaning or meaninglessness of such casual interactions, as in for example, exchanges between strangers or between a married couple. The relatively small musical gestures that drive this work include: enveloping and shaking figures such as repeated notes, tremolos, trills, encircled pitch areas and timbral blurring; pizzicati and percussive or patting effects; and finally unisons of various types. **three small gestures** was written for Duo 46 at the American Academy in Rome and in Birmingham, Alabama in the summer/fall of 2006.

Duo46 is guitarist Matt Gould and violinist Beth Ilana Schneider-Gould. Important advocates of contemporary art music, Duo46's recordings and performances celebrate new chamber music for guitar, often composed for them. Their repertoire of hundreds of works for violin and guitar duo, Double Concertos, and Trios with Cello, Mandolin (B.A.M.), Piano (the Strung Out Trio), and Viola, captures an array of modern styles and emotions. Performance highlights include concerts in Austria, Canada, Chile, Cyprus, England, Germany, Greece, Italy, The Netherlands, and Turkey. Appearances include Entrecuerdas Guitar Festival, Guitar Foundation of America Festival, Hermopoulis International Guitar Festival, Cortona Contemporary Music Festival, ClarinetFest 2011 Los Angeles, and Soundscape Music Festival. Distinguished ensemble residencies include Harvard, Florida State University, UC Berkeley, Hochschule for Musik in Wurzburg, Germany, Cincinnati Conservatory of Music and the American Composers Forum. Recordings are available on Albany Records, Beauport Classics, Centaur Records, Guitar Plus Records, Meyer-Media, Parma Recordings, and Summit Records.

Fantasia for Karen Alone (2010) is an eleven-minute work for violin solo with digital accompaniment. The piece suggests the private moment when the musician is in her practice studio, playing for herself and the joy of it alone, inspired by the fragments of music she is working up that constantly swirl through her thoughts. Written specifically for violinist Karen Bentley Pollick, the accompanying soundfile's source material is based on several of Karen's prior performances of my works.

Sound | Water (2011) is entirely derived from a five-second documentary recording I made at a Biscayne Bay mangrove shoreline. The ocean waves and two attendant sounds (wind and crickets) are treated to multiple filtering techniques to separate the sounds and to derive the natural pitches produced by the water, which become the pitch and rhythmic material for the cello part. The captured sounds themselves are then transposed around the cello pitches, creating an intertwined contrapuntal work that reflects the organicism of waves within the sea.



dorothy hindman

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