



RYAN CARTER

Chamber Works

JACK Quartet

Yarn/Wire

Calder Quartet

Emanuele Torquati

Duo Dillon-Torquati

Keith Kirchoff

# RYAN CARTER (\*1980)

1	too many arguments in line 17 (2010)	09:22
2	When All Else Fails (2017)	10:39
3	grip (2006)	15:51
4	Errata (2010)	10:41
5	break; (2018)	16:34
6	On the limits of a system and the consequences of my decisions (2016)	09:22

TT 72:29

## JACK Quartet 1

Christopher Otto, violin  
Ari Streisfeld, violin  
John Pickford Richards, viola  
Kevin McFarland, cello

## Calder Quartet 3

Benjamin Jacobson, violin  
Andrew Bulbrook, violin  
Jonathan Moerschel, viola  
Eric Byers, cello

## Emanuele Torquati, piano 4

## Duo Dillon-Torquati 5

Francesco Dillon, piano  
Emanuele Torquati, piano

## Yarn/Wire 2

Laura Barger, piano  
Jacob Rhodebeck, piano  
Ian Antonio, percussion  
Russell Greenberg, percussion

*The Calder Quartet appears  
courtesy of Pentatone*

## Keith Kirchoff, piano 6

Recording dates:  1 16 May 2010  
 2 8 June 2017  
 3 18 April 2013  
 4  5 5 October 2018  
 6 11 November 2017

Recording venues:  1 Harvestworks Digital Media Arts Center, New York, USA  
 2 Troutman Studios, New York, USA  
 3 Allegro Recordings, Burbank, California, USA  
 4  5 Oktaven Audio, Mount Vernon, New York, USA  
 6 Wellin Hall at Hamilton College, Clinton, New York, USA

Engineers:  1 Paul Howells  
 2 Ryan Carter  
 3 Matthew Snyder  
 4  5 Ryan Streber  
 6 Graham Espe

Mastering: Ryan Streber  
Liner Notes: Stephan Hammel

Cover based on untitled artwork by Heinz Göbel,  
from the collection of Martin Rummel

A streaming clip stalls. The sound and image start, skip, and loop. A program freezes, spinning in place. A pattern dissolves, generating a network of variants in its wake. In the compositions assembled on this album, Ryan Carter attends to these rhyming instances of technological breakdown, among others. He mines their form for insight into the nature and extent of the shaping effect that ever more pervasive and sophisticated technology exerts on our ears and on our lives. Tools mimic the agency we express when using them at the moment they fail, so it is no accident that to the extent that Carter's focus is on technology it is also on failure. One is reminded of Martin Heidegger's well-known observation about hammers, which escape into independence from the right hand at the moment they miss the nail and crush the left thumb. However, in those compositions that thematize breakdown, compositional agency is not subverted so much as re-oriented. The stuff of breakdown resolves it-

self into new material to be dissected, recast and rendered new. Carter's insights into the form of technological mediation were not garnered from a distance. He is a programmer who has produced a substantial amount of electronic music. This output includes pieces involving novel electronic instruments and phone applications that mobilize the functionality and ubiquity of the smartphone to involve the listener in the compositional process. The pieces on this album, then, are metadiscourse: chamber works about electronic sound.

*too many arguments in line 17* is Carter's third string quartet and one of two on this album. Written for the JACK Quartet in 2010, the piece is a study in meter and articulation. The performers are given a lexicon of articulations, including two types of saltando, four types of col legno, and five types of pizzicato (left hand, fingernail, and Bartók pizzicato in addition to the standard variety). The first two bars do not outline a subject so much as set up a pattern. At the moment when that pattern threatens to become fully intelligible, the music stalls. A momentary cross rhythm signals a break in the flow. Harmonics and microtonal inflections shift the au-

ral impression from variation to error. Carter has reconstructed a glitch. Indeed, the title of the piece refers to an error message: the line is a numbered line of code.

A note in the score tells us that "this piece is inspired by an experience watching a YouTube video that was not buffering properly, resulting in a chopping and looping of short video segments." He goes on to say that "the material in *too many arguments in line 17* is also manipulated by processes akin to granular synthesis, with an affinity for glitches and unexpected results." The unexpected is not limited to the improperly buffered Fortspinnung and bent pitch. A glitch at measure 90 is punctuated by the first violin getting up and walking to another place in the performance space.

*When All Else Fails* is a more recent composition, written in 2016–2017 for the ensemble Yarn/Wire. It is scored for two percussionists and two pianists. Both pianos are prepared with towels and coins affixed to the strings at specified partials. The pianists are also instructed to play harmonics inside the piano. The percussionists play triangle, woodblock, claves and tuned gongs, but much of the determi-

native timbre of the piece results from the vibraphone, alternately sounded with motor, rasping stick, Mole-skin-wrapped Becker blue mallet, and bow. The relatively simple pitch idiom allows for timbre to articulate the formal construction. The result in a sonic landscape downstream from those of John Cage and Henry Cowell. Put in mind of American experimentalists, the listener could well associate the haunted and hollow sound world here with the bracing experience the American experiment was undergoing at the time this piece was written. However, the mood is not funereal. The at times asynchronous voices are brought together in stillness near the close with a tempo marking that reads: "Taking a deep breath."

*grip*, from 2006, is Carter's second string quartet, and the earliest composition on the album. The composition predates both Carter's move to New York City and the new era in American life that began in 2008. It was commissioned by the Calder Quartet and in 2007 won the Suzanne and Lee Ettelson Composer's Award. Earliest, it is also the most optimistic. The piece is an experiment in the rhythmic interaction between voices, or what Carter calls "layers of sound." In a note in the

score, he categorizes sounds into four categories that span the range from fully determinate to utterly indeterminate. Carter's sounds can either be continuous, periodic, gestural or random. While the first two categories are more or less straightforward, the third and fourth present an interesting contrast between a sound that "avoids any regular pulse but expresses a deliberate intent" and a sonic moment of chaos. At times, chaos is marked in the score: Carter write a letter Z through a note stem when he wants to indicate that a pitch sustains a "random tremolo." The players are pressed to explore the point of indistinction between formal intent and material consequence. Large sections of the piece never allow the layers of sound to align, allowing the overall result to be an emergent property of developing relationships between the instrumentalists. Each, however, has a grip on what they play. The form that emerges is not one that fails, but one that routinely breaks into delightful, even momentarily danceable moments.

A developed variation of *grip*'s optimism can be heard in *Errata*, for solo piano from 2010. If the string quartet pressed the middle space between musical intent and musical action, the

theme of this piano solo is the mistake. He writes that his primary instrument is the piano and that the limits of his technical proficiency do not diminish his joy in playing. The motivic core is the gesture in the opening bars. The mistakes that Carter himself made while attempting to play it form the process through which the development occurs. Written in the same year as *too many arguments in line 17*, the pianist's mistake appears as a glitch in the flesh. The material often stalls, repeats or doubles back. Glitches here, though, are altogether humane. Pauses and repeated notes are warmly ponderous. In a piece in which movement is generated by reconstructed mistakes, an interesting dialectic opens up between composer – who, by his own admission, cannot play the piece – and performer, who, given the challenges of the score, is likely to makes mistakes. The score indicates those moments that are sufficiently structural as to be least able to withstand mistakes.

A change occurs roughly midway through. The pace slows and gestures are played in rhythmic freedom. The mistake prone pianist that is the implied subject of the piece has changed tack. One is given the impression that

the implied pianist is getting a grip on what is to be played by practicing slowly and gradually speeding back up. The damper pedal is held during this section. As the piece speeds back up and finds its footing, the pedal is slowly released. If the tempo returns to that of the start, the dynamics have reversed. The gestures fade into silence. And the repeated notes that were glitch-like in the opening bars reappear in the final bars as deliberately conclusive.

The most recently composed piece on the album, *break;*, is a duo for cello and piano from 2018. While there is no genre classification for the work, in the company of two string quartets it might be heard as a cello sonata. Given the declamatory quality of the cello line, however, perhaps it is better heard as monody. The piano part brightly rolls out a march-like melody in imperfect consonances and keeps itself in time by a rhythmic pattern that forms its own sound layer. The cello part sings along but struggles to articulate a coherent phrase. After four measures the sound is already marked “gritty” and the line is played by the performer at the frog. Carter carefully notates the microtonal inflections that bend the pitch away from

the clear-eyed forward drive of the accompaniment. The result is repeated sinking and sharpening of the pitch. A C natural might succeed a C a quarter tone flat, or a D natural might be followed by a D a quarter tone sharp, all in very quick note values. Soon the piano part gains speed and confidence and the cello line attempts and fails to form a descant above a droning D. As that new challenge gives way to a sustained harmonic, the piano begins a pattern in even notes that elongates measure by measure, from 5 notes to 7 to 9 until it reaches 21 and breaks off. The following section involves the piano developing a rhythmic motive against the cello’s variously uneven articulations through each bar. The cello is given a section to speak on its own, a kind of cadenza, but the process that has been running since the start gives way near the end of the piece. Another glitch. The tempo marking is “Frozen.” The composition never recovers. The final note of the cello is played with a decelerating bow until the last resonance of the piano is no longer audible and the musical machine falls silent.

The collection’s conclusion is *On the limits of a system and the consequences of my decisions*. It is the only work

here to feature fixed media and live signal processing. That fact might sever its aesthetic from the other works in this collection, but the electronics in this composition are a reimagining of an acoustic phenomenon peculiar to the piano. Carter explains that in the process of composing previous works for the instrument, he would encounter faulty sostenuto pedals. At times, he would allow this technical flaw to become a structural feature of the piece. In this work, the electronics serve as a “second, virtual sostenuto pedal.” The electronics both sustain and transform pitches, forming a kind of haunted acoustic environment in which the piano part moves. That movement is regulated by a subterranean structure. A six voice mensural canon organizes the pitches throughout the piece. Given the number of voices and the way in which they are embedded in the overall structure of the work, the canon itself is not audible on the surface. Rather, the form is an echo of the same principle of transformation through sustain that animates the piece as a whole.

Stephan Hammel,  
Assistant Professor of Musicology,  
University of California – Irvine

When All Else Fails Feb 9, 2017 10:31 AM  
Far Yarn/Wire

A ♩ = 60

high OR TACET no tacet - start porytom very soft w/ little bead  
 p pory tom OR TACET colla part l. Strabance

low pory tom (lower) 5

ped → #7 #7 s.m

Let functioning notes of B1 (#2 D2 starting at 7 and sweeping 5

ped → #7 #7

buzz against 6?

The score consists of five staves. The top two staves are for pory tom, with 'high' and 'low' parts. The third staff is a pedal point with notes #7 and #7 s.m. The fourth staff shows a bass line with notes 11, 7, 10, and 10, with circled numbers 7 and 10. The bottom staff continues the bass line with notes #7 and #7. Annotations include 'OR TACET', 'no tacet - start porytom very soft w/ little bead', 'colla part', 'Let functioning notes of B1 (#2 D2 starting at 7 and sweeping 5', and 'buzz against 6?'. A circled '5' is at the end of the fourth staff.

Errata (???)

Really Fast

$\text{♩} = \text{min. } 136 - 168$   
(But without fluctuation)

A.

5th + W  
EI  
DLOP  
CI

The musical score consists of six staves. The notation is highly scribbled and includes various symbols such as notes, rests, and dynamic markings. There are several instances of the word "NOT" written across the staves. At the top right, there are some rhythmic patterns with the number "3" above them. At the bottom, there is a "5:4" time signature and some rhythmic markings. The overall appearance is that of a rough, working draft of a musical composition.



4:04 PM On the limits of a system and the consequences of my decisions  
 Oct 15, 2015 Hamilton College, List 205C for Keith Kirchhoff

♩ = 144

**A** ①

ppp  
 pp  
 5 3 3 3 5 3 5 3 5

ACCENTS ARE REALLY LOUD

8b = sost →  
 ppp

second opening resonance, include very soft drone  
 Filter, detune, playback

4 times faster  
 loco

sost →

5 5 3 5 3 3 L3 - ? (!)



## RYAN CARTER

Ryan Carter composes for instruments, voices, and computers. Ryan's work often explores new musical possibilities presented by emerging technologies, while remaining critical of the assumptions and unintended side effects embedded in them. Alternately playful, quirky, visceral, and intense, his music has been described by the New York Times as "imaginative ... like, say, a Martian dance party." Ryan has been commissioned by Carnegie Hall, the National Flute Association, the MATA Festival, the Metropolis Ensemble, Present Music, The Milwaukee Children's Choir, and the Calder Quartet, with support from the National Endowment for the Arts, the Jerome Foundation, the American Composers Forum, and Meet the Composer.

© Dominica Eriksen

Ryan has collaborated with the Berkeley Symphony, the Cleveland Chamber Symphony, Duo Dillon-Torquati, the International Contemporary Ensemble, the JACK Quartet, Keith Kirchoff, the Mivos Quartet, the Nieuw Ensemble, the Princeton Laptop Orchestra, Yarn/Wire, and many others. Awards include the Lee Ettelson Award, the Aaron Copland Award, the Left Coast Composition Contest, the National Association of Composers/USA Composer's Competition, the Publikumspreis at the Heidelberg Spring Festival, and the LA Phil Prize at Hack Music LA.

In addition to composing acoustic music, Ryan is an avid computer musician, programmer, and performer. His iMonkeypants app (available for download on the App Store) is an album of algorithmically generated, listener-interactive electronica. As an extension of iMonkeypants, Ryan founded Headless Monkey Attack, a collaborative project blending live instrumental performance with electronic dance music synthesized in real time from code in the RTcmix programming language. Recent work includes developing a web-based platform for motion-controlled interactive electronic sound for audience participation on mobile devices.

Raised in Wisconsin, Ryan holds degrees from Oberlin Conservatory (BMus), Stony Brook University (MA), and New York University (PhD), where his teachers included Richard Hoffmann, Pauline Oliveros, Daniel Weymouth, Elizabeth Hoffman, and Matthias Pintscher. Ryan has pursued additional studies with Louis Andriessen and Gilius van Bergeijk at the Royal Conservatory of The Hague (the Netherlands) and with Brad Garton at the Computer Music Center at Columbia University. Ryan is Assistant Professor of Music at Hamilton College.

## JACK QUARTET

Hailed by The New York Times as the “nation’s most important quartet”, the JACK Quartet is one of the most acclaimed, renowned, and respected groups performing today. JACK has maintained an unwavering commitment to their mission of performing and commissioning new works, giving voice to underheard composers, and cultivating an ever-greater sense of openness toward contemporary classical music. Over the past season they have been selected as Musical America’s 2018 “Ensemble of the Year” and named to WQXR’s “19 for 19 Artists to Watch.”

Through intimate relationships with today’s most creative voices, JACK embraces close collaboration with the composers they perform, leading to a radical embodiment of the technical, musical, and emotional aspects of their work. The quartet has worked with artists such as Philip Glass, Steve Reich, Julia Wolfe, George Lewis, Chaya Czernowin, and Simon Steen-Andersen, with upcoming and recent premieres

including works by Tyshawn Sorey, Georg Friedrich Haas, Clara Iannotta, John Luther Adams, Catherine Lamb, and John Zorn.

Committed to education, the quartet teaches each summer at New Music on the Point and at the Banff Centre for Arts and Creativity. JACK has also done educational programs at the University of Iowa String Quartet Residency Program, the Lucerne Festival Academy, Harvard University, NYU, Princeton University, Stanford University, and more.

Comprising violinists Christopher Otto and Austin Wulliman, violist John Pickford Richards, and cellist Jay Campbell, JACK operates as a non-profit organization dedicated to the performance, commissioning, and appreciation of new string quartet music.

## YARN/WIRE

Yarn/Wire is a New York-based percussion and piano quartet (Ian Antonio and Russell Greenberg, percussion/Laura Barger and Ning Yu, pianos). Noted for its “spellbinding virtuosity” (TimeOut NY) and “mesmerizing” performances (New York Times) the ensemble is admired for the energy and precision it brings to performances of today’s most adventurous music.

Founded in 2005, Yarn/Wire is dedicated to expanding the repertoire written for its instrumentation, through commissions and collaborative initiatives that aim to build a new and lasting body of work. Influenced by its members’ experiences with classical music, avant-garde theatre, and rock music, the ensemble champions a varied and probing repertoire.

In 2016, the ensemble won first prize in the open category as part of the inaugural M-Prize competition at the University of Michigan. More recently, it has been honored by Stony Brook University as one of its “40 under 40” alumni who are leaders in their field.

Yarn/Wire has commissioned many American and international composers including Raphaël Cendo, Zosha Di Castri, Peter Evans, Michael Gordon, George Lewis, Alex Mincek, Thomas Meadowcroft, Misato Mochizuki, Tristan Murail, Sam Pluta, Kate Soper, and Øyvind Torvund. The group has given the United States premieres of works by Enno Poppe, Stefano Gervasoni, and Georg Friedrich Haas, among others. As well, the ensemble enjoys collaborations with genre-bending artists such as Tristan Perich, David Bithell, Sufjan Stevens, and Pete Swanson.

Yarn/Wire has recorded for the WERGO, Distributed Objects, Populist, and Carrier record labels in addition to maintaining their own imprint. Yarn/Wire appears internationally at prominent festivals and venues including the Lincoln Center Festival, BAM, New York’s Miller Theatre, River-to-River Festival, La MaMa Theatre, Festi-

val of New American Music, London's Barbican Centre, the Edinburgh International Festival, Shanghai Symphony Orchestra Hall, and Hong Kong New Music Ensemble's Modern Academy. Their ongoing series, Yarn/Wire/Currents, serves as an incubator for new experimental music at ISSUE Project Room in Brooklyn, NY. Through these and other activities, including educational residencies and other outreach programs, Yarn/Wire works to promote new music in the United States.

## CALDER QUARTET

The Calder Quartet performs a broad range of repertoire at an exceptional level, always striving to channel and fulfill the composer's vision. Already the choice of many leading composers to perform their works, the group's distinctive approach is exemplified by a musical curiosity brought to everything they perform.

Winners of the prestigious 2014 Avery Fisher Career Grant, they are widely known for the discovery, commissioning, recording and mentoring of some of today's best emerging composers. The group continues to work and collaborate with artists across musical genres, spanning the ranges of the classical and contemporary music world, as well as rock and film/tv soundtracks, and in venues ranging from museums to Carnegie and the Hollywood Bowl. Inspired by innovative American artist Alexander Calder, the Calder Quartet's desire to bring immediacy and context to the works they perform creates an artfully crafted musical experience.

Highlights include Lincoln Center, Metropolitan Museum of Art, multiple performances at Wigmore Hall, Barbican, Salzburg Festival, Donaueschingen Festival, Frankfurt Alte Oper, Tonhalle Zurich, IRCAM Paris, Hamburg's Elbphilharmonie, Centro Nacional de Difusión Musical Madrid, a residency at the Perth International Arts Festival, residency and Beethoven cycle at Santa Monica's Broad Stage, and a return to Los Angeles' Disney Hall. Their long list of collaborators includes the Cleveland Orchestra, LA Philharmonic, Thomas Adès, Peter Eötvös, Anders Hillborg, Daniel Bjarnasson, Andrew Norman, Audrey Luna, Johannes Moser, Joshua Bell and Edgar Meyer. In 2017, the Calder Quartet signed an exclusive, multi-disc record deal with Pentatone with their debut recording featuring Beethoven scheduled for release in Fall 2018.

The quartet has been featured in extremely popular TV shows such as the Late Show with David Letterman, the Tonight Show with Jay Leno, KCRW's Morning Becomes Eclectic, the Tonight Show with Conan O'Brien, Late Night with Jimmy Kimmel, and the Late Late Show with Craig Ferguson.

In 2011 the Calder Quartet launched a non-profit dedicated to furthering its efforts in commissioning, presenting, recording, and education, collaborating with the Getty Museum, Segerstrom Center for the Arts, and the Barbican Centre in London. The Calder Quartet formed at the University of Southern California's Thornton School of Music and continued studies at the Colburn Conservatory of Music with Ronald Leonard, and at the Juilliard School, receiving the Artist Diploma in Chamber Music Studies as the Juilliard Graduate Resident String Quartet. The quartet regularly conducts master classes and has taught at the Colburn School, the Oberlin Conservatory of Music, the Juilliard School, the Cleveland Institute of Music, University of Cincinnati College Conservatory, and USC Thornton School of Music.

## EMANUELE TORQUATI

Emanuele Torquati is rapidly gaining international recognition for his poetic and passionate music making, communicative performances and engaging programming. He has been hailed as "a thoughtful musician and a champion of contemporary music" by the New York Times and as "a vibrant pianist, excellent overall" by the Boston Globe. His flourishing career has taken him to some of Europe, Canada, America and Africa's most illustrious venues, in such diverse cities as Addis Ababa, Buenos Aires (Teatro Colon), San Francisco, Toronto, Banff, New York, Chicago, Vancouver, Boston, Paris, Lyon, Frankfurt, Berlin, Leipzig, Prague, Warsaw, Krakow, Munich, Graz, Ljubljana, Kiev and Oslo.

His concerts have been broadcast by RAI, BBC Radio3, Deutschland Radiokultur, MDR Kultur, Radio France, Swiss RSI, RTE Lyric and Euroradio. As a soloist he has performed with such orchestras as Italian National Radio Orchestra (RAI), Lithuanian National Symphony, Buenos Aires Philhar-

monics, Avanti! Chamber Orchestra, Tuscany Regional Orchestra (ORT) and Haydn Orchester Bozen.

A notable performer of new music and an avid chamber musician, he enjoys a diverse and varied career as a pianist. He was artist-in-residence at The Banff Centre with the project "Voyage Messiaen" in 2008 and in 2010 with "Intimate Sketches: Visions on Leos Janàcek", and recently at the IIC Paris within the program "Les Promesses de l'Art."

His first recording, *Promenade sentimentale*, devoted to the complete piano music of Albert Roussel, has been followed by the complete piano music of Alexander Zemlinsky for Brilliant Classics. In 2017 a new album, *The Vale of Dreams: Charles Griffes Piano Music*, was released.

Moreover, he has worked intensively with leading composers including Salvatore Sciarrino, Sylvano Bussotti, Wolfgang Rihm, Kaija Saariaho, Beat Furrer, Jonathan Harvey, Brett Dean, Thomas Larcher, Magnus Lindberg, Peter Ablinger and he has collaborated among others with musicians such as Isabel Charisius, Matthias Pintscher, Michael Gielen, Marisol Montalvo,

Garth Knox, Susanne Linke, Inon Barnatan and Prometeo String Quartet. The recipient of several international awards, Torquati has been supported by Institutions such as CEMAT, Accademia Musicale Chigiana, DAAD Bonn, Ambassade de France en Italie, Universität für Musik und Darstellende Kunst Graz, Ensemble Modern, The Banff Centre. He has been invited to give masterclasses at several universities and conservatories in Italy and abroad, such as New York University, Boston University, University of La Plata and Universidad Popular de Córdoba (Argentina), Trinity College Dublin and Southampton University. He is currently Professor at State Conservatory “G. F. Ghedini” in Cuneo.

Torquati was born in Milan in 1978. His most influential teachers were Giancarlo Cardini and Konstantin Bogino. He also worked closely with Alexander Lonquich, Yvonne Loriod-Messiaen, Ian Pace, Michael Wendeberg. He went on to specialize in chamber music first with Franco Rossi (Quartetto Italiano), then he achieved a master’s degree at the International Chamber Music Academy of the Trio di Trieste. Since 2010, he is Artistic Director of music@villaromana for German institution Villa Romana.

## DUO DILLON-TORQUATI

Duo Dillon-Torquati (Francesco Dillon, cello and Emanuele Torquati, piano) is a union of two performers not only devoted to an open-minded exploration of the standard repertoire, but also particularly sensitive to exploring neglected and hidden works. Moreover, they both are notable performers of new music and have worked closely with composers such as Salvatore Sciarrino, Francesco Filidei, Jonathan Harvey, Kaija Saariaho, Toshio Hosokawa, Thomas Larcher.

They have commissioned a wide series of new works written for them, and the list includes a varied series of composers such as Marco Momi, Silvia Borzelli, Milica Djordjevic, Helena Winkelman, Ryan Carter, Federico Gardella, Arturo Fuentes, Daniele Ghisi, Lucia Ronchetti and Daniela Terranova.

They have released various CDs highly praised from critics, including the Liszt complete works for cello and piano, a 3-CD box set of Schumann’s transcriptions and recently a rare selection of Brahms rarities (Lieder, Hungarian Dances and Violin Sonata No. 1).

They have played in several major festivals and musical centers in Europe and North America with major orchestras, among others with Orchestra Sinfonica Nazionale della RAI di Torino and the Lithuanian Symphony Orchestra. In 2016 they gave the national premiere of Kurtàg’s Double Concerto and in the 2019–2020 season they will premiere a new double concerto written by Arturo Fuentes for them and Haydn Orchester Bozen. Their concerts have been broadcast by Radio France, Swiss RSI, BBC Radio3, Euroradio, Italian National Radio and RTE Lyric.

They recently toured the US and Argentina, and upcoming concert engagements include Beethoven’s complete sonatas and variations interspersed with three new works that will be presented at Columbia University in New York.

## KEITH KIRCHOFF

Keith Kirchoff is a pianist, composer, conductor, concert curator, and teacher. Described as a “virtuosic tour de force” whose playing is “energetic, precise, (and) sensitive,” he works towards promoting under-recognized composers and educating audiences of the importance of new and experimental music. An active lecturer who has presented in countries throughout the world, his recital programs focus on the integration of computers and modern electronics into a traditional classical performance space.

Kirchoff has played in many of the United States’ largest cities including New York, Boston, Miami, Chicago, Los Angeles, Minneapolis, San Francisco, and Austin, as well as major cities throughout Italy, New Zealand, Australia, England, Canada, Belgium, Mexico, China, and The Netherlands. He has appeared with orchestras throughout the U.S. performing a wide range of concerti, including the Boston premiere of Charles Ives’ Emerson Concerto and the world premiere of Matthew McConnell’s Concerto for Toy Piano, as well as more traditional

concerti by Tchaikowsky and Chopin. He has also been a featured soloist in many music festivals including the Festival de Musique Actuelle de Victoriaville, Festival Internacional de Música Contemporánea, the Society for Electro-Acoustic Music in the United States (SEAMUS), the Oregon Festival of American Music, and the International Computer Music Conference (ICMC).

Throughout his career, Kirchoff has premiered well over 100 new works and commissioned several dozen. As a strong supporter of modern music, he has worked closely with many prominent composers including Christian Wolff, Frederic Rzewski, and Louis Andriessen. As a lecturer, Kirchoff has presented seminars, lectures, and master classes on the music of the 21<sup>st</sup> century at many of the country’s largest universities. One of the nation’s prominent performers of electronic music, his “Electroacoustic Piano” tour has been presented throughout three continents, and he has twice hosted an international composers’ competition seeking music for piano and live electronics: first with the University of Toronto in 2011, and then again with the American Composers Forum in 2015. Since 2011, he has released

three albums in his Electroacoustic Piano series on Thinking outLOUD Records.

Kirchoff has served as Vice President of SEAMUS (Society for Electroacoustic Music in the United States) and is the founder and Artistic Director of Original Gravity: a Boston-based concert series that features the music of local composers and pairs that music with locally brewed beer. Together with Christopher Biggs, he founded SPLICE Music: an organization dedicated to promoting collaboration and providing advanced electroacoustic music education to performers and composers. Additionally, he is the pianist in both the SPLICE Ensemble and the Boston-based quartet Hinge.

Kirchoff has won awards from the Steinway Society, MetLife Meet the Composer, the Foundation for Contemporary Arts, was named the 2011 Distinguished Scholar by the Seabee Memorial Scholarship Association, and with the SPLICE Ensemble was awarded both grants from Chamber Music America and the Fromm Foundation. He has recorded on the New World, Thinking outLOUD, Zerx, Ravello, Tantara, New Focus, and SEAMUS labels.



## RYAN CARTER (\*1980)

- |   |   |       |
|---|---|-------|
| 1 | too many arguments in line 17 (2010)                                  | 09:22 |
| 2 | When All Else Fails (2017)  | 10:39 |
| 3 | grip (2006)   | 15:51 |
| 4 | Errata (2010)   | 10:41 |
| 5 | break; (2018)   | 16:34 |
| 6 | On the limits of a system and the consequences of my decisions (2016) | 09:22 |

TT 72:29

- 1 JACK Quartet
- 2 Yarn/Wire
- 3 Calder Quartet (*The Calder Quartet appears courtesy of Pentatone*)
- 4 Emanuele Torquati, piano
- 5 Duo Dillon-Torquati
- 6 Keith Kirchoff, piano



© & © 2019 paladino media gmbh, Vienna  
[www.kairos-music.com](http://www.kairos-music.com)

©10488 0015048KAI . ISRC: ATTE41954801 to 06 . Made in the Czech Republic