

P R A Y E R S F O R A  
**FEVERISH PLANET**

*New Music about Climate Change, Vol. 1*



Ann DuHamel, piano



Ann DuHamel, 2014

# Prayers for a Feverish Planet

*New Music about Climate Change, Vol. 1*

Ann DuHamel, piano

1	Erick Tapia (b. 1991) <b>Solipsismo</b> .....	6:22	6	Daniel Blinkhorn (b. 1975) <b>frostbYte: chalk outline</b> .....	11:36
2	Karen Lemon (b. 1961) <b>Forgive Them Not,</b> ..... <b>For They Know What They Do</b>	6:43		Judith Shatin (b. 1949) <b>Plain Song</b>	
3	Laura Schwendinger (b. 1962) <b>Air</b> (from Magic Carpet Music).....	7:28	7	I. Plain Song.....	3:09
4	Juhi Bansal (b. 1984) <b>Land of Waking Dreams</b> .....	11:17	8	II. Lullaby.....	3:54
5	Ian Dicke (b. 1982) <b>White Parasol</b> .....	8:03	9	III. Shadow and Smoke.....	4:03
			10	IV. Tutta Gloria.....	3:27
			11	Gunter Gaupp (b. 1993) <b>Those Who Watch</b> .....	3:23
					Total Time: 69:30

■ ABOUT PRAYERS FOR A FEVERISH PLANET

In the Fall of 2019, I felt a growing, unshakeable despondency about the climate change crisis. To navigate and process my complicated feelings, I decided to play a concert...

...this idea resonated so strongly, I could not stop thinking about it. But I was aware, then, of only one or two piano pieces responding to climate change. So I launched a call for scores on January 1, 2020, asking composers to send me pieces. The response was incredible — more than 170 composers in over 35 countries sent me works: 316 discrete movements in all. My project really began to gain traction in the fall of 2021, as a faculty fellow at the Institute for Advanced Study at the University of Minnesota Twin Cities campus in Minneapolis. Being in residence allowed me to sort through the works, and I selected 60 for my project *Prayers for a Feverish Planet*.

The first public performance was in April 2022: eight performances over four days at my home campus of the University of Minnesota Morris, grouped loosely by theme: Ephemerality, Anxiety & Grief (“Solastalgia”), Water, Trees & Hope, and more. Each program featured an invited speaker: the sustainability director from UMM, professors from Environmental Studies, a hydrologist, a poet, a mindfulness





expert, a climate activist and writer from Minneapolis, and a former biology professor serving as climate policy advisor to Minnesota Senator Tina Smith. I projected multimedia visuals and texts to create an immersive experience for the audience.

Since then, I've performed and presented portions of the project almost 90 times, with more to come. I've begun to commission additional composers to add their musical voices to this conversation, perhaps the most important of our lifetime. I've learned how cathartic this powerful music is, that this work is part of my personal dharma, that conversations about climate change are so important (see *Saving Us* by Katharine Hayhoe for more on this)—and this music helps spur such conversation to catalyze action. The authors of the 2021 book *Performing Environmentalisms* highlight “placing the performance of expressive culture at the center of humanity’s response to the crises of the moment,” asserting that “expressive culture becomes a resource and ... a catalyst for action in settings of environmental crisis.” My hope is *Prayers for a Feverish Planet* contributes as just such an impactful musical resource in our time of climate catastrophe and planetary change.

Program notes for individual pieces are provided by the composers; I've added occasional comments for more context on some of my thoughts.

— Ann DuHamel

# Notes

Erick Tapia: **Solipsismo** (2019)

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*from Ann:* I learned the word “solipsism” in a musicology class during my masters degree — the idea of being completely self-absorbed, almost narcissistic. Indeed, one of the definitions that Merriam-Webster lists for “solipsism” is “extreme egocentrism.” Many acts of solipsism — looking at you, billionaires and oil executives — have brought about the current climate crisis, so I selected and include this piece as a reflection on thinking beyond the self.

Tapia writes that this “is a work of introspection and internal reflection, which manages harmonic parameters and colors together with the conviction of register to create a dark environment that gradually becomes bright as a reflection of freedom.”

*Inscribed at the top of the score:*

**Wang Wei - El parquet de los ciervos**

En la montaña vacía no se ve un hombre,  
sólo se oye el eco de voces humanas.  
Vuelven las sombras,  
entran profundo en el bosque,  
otra vez brilla el Sol, sobre los líquenes verdes.

(translation:)

**Wang Wei – The Deer Park**

In the empty mountain there is not a man to be seen,  
only the echo of human voices is heard.  
The shadows return,  
they go deep into the forest,  
the Sun shines again, on the green lichens.

Karen Lemon

**Forgive Them Not,  
For They Know What They Do** (2020)

*A lamentation on inaction against human-induced climate change*

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The motivation for this piece needs no more explanation than the title and subtitle provide. The title is a modified paraphrase of words attributed to Jesus Christ on his condemnation and crucifixion as appear in the Bible Gospel According to Luke, Chapter 23 (his words indicating a soul much more forgiving than my own). Similarly, the titles of the piece’s three sections — “... they do these things when the tree is green ...”, “... what will they do when it is dry?” and “Weep for yourselves and for your children” — are words attributed by Luke to Jesus, though here they are given a different focus.

Our climate situation is dire. We can each of us act to make a small improvement, but the necessary great improvement, and lasting change for the good, can only be achieved if we all of us act.

*Ann adds:* This piece captivated me from the first second I listened to it — the opening shimmering and hypnotic trance-like texture devolves into chaos, and finally a mournful, haunting hymn at the end. It's brilliantly composed with the intervallic relationships and motivic coherence throughout.

Laura Schwendinger

### **Magic Carpet Music, II. Air** (1999/2002)

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*from Ann:* Schwendinger's work utilizes time, register, and long contrapuntal lines to evoke the idea of air. It's quite abstract in its spaciousness, yet the work also conjures an almost magical and ethereal quality. Schwendinger masterfully utilizes the circle of 5ths in the piece, which, in combination with the texture and register, creates a mystical soundworld.

The Suite was adapted for pianist Jenny Lin from the composer's original work for flute, clarinet, violin and cello; *Magic Carpet Music* for Piano was premiered at Galapagos Art Space, New York City.

### Juhi Bansal: **Land of Waking Dreams** (2018)

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Inspired by the night sky seen from the desert backcountry, *Land of Waking Dreams* borrows the shapes, gestures and colors of a murmuring nightscape. Pointillistic stars and murky clouds against a carpet of shifting blues. Whistling wind across open plateaus, silence and a deep resonance.

*Ann adds:* While not explicitly about climate change, this piece evokes ideas and images for me that resonate with my deep feelings about ongoing climate change, the beauty of the natural world, the loss of places dear to us coupled with an undercurrent of solastalgia. *Land of Waking Dreams* is poetic and somewhat lonely, with wonderful sonic colors and textures. More than one piece in *Prayers for a Feverish Planet* is about twilight and evening and nighttime, with all of those attendant associations: nostalgia for what was, the darkness that accompanies night. And, I do enjoy playing the piano with extended techniques; this piece is the first I've ever played that requires a chain on the strings inside the piano. (Don't worry, we recorded this on the piano right before the strings were changed!)

## Ian Dicke: **White Parasol** (2008)

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White Parasol was written in reaction to a 2008 BBC news article about the major loss of shelf-ice in Canada's High Arctic:

*“Loss of ice in the Arctic, and in particular the extensive sea-ice, has global implications. The ‘white parasol’ at the top of the planet reflects energy from the Sun straight back out into space, helping to cool the Earth. Further loss of Arctic ice will see radiation absorbed by darker seawater and snow-free land, potentially warming the Earth’s climate at an even faster rate than current observational data indicates.”*

The piece exploits the piano's wide range of articulations to form sonic images of melting ice and overflowing river-banks.

## Daniel Blinkhorn: **frostbYte – chalk outline** (2015)

*A work for piano, Arctic video footage, Arctic and electroacoustic sounds*

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*chalk outline* is electroACOustic and videophonic in nature, using the Svalbard coastline (and the idea of an outline in a more generalised sense) as a metaphorical reference to the (antiquated) forensic technique of drawing a chalk outline around the deceased. The piece is an example of how I often integrate the differing disciplines of sound and image to create a sense of advocacy about the importance of places and spaces mediated via technology, sonification and visualisation.

Central to the piece are location-based field recordings I made whilst on expedition throughout the Arctic region of Spitsbergen | Svalbard. Positioned at 81° north, 10° East, the archipelago of Spitsbergen | Svalbard is a truly remarkable part of the world that continues to inspire awe and fascination, and is often at the heart of our collective consciousness for its ecological and climatic sensitivity. The region is renowned for its visual and cinematic beauty; however it should be no surprise to find that sound plays an integral and vital role in the uniqueness of the region. From the smallest sounds of popping and hissing as snow and ice melt, to the raucous thundering of glacial ice calving, sound is bonded to each and every ecosystem in the archipelago.

## Judith Shatin: **Plain Song** (2015)

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One day while driving my car, listening to NPR, I heard a voice say “Live life as though you were already dead, Che Guevara declared.” My responses, seemingly simultaneous, were: “fantastic line,” and “wait, I know that voice—it’s Charles.” I also knew that I would like to find a way to set it, incorporating his voice. As luck would have it, Charles was a friend. I already knew his poetry and loved his voice: gravelly, with a soft southern flavor, not to mention the wryness and wit of his conversation. While I was hesitant to ask whether he would consider recording some of the poems from his new collection *Caribou* and allow me to compose a piece built around them, I did ask, and he agreed, and we had a fine time in The Sound recording studio in Charlottesville. Mark Graham was the sound engineer. The

title, *Plain Song*, is named for one of the four poems and the piece is scored for piano and stereo electronics made from the source recordings of his readings. These meditative poems deal with loss and death, and at the same time, the fragility of, and gratitude for, life. Since composing this piece, with its shadowed world, I have become ever more drawn to responding to the challenges we all face as flood, fire and a host of other challenges demand action. I believe that music, and the arts more generally, can help motivate us to take such action. *Plain Song* is dedicated, with gratitude, to Charles Wright.

*Ann adds:* I didn't know the poetry of Charles Wright before I received this piece. These poems are simply incredible: death, life, time, departure, silence, shadows, dark, light, songs, paradise and stars — expressed much more eloquently than by me. They don't specifically refer to climate change, but this work is so powerful with such resonant concepts I had to include it. When I followed up with composers to ask if they had anything else to add about submitting their pieces for my project, Shatin responded, "The more I compose, the more I want to continue to respond to what we are facing: climate change and all that goes with it, as well as other challenges we are facing. ... [*Plain Song*] does resonate with references, such as 'the hour of our undoing,' the images of leave-taking, the bare branches ... but at least while we are here, it makes such deep sense to try and make a difference in whatever way we can."

## Gunter Gaupp: **Those Who Watch** (2020)

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In the last few years, my experience of the world has been colored by constant climate change anxiety. My sense of doom flames dramatically whenever I encounter clips of news pundits actively spreading misinformation and openly mocking the efforts of environmentalists. Accordingly, *Those Who Watch* attempts to present three distinct perspectives in the spread of climate change denial while working to critically examine my own engagement with misinformation as a distraction from forward progress.

In the piece's electronic accompaniment, voices of news anchors and oil lobbyists swirl in a cloud of mischaracterizations and misquoted statistics. Meanwhile, the voices of scientists and activists are pitched down and distorted beyond understanding—only really audible in moments of quiet sincerity. The soloist, then, serves as a mouthpiece for my anxiety as the piano stews in its own angst and ignores a path to meaningful change.



Hailed as “an impeccable artist” (Edie Hill), a “forward thinking classical pianist” (*Midwest Record*), and “a delight for the ears and the soul” (Encuentro Universitario Internacional de Saxofón, Mexico City), pianist **Ann DuHamel** enjoys an eclectic musical career. Her performances have, so far, spanned 22 countries and 37 United States, including Carnegie Weill Recital Hall. Recent performances include venues in Medellín, Colombia, and Luzern, Switzerland, as well as a performance of Rachmaninoff’s Piano Concerto No. 2 that garnered 3rd place from The American Prize in Piano Performance (concerto) – The Lorin Hollander Award, 2025. Her debut album, *Rückblick: New Piano Music Inspired by Brahms* on the Furious Artisans label, has been lauded as “an extraordinary, fascinating CD, musically very strong ... so passionate, technically excellent and inspiring” (*Piano Bulletin*).

Ann’s series *Prayers for a Feverish Planet* responds to the climate crisis with 60+ new works from composers around the world, including new works she commissioned from Gabriela Lena Frank and Libby Larsen. *La Circular: Revista de Cultural Rural y Circular* (Spain) wrote that her performance of works from this project at the 2023 Porto Pianofest “demonstrated ... the ability of classical music in general, and the piano in particular, to transmit the concerns and thoughts of the contemporary world.” A 2023-24 McKnight Artist Fellow, she currently serves as Professor of Music at the University of Minnesota Morris, where she is the recipient of the 2025 Faculty Distinguished Research Award; as UMM’s 2026 Founders Scholar, she has crafted a series considering Chopin and Rzewski through the lens of Artivism. Ann is an avid bibliophile, ravenous chocoholic, eccentric gardener, Futurama fan, piano nerd, tea drinker, walking enthusiast, and yoga devotee.

# The Composers

Born in Mexico City, **Erick Tapia** completed his composition studies at the Faculty of Music of the National Autonomous University of Mexico (UNAM), where he studied with Gabriela Ortiz and Francisco Cortés-Álvarez. In 2019, he was a scholarship holder of the Cátedra Extraordinaria Arturo Márquez at UNAM, where he studied for a year with the renowned Mexican composer. In 2020, he was also selected for the Young Creators program of Mexico's National Fund for Culture and the Arts (FONCA). He has received multiple awards, including first prize at the First National Composition Competition for Symphony Orchestra #EstarMejor (2020), organized by the School of Fine Arts of Universidad Panamericana; first prize at the 2021–2022 Emerging Composers Fellowship (Concertia, Houston, Texas, USA); and third prize at the Raíces Orchestra Competition (2021), organized by the Secretary of Culture of Jalisco and the Jalisco Philharmonic Orchestra. In 2021, he became the first Mexican student selected by the Central Conservatory of Music in Beijing to have a work performed at the International Forum of the Alliance for Music Education (CCOM). His music has been performed by soloists and ensembles in Mexico, the United States, Costa Rica, Colombia, China, and Finland, and by major Mexican ensembles such as the National Symphony Orchestra of Mexico, the Jalisco Philharmonic Orchestra, and the Eduardo Mata Youth Orchestra of UNAM.

Australian composer **Karen Lemon** counts amongst her qualifications a Ph.D. in Musicology from the University of Sydney (on Schoenberg's post-tonal music c. 1910) and a License in Dalcroze Eurhythmics from Carnegie Mellon University, Pittsburgh, USA. Her music has been performed in locations as far afield as Sydney, Los Angeles, New York and Cambridge, and by such distinguished performers as Thomas Hutchinson, Artur Cimirro and Gwion Thomas. Karen has composed music by commission or on request for CAMS, Hourglass Ensemble and the University of Bristol Schola Cantorum, and several of her works have been prize-winners in composition competitions, including Gesualdo Six, the Renée B. Fisher Award and Opus Dissonus. As a performer, though Karen is a pianist by training, she was most active as a chorister and vocalist, notably as a foundation and lifetime member of the Sydney-based new music choir The Contemporary Singers and as founder and director of and arranger for the pop-jazz a cappella ensemble The Five Skins. Karen has worked as a lecturer in Musicology at the University of Sydney and the University of Tasmania, and enjoys Associate Artist representation with the Australian Music Centre. She currently divides her time between Australia and France.

**Laura Schwendinger**, composer of *Artemisia*, winner of the 2023 American Academy of Arts and Letters Opera award, was the first composer to win the Berlin Prize. A Professor of music composition at the University of Wisconsin–Madison, her works have been championed by Dawn Upshaw, Jennifer Koh, Janine Jansen, Matt Haimovitz, the Arditti, JACK and Spektral Quartets, International Contemporary Ensemble, Eighth-Blackbird, Juilliard, American Composers Orchestra, and the Franz Liszt Chamber Orchestra of Hungary. Her music has been performed at Kennedy & Lincoln Centers, Berlin Philharmonic, Wigmore & Carnegie Halls, Miller Theater & Théâtre Châtelet, Tanglewood, Aspen, Talis and Ojai Music Festivals. She has received fellowships from the Guggenheim Foundation, Radcliffe Institute at Harvard, Rockefeller Foundation Bellagio Center, and First Prize of the 1995 ALEA III International Competition, as well as multiple fellowships from the American Academy of Arts and Letters, Copland House, Fromm, Koussevitzky and Bogliasco Foundations, MacDowell and Yaddo Colonies. Her music has been called “captivating, artful and moving,” “music of infinite beauty,” in the *New York Times*, as well as “the genuine article...onto the “season’s best list,” in the *Boston Globe*. Recent premieres include her second opera, *Cabaret of Shadows*, a Fromm Commission produced by Musiq in Houston, *Nightingales* for Eleanor Bartsch and Ariana Kim, a consortium commission with the Dubuque & UW Symphony Orchestras, and a harp concerto, *Second Sight*, for Atlanta Symphony Principal Harpist Elisabeth Remy Johnson, commissioned for the 100th anniversary of the Emory University Orchestra program, a solo cello work, commissioned as part

of Matt Haimovitz’s Primavera Project, *Ghost Music* for the Chameleon Arts Ensemble, and *Silent Springs* for Cantori New York’s 40th anniversary concert at Merkin Hall. Her third opera, about Margaret Fuller, will premiere April 28, 2026, at Symphony Space in New York. The *San Francisco Classical Voice* reviewed her opera *Artemisia* as “sumptuous on every level,” and Colin Clarke wrote of her JACK CD QUARTETS, “the sheer intensity of the music is spellbinding...the passion shines through like...light.”

“Radiant and transcendent,” the music of **Juhi Bansal** weaves together themes celebrating musical and cultural diversity, nature and the environment, and strong female role models. Her music draws upon elements as disparate as Hindustani music, the spectralists, progressive metal, musical theatre and choral traditions to create deeply expressive, evocative sound-worlds. As an Indian composer brought up in Hong Kong, her work draws subtly upon both those traditions, entwining them closely and intricately with the gestures of western classical music.

Recent projects include *Love, Loss and Exile*, a song cycle on poetry by Afghan women commissioned by Songfest; *Songs from the Deep*, a new orchestral work inspired by humpback whale songs commissioned by the Oregon Mozart Players; and *Waves of Change*, a digital operatic short on womanhood, identity, and clash of cultures inspired by the story of the Bangladesh Girls Surf Club. Working across orchestra, choral music, opera, chamber music, art song and electronics, recent seasons have included commissions from the Tonhalle Düsseldorf, Virginia Symphony,

Los Angeles Philharmonic Association, Beth Morrison Projects, Choral Arts Initiative, New York Virtuoso Singers, and more. Her music has been featured on several Grammy-nominated albums, and is regularly performed throughout the U.S., Europe and Asia. A conductor as well as composer, Bansal has been awarded fellowships by the Douglas Moore Fund for American Opera, the Atlantic Music Center, Seasons Music Festival, Oregon Bach Festival Composer's Symposium, and the Pacific Music Festival. She frequently premieres the work of other composers and accompanies singers at the piano.

**Ian Dicke** is a composer, musician, and software designer inspired by the intersection of technology and social-political culture. Praised for his “refreshingly well-structured” (*Feast of Music*) and “uncommonly memorable” (*Sequenza 21*) catalogue of works, Dicke’s music has been commissioned and performed by ensembles and soloists around the world, including the New World Symphony, Alarm Will Sound, Paul Drescher Ensemble, Invoke, Hocket, and pianists Vicky Chow, Nadia Shpachenko, Vicki Ray, and Aron Kallay, among others. His work has been featured on several international festivals, including MATA, the Cabrillo Festival, and the ISCM World New Music Days. In 2022, Dicke’s two act opera *Roman* received two fully staged performances produced by the Los Angeles organization Synchrony. His debut album *Cowboy Rounds* was recently released on the label Bright Shiny Things.

Dicke has received grants, awards, and recognition from the Hellman Foundation, Barlow Endowment, San

Francisco Conservatory of Music, New Music USA, New York Youth Symphony, ASCAP, and BMI, among others. He was awarded a Fulbright Fellowship to research interactive musical interfaces and environments in Stockholm, Sweden and has served as an artist in residence at various institutions, including the MacDowell Colony and Atlantic Center for the Arts. From 2013-2023 Dicke was the founder and curator of the Outpost Concert Series, which connected Riverside, California’s musical culture with groundbreaking artists across the national contemporary music landscape. Dicke is a Professor of Composition at the University of California, Riverside and founder of Novel Music, a software company that distributes innovative Max for Live devices.

**Daniel Blinkhorn** is a composer, digital media artist and field recordist currently residing in Sydney, Australia. Although often working in the electroacoustic and videophonic domains, his output includes chamber, symphonic and wind orchestra works, sound installations, music for film, dance, radiophonic composition and various hybrid/inter-media environments. Blinkhorn’s works are widely performed, exhibited and presented internationally, and his compositions have received numerous international and national composition citations. He is a 2011 Churchill Fellow (Winston Churchill Memorial Trust, Australia), has worked in a wide variety of creative, academic, research and performative contexts, and is a lecturer in the Composition and Music Technology faculty at the Conservatorium of Music, University of Sydney. Blinkhorn is also a represented composer at the Australian

Music Centre, and the representative member/councilor for composition at Music Australia (2012–2020).

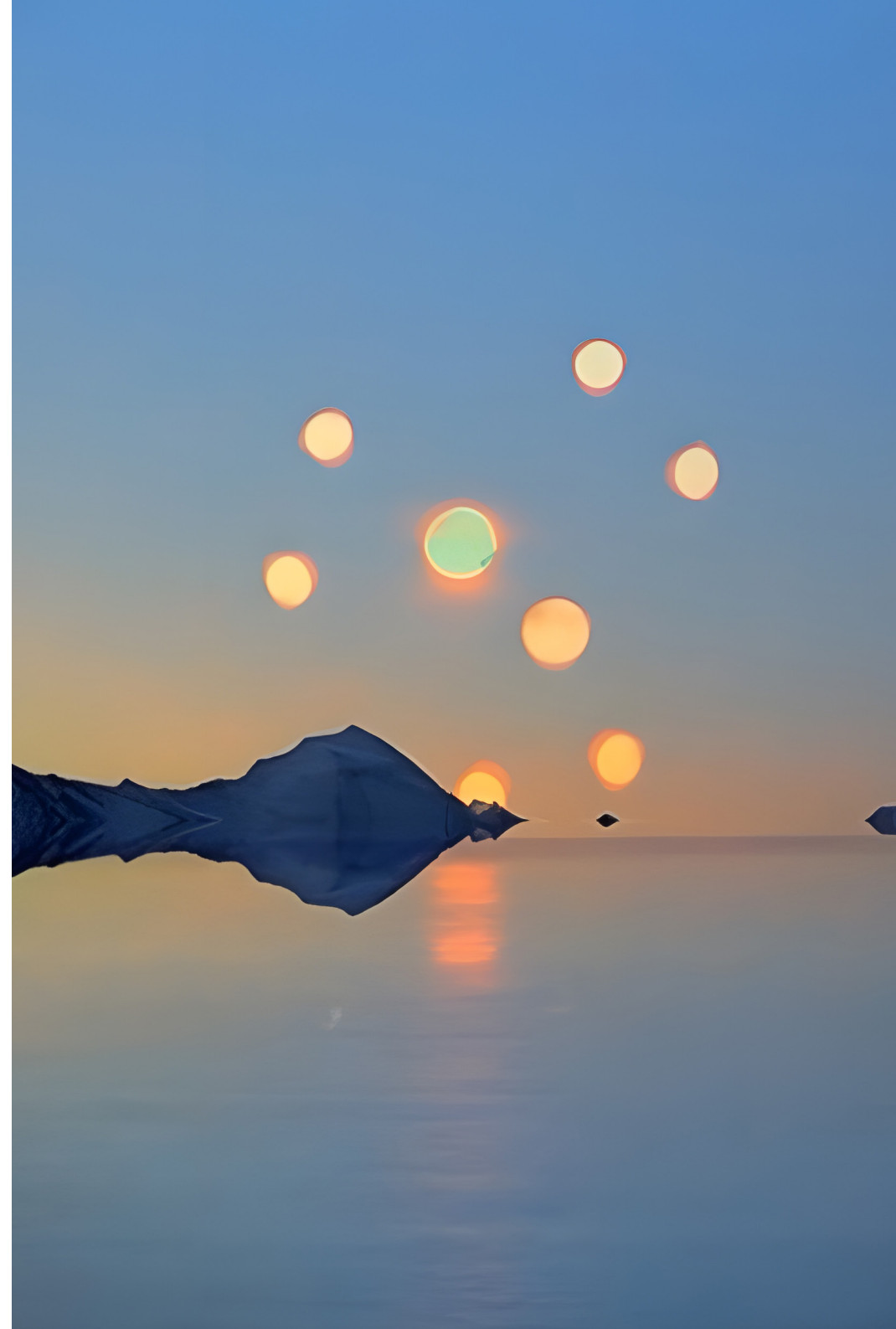
Blinkhorn has undertaken numerous composition residencies, and self-directed recording intensives internationally (La Muse En Circuit, Paris, ZKM|Center for Art and Media, Institute for Music and Acoustics, Germany, CMMAS – Centro Mexicano para la Música y las Artes Sonoras, Mexico, Centre de Arts, Montreal, Visby international Centre for Composers, Sweden and Islao de Arts, Madagascar) and is an ardent location and environmental sound recordist, where he has embarked upon a growing number of expeditions throughout the high Arctic/ North Pole region of Svalbard, Africa, Amazon, West Indies, Northern Europe, Middle East, Alaska, Mexico, Cuba, Madagascar and Australia.

Composer **Judith Shatin** is renowned for music that seamlessly spans acoustic and digital realms. Called “highly inventive on every level” by *The Washington Post*, her music combines an adventurous approach to timbre with dynamic narrative design and a keen awareness of the sonic landscape of modern life. She has become ever more drawn to responding to current challenges through her music, resulting in such pieces as *For the Birds*, *Floes*, *Singing the Blue Ridge*, *Storm* and *Terra Infirma*. At the same time, her music is replete with references to literature, the visual arts and the sounding world, both natural and built. Her compositions are performed in concert halls and at festivals such as Carnegie Hall, The Concertgebouw, The Kennedy Center, Aspen, BAM Next Wave, Moscow Autumn and the Tel Aviv

Opera House. She has been commissioned by organizations and acclaimed ensembles including the Barlow Endowment, the Fromm Foundation, Kronos Quartet, Da Capo Chamber Players, the Dutch Hexagon Ensemble, Berlin PianoPercussion and The American Composer’s Orchestra. The Society of American Music has selected Shatin as their 2026 Honorary Member in recognition of her contributions to American Music. Other honors include four National Endowment for the Arts Composer Fellowships and grants from the American Music Center, Meet the Composer, the Virginia Commission for the Arts and Americans For the Arts Animating Democracy project. A two-year retrospective at Shepherd College was sponsored by the Lila Wallace Readers Digest Arts Partners Program, culminating in her boundary-breaking folk Oratorio *Coal*. Shatin has held residencies at the Bellagio Center, La Cité Internationale des Arts, MacDowell, the Virginia Center for Creative Arts and Yaddo. Her music is published by American Composers Edition, E.C. Schirmer, Hal Leonard and Wendigo Music, and appears on over 30 commercial recordings. Shatin is William R. Kenan Jr. Professor Emerita at the University of Virginia, where she founded the Virginia Center for Computer Music.

**Gunter Gaupp** is a composer based in Memphis, Tennessee, whose work combines interests in noise composition and genre music. His recent releases utilize folk melodies, chaotic textures, and improvisation to explore themes of interpersonal connection and accessibility. In particular, his work looks to utilize visceral, relatable gestures along with familiar tonal languages and extended techniques in order

to encourage meaningful connection in shared spaces. A recent partnership with Crosstown Arts in Memphis resulted in a performance project wherein the performers and audience were challenged to connect over a shared experience despite not sharing physical space. The resulting piece focused on the use of gestures centered around breath, heartbeat, and vocalization to encourage players to become more intimately aware of their physical relationship to one another and extend a sense of physical vulnerability to an audience. Gunter served as a composer-in-residence at Crosstown Arts in Spring 2022 where he built upon the themes in this piece and worked toward the release of his debut album. Gunter's work has been recognized in calls for scores by TEMPO Ensemble, Liminal Space Ensemble, and New York Dance & Arts Innovations, and was recently featured in Boston New Music Initiative's Living Music Summit. Recent premieres include collaborations with loadbang, Hypercube, Julius Quartet, Four Corners Ensemble, and Quijote Duo.



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