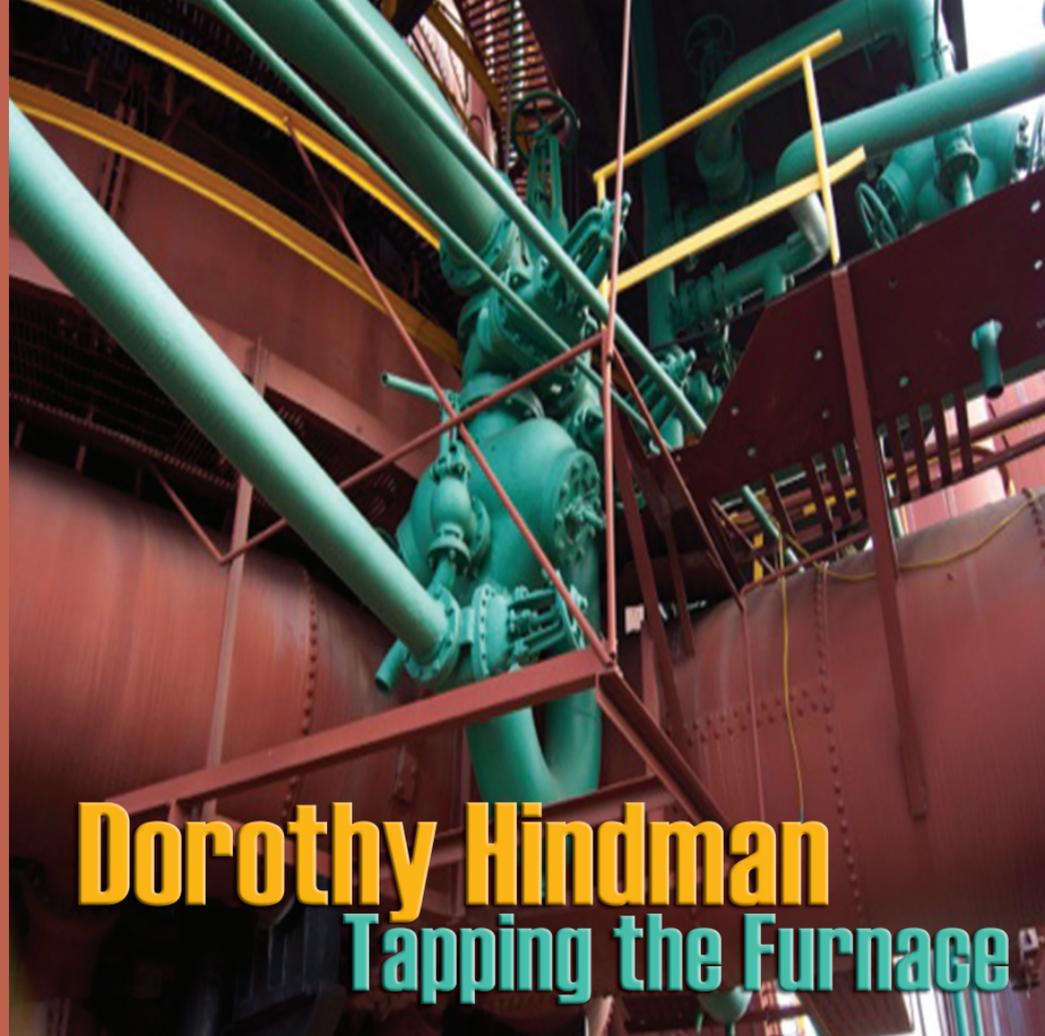


Dorothy Hindman

Tapping the Furnace

1. **Drift** for saxophone quartet (5:13)
Atlas Saxophone Quartet: Carey Polacek, Susan Cook, Shawn Tracy, Bryan Polacek
2. **"drowningXnumbers"** for amplified cello (14:32)
Craig Hultgren
3. **fin de cycle** for piano and digital media (8:18)
Laura Gordy
4. **Tapping the Furnace** for unpitched percussion (14:57)
Stuart Gerber
5. **Needlepoint** for guitar (9:28)
Paul Bowman
6. **Magic City** for orchestra (10:18)
Kiev Philharmonic, Robert Ian Winstin conducting

TOTAL TIME (62:46)



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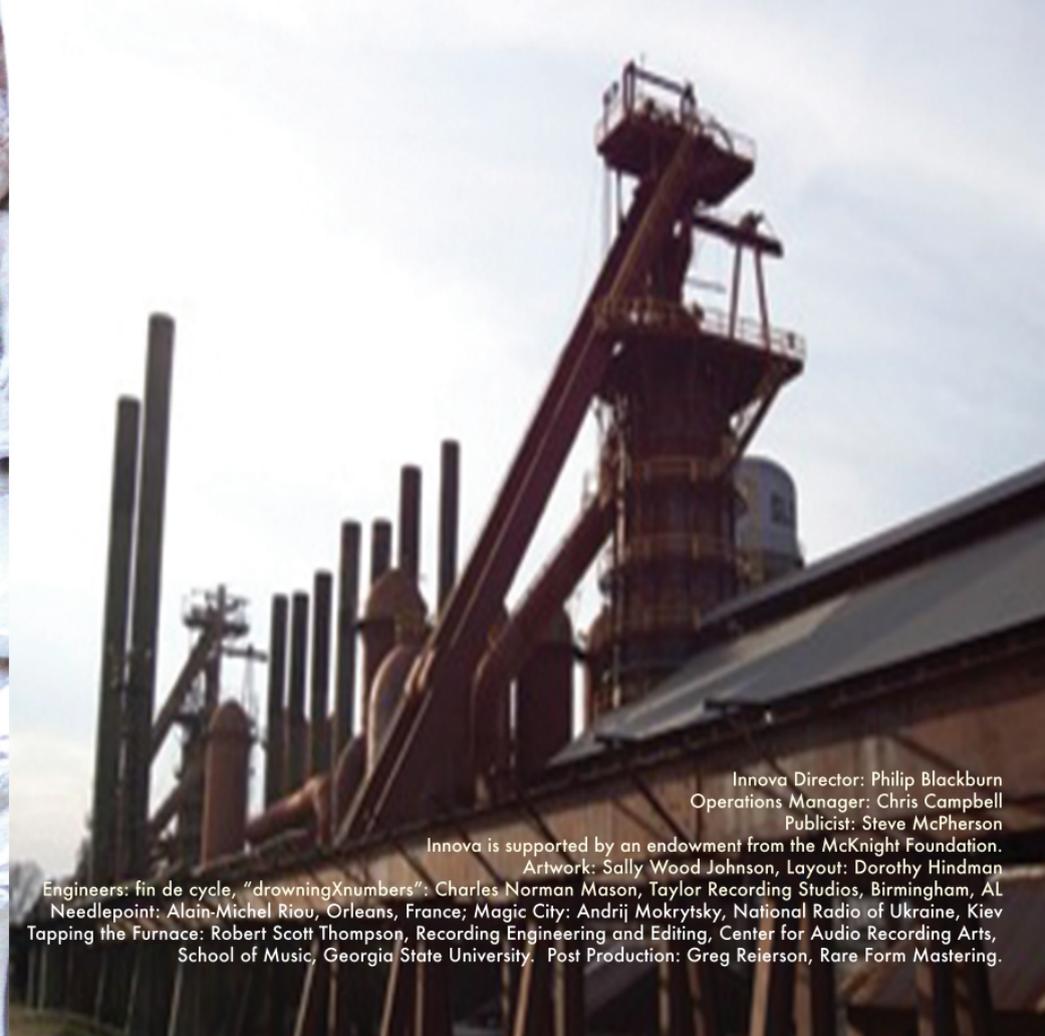
Tapping the Furnace

Composer **Dorothy Hindman** is an integral part of Miami's diverse contemporary music scene. Her work reflects Zeppelin to punk, spectralism to Stravinsky, over a solid classical grounding. The multi-layered music that results reveals deep organization: most works develop a single idea into highly complex structures. Timbre is a structural element, and form arises from the material and a fascination with entropy, with juxtaposition and fragmentation serving to prolong moods. Driving, rhythms contribute immediate surface impact, inviting discovery of the levels beneath on each successive hearing.

Hindman has worked with new music's top soloists and ensembles, including: Empire City Men's Chorus, the Gregg Smith Singers, Odyssea Coro, Renaissance Voices, Alabama Symphony Orchestra, Women's Philharmonic Orchestra, Scott Deal, Robert Black, Shiau-uen Ding, Caravel Quartet, New York Saxophone Quartet, clair-obscure saxophone quartet, Corona Guitar Kwartet, Arc Ensemble, Duo 46, Ensemble FORO, dal niente, IonSound, Thamyris, and Goliard Ensemble. Artistic collaborations include scoring Carrie Mae Weem's film *Italian Dreams*, and *The Wall Calls to Me* with visual artist Sally Wood Johnson, appearing in numerous major southern museums.

Recognition includes an Almquist Choral Composition Award, a Nancy Van de Vate International Composition Prize for Opera, a Winner of the International Alabama State Council on the Arts Individual Artist Fellowship, and the NACUSA Young Composers Competition. Residencies include a Seaside Escape Residency, Visiting Artist at the American Academy resident composer at the Visby International for Composers in Gottland, Sweden, and Composer-in-Residence for Goliard Ensemble.

A committed new music advocate, Hindman is on the composition faculty at the University of Miami, hosts the Po Mo Radio show featuring new music since 1980 on WVUM, 90.5 FM Coral Gables, and reviews new music concerts for South Florida Classical Review and the Miami Herald.



Innova Director: Philip Blackburn
Operations Manager: Chris Campbell
Publicist: Steve McPherson

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Artwork: Sally Wood Johnson, Layout: Dorothy Hindman

Engineers: fin de cycle, "drowningXnumbers": Charles Norman Mason, Taylor Recording Studios, Birmingham, AL
Needlepoint: Alain-Michel Riou, Orleans, France; Magic City: Andriy Mokrytsky, National Radio of Ukraine, Kiev
Tapping the Furnace: Robert Scott Thompson, Recording Engineering and Editing, Center for Audio Recording Arts, School of Music, Georgia State University. Post Production: Greg Reiersen, Rare Form Mastering.

Laura Gordy has distinguished herself as a powerful champion and performer of contemporary music, with over 80 commissions and premieres, and numerous recordings. She co-founded and co-directed the award-winning new music ensemble Thamyris, and has performed with Sonic Generator, Bent Frequency, and Medici Trio. A sought-after collaborative recitalist, Dr. Gordy has had the honor of sharing the stage with many renowned musicians, including Richard Stoltzman, Alexa Still, Cecylia Arzewski, Martin Chalifour, Christopher Rex, and Richard Svoboda. Dr. Gordy earned degrees in piano performance from the University of Cincinnati College-Conservatory of Music (highest honors), Rice University Shepherd School of Music, and the University of Alabama at Tuscaloosa. She studied piano with Aloys Kontarsky (Cologne, Germany), Amanda Penick, Mary Norris Tipton and Jeanne Kirstein, and harpsichord with Eiji Hashimoto. A scholarship student at the Aspen and Round Top Music Festivals, she has also received study grants from the Goethe Institut and The King Baudouin Foundation. She has performed throughout the United States and in Europe, Asia and Latin America. A member of the Emory University music faculty since 1996, she has taught piano, chamber music, theory and Javanese gamelan.

Lauded as having "consummate virtuosity" by The New York Times, **Stuart Gerber** has performed extensively throughout the US, Europe, Australia, and Mexico. Recent performances include: The White Light Festival at Lincoln Center, the Now Festival in Tallinn, Estonia, the Chihuahua International Music Festival in Mexico, the Gulbenkian Center in Lisbon, Portugal, the South Bank Centre in London, the Ultraschall Festival in Berlin, the Melbourne Recital Centre, Australia, and the Spoleto Festival. As an active performer of new works, Stuart has recorded for innova, Accourant, Bridge, Capstone, Code Blue, Mode, Albany, Telarc and Vienna Modern Masters labels. He has performed and taught at the Stockhausen-Kurse in Germany and the Summer Institute of Contemporary Performance Practice at the New England Conservatory and has given master classes at many esteemed institutions worldwide. Stuart is the co-artistic director of the Atlanta-based new music group Bent Frequency and is Associate Professor of Percussion at Georgia State University.

Paul Bowman is one of today's passionate advocates of new music for guitar. Such composers as John Eaton, Ursula Mamlök, Charles Norman Mason, Alain-Michel Riou, Harvey Sollberger, and Yehuda Yannay have written works for him. Dr. Bowman won 1st Prize at the VIth International Competition for Classical Guitar in San Juan, Puerto Rico, and was Finalist at the Guitar Foundation of America Competition in Milwaukee. He has given solo recitals in New York, Chicago, Berlin, Darmstadt, Dresden, Cologne, Paris, Orléans, Rome, Geneva, Cyprus, Tokyo, Singapore and many other locations. Ensemble appearances include The Group for Contemporary Music, The New Music Consort, Musician's Accord, The Bowery Ensemble and Ensemble Sospeso in such venues as Carnegie Recital Hall, Alice Tully Hall, The Great Hall of Cooper Union and Alliance Françaises. Other ensemble performances include CUBE, Chicago 21st Century Ensemble, Ensemble Noamnesia, red fish blue fish, notabu Düsseldorf and Ensemble Mosaik Berlin. Festival performances include "Podewil neue Musik Messe" Berlin, "Tage für neue Musik" Darmstadt, "Musik Ohne Grenzen" Düsseldorf, "Nuovi Spazi Musicale" in Rome and Spring Festival at U.C. San Diego. Bowman has worked with composers Elliott Carter, George Crumb, Pierre Boulez, Roger Reynolds, Tristan Murail, Helmut Lachenmann, Matthias Spahlinger, Philippe Manoury, and Charles Wuorinen, and with conductors Stefan Asbury, Heinz Holliger, Harvey Sollberger, Steven Schick, and Jeffrey Milarsky. Currently, he collaborates with flutist Harvey Sollberger in ensemble "3 for 2" as well as violinist/violist Karen Bentley Pollick, and mandolinist Dimitris Marinos. He has B.M and M.M. degrees from Manhattan School of Music in New York studying with Sharon Isbin, and a D.M.A. in Contemporary Performance from the University of California San Diego. Published recordings are on SEAMUS, Albany, Vienna Modern Masters, Capstone, Hungaroton, Univ. Illinois Experimental Music and Mode Records. www.paul-classicalguitarist.com

Drift is concerned with the perceptual dilemma that no matter how hard one tries, it is not possible not to drift in thought while listening to a piece. There are a number of hooks, repetitions, and timbral effects that attempt to force the listener to constantly return their attention to the piece. **Drift** was written for the Lithium Saxophone Quartet in 2002.

"drowningXnumbers" (drowning by numbers) was written in 1994 for cellist Craig Hultgren. The piece exploits the effects made possible by amplification, and also incorporates virtuosic effects inspired by Hultgren. It is a continuous, fifteen-minute work divided into three main sections: the first section is unforgivingly aggressive, the second is more percussive and less frantic, and the third is increasingly quiet, desolate, and still. The title is a reference to a film by Peter Greenaway, and a grateful acknowledgment to composer Louis Andriessen.

fin de cyde (1997), written for Laura Gordy, refers to the French term meaning end of the century, and suggests the compositional idea of the end of a process. The relationship of piano to tape, sometimes antagonistic and sometimes complimentary, has parallels to the continuously changing and developing relationship between live concert music and studio-produced music in our time.

Tapping the Furnace, for percussion solo was composed about the Sloss Furnaces in Birmingham, Alabama, which drove Birmingham's steel economy for nearly a century, earning it the name "Magic City." This piece is also in memory of the many workers who were maimed and killed in the furnace while doing their jobs. "Tapping the furnace" was done every four hours, twenty four hours a day, seven days a week. 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, under-head, dangerous work - and wasn't no easy job, not for the black man.* The piece is built around bombastic attacks with increasing levels of muting, deadsticking, and choked decays over the course of the work, inspired by the expenditure of energy both by the men and the furnace, eventually falling silent. The work was written at the American Academy in Rome in 2006 for Evelyn Glennie, Stuart Gerber, and Scott Deal.

Needlepoint: In the summer of 2004 while I was writing this piece, 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. 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. **Needlepoint** was written for guitarist Paul Bowman.

Magic City (in moto perpetuo) utilizes four chords and a steady eighth note pulse. Each chord is presented first as a harmonic area within which distinguishing melodic fragments and timbral gestures occur. Gradually, the durations of each chord and its associated melodies and timbres become shorter, until the chords appear as a progression, and a composite melody is heard. **Magic City** is a tribute to the city of Birmingham and the state of Alabama, my home for 16 years. **Magic City** was made possible in part by a 1998-99 Artist Fellowship from the Alabama State Council on the Arts.



Performers:

Bryan Polacek is an active conductor and performer in Chicago. He is currently the Director of Bands at the Merit School of Music. He is a judge and Gold Medalist of the Fischhoff National Chamber Music Competition. In 2000, he held a Chamber Music America Rural Residency in Selma Alabama, performing over 300 concerts throughout the state.

Carey Polacek has performed throughout the United States, Canada, and Europe, as soloist in France and Quebec, and has given masterclasses in Alabama, Michigan, Ohio, Illinois, Missouri, and Georgia. Ms. Polacek received degrees from Northwestern University and Bowling Green State University, both in Music Performance, where she studied with Frederick Hemke and John Sampen. As an active performer and commissioner of new music, she has performed at the Society of Composers, Inc, and the 13th World Saxophone Congress in Minneapolis. In addition to maintaining a private studio, Ms. Polacek held faculty positions at VanderCook College of Music and Oakton Community College in Chicago.

Susan Cook received degrees from Bowling Green State University, Northwestern University and Premier Prix du Saxophone from the National Conservatory of Bordeaux, France. She studied with Jean-Marie Londeix, John Sampen and Frederick Hemke. Cook has performed with the Chicago Symphony Orchestra, Joeffrey Ballet, Canadian Opera Company, Chicago Opera Theater, KLANG, Chicago Arts Players and the Houston Symphony, among other orchestras. She has toured with the International Saxophone Ensemble of Bordeaux and premiered works by John Cage, Lou Harrison, Bernard Rands, Marilyn Shrude, and others. Recognition includes Grand Award winner, Canadian National Music Competition; 1st Prize, Fischhoff National Chamber Music Competition; and a Canada Council Grant. On faculty at DePaul University since 1994, Cook can be heard on Quantum, Mode, Cedille, and Vandenburg labels.

Shawn Tracy received both his bachelor of music in education and master of music in performance from Northwestern University. His primary teacher is Frederick Hemke. Tracy was a winner of the Fischhoff National chamber Music Competition and has performed extensively throughout the Chicago area. He currently serves as on the faculty of Carthage College, Kenosha and at the Merit School of Music in Chicago.

Cellist **Craig Hultgren** is a fixture on the scenes for new music, the newly creative arts, and the avant-garde. He has performed solo concerts and chamber music in Rome, Boston, St. Louis, Pittsburgh, Miami, Atlanta, Denver, Memphis and San Antonio. A recipient of two Artist Fellowships from the Alabama State Council on the Arts, Hultgren was a member of Thámyris contemporary chamber music ensemble in Atlanta, is a cellist in the Alabama Symphony, and plays in Luna Nova new music ensemble. His three solo CDs include The Electro-Acoustic Cello Book on Living Artist Recordings. His Hultgren Solo Cello Works Biennial international competition identifies today's best new cello compositions. He teaches at the University of Alabama at Birmingham, the Alabama School of Fine Arts and Birmingham-Southern College. He is a founding member of the Birmingham Art Music Alliance and on the Board of Directors of the Metropolitan Youth Orchestras of Birmingham. Hultgren is a CAMA artist (Collaborating Artists Manifesting Adventure) with the St. Louis New Music Circle.