

Celestial Auras: Sounds of the Cosmos

PROGRAM

Changing Light (2005)

Stacey Fraser, *soprano*
Sarah Wass, *flute*

Kaija Saariaho
(1952-2023)

Two Arias from *The Shores of Eternity* (West Coast premiere)

The Messenger (2026)
The Stars Look On (2003, revised 2022)

Stacey Fraser, *soprano*
Jack Van Zandt, *electronics*

Jack Van Zandt
(b. 1954)

You Moving Stars (2018)

Anne Harley, *soprano & electronics*
Steven Thachuk, *electric guitar*

Emilie LeBel
(b. 1983)

In Consideration of the Earth

Sarah Wass, *flute*

Pauline Oliveros
(1932-2016)

Innumerable Suns (2026 West Coast premiere)

Stacey Fraser, *soprano*
Martim Galvão, *electronics*

Martim Galvão
(b. 1988)

Requiem for K.V.

Stacey Fraser, *soprano & electronics*

Chris Cerrone
(b.1984)

ACKNOWLEDGEMENTS

Dr. Matteo Crismani

Murillo Family Observatory

CSUSB Department of Physics

CSUSB Department of Music

Office of Academic Research

Please scan QR code for Program Notes and Bios

PROGRAM NOTES

Changing Light (2005)

"The piece has been written for Edna Michell's Compassion project. In the composition I follow the idea of a dialogue, suggested by the text I have chosen. The intimate nature and fragile sound world of the duo mirror the fragility of our uncertain existence."

Kaija Saariaho

Text

*Light and darkness, night and day.
We marvel at the mystery of the stars.
Moon and sky, sand and sea.
We marvel at the mystery of the sun.
Twilight, high noon, dusk and dawn.
Though we are mortal, we are Creation's crown.
Flesh and bone, steel and stone.
We dwell in fragile, temporary shelters.
Grant steadfast love, compassion, grace.
Sustain us, Lord; our origin is dust.
Splendor, mercy, majesty, love endure.
We are but little lower than the angels.
Resplendent skies, sunset, sunrise.
The grandeur of Creation lifts our lives.
Evening darkness, morning dawn.
Renew our lives as You renew all time.*

Rabbi Jules Harlow

Reprinted from "Siddur Sim Shalom", page 280, edited by Jules Harlow

© Copyright 1985 by The Rabbinical Assembly

West-Coast Premiere of Two Arias from

On the Shores of Eternity

Texts by Rabindranath Tagore

1. The Messenger (2026)

2. The Stars Look On (2003, revised 2022)

Stacey Fraser: Soprano

Jane Rigler: Alto flute (recorded)

Jack Van Zandt: Electronics and all other instruments

These two arias come from Van Zandt's dramatic madrigal, *On the Shores of Eternity*, a multimedia work that pays homage to the form pioneered by Claudio Monteverdi in the 17th Century. Scored for soprano soloist, vocal ensemble, chamber ensemble, digital instruments, sound designs, dancers and video, the composer sets specially chosen texts by the Bengali Hindu poet and Nobel Literature Prize winner (1913) Rabindranath Tagore, that explore the twilight zone between life and death in arias, choral pieces, soundscapes, and extended dance segments.

The Messenger

*Death, your servant is at my door
He came across the unknown sea
To say that you are calling me.*

*The night is dark and my heart is afraid
I must turn on the light
And make him feel welcome.
Tears will flow as I bow to him
Placing at his feet the treasure of my life.*

*He will go back with his errand done,
Leaving a dark shadow behind.
And my little self will be waiting in this empty house
As an offering to you.*

The Stars Look On

*The day will come
When the sight of the earth will be lost
I will take my leave in silence
As the stars look on.*

*I know the sun will rise again
The hours will still bring pleasure and pain
In heaving waves.*

When I think of the end, time crumbles

*I see by the light of death
That the lowliest existence is rare
And the worst moments are precious.*

*What I longed for will be set aside
The things I pursued in vain--
Let them pass
Let me turn
To things I overlooked
And carelessly threw away
To possess them truly until they are mine
As the stars look on.*

You Moving Stars

by Emilie Lebel

Scored for voice, guitar/harp, and electronics.

Rising Canadian composer Emilie Lebel set to music two female speakers found in two ancient Buddhist scriptures: 1. the Therīgāthā in Pali, and 2. the Golden Light Sūtra in early Mandarin. The text for the Golden Light Sūtra was located on a scroll owned by Scripps College. The Therīgāthā is the earliest known collection of women's literature in the world. It collects spiritual poems by and about early female disciples of the historical Buddha (from approximately 5th century BCE). The Dunhuang scroll held by Scripps's Denison Library is the seventh scroll of the Sūtra on the Supreme King of Golden Light, more commonly known as the Golden Light Sūtra. There were three translations of this text from Sanskrit to Chinese, and this edition was completed in the seventh century by the Tang Dynasty monk Yijing (義淨).

Program note on the scroll held by Denison and on the evolution of the piece by Andrew Nguy (PO '19):

I first learned of this scroll of Buddhist texts held by Denison Library during an independent study on calligraphy in Spring 2016 at Scripps, under the guidance of Professor Kitty Maryatt. Drawing from my background in Buddhist texts, I helped to identify it for the Special Collections catalog. Purportedly from the Dunhuang caves in China, it is an exquisite piece of calligraphy by a monastic scribe, dating to perhaps one thousand years ago. I hand-copied an excerpt for an exhibition at Scripps, and this caught the eye of Professor Anne Harley, who suggested that we incorporate the scroll's story of the powers of the Hindu goddess and Buddhist protector Sarasvati into the musical work.

Texts and Translations:

With special thanks to Andrew Nguy and Bryan Levman for translation and pronunciation assistance.

Chinese texts: excerpted from seventh scroll of the Sūtra on the Supreme King of Golden Light, more commonly known as the Golden Light Sūtra. (from the holdings of the Special Collections of Scripps College's Denison Library)

Pali texts: excerpted from the early collection of texts by and about early Buddhist female disciples of the historical Buddha, the Therīgāthā, in the verses of Mittātherīgāthā & Mittātherīgāthāvaṇṇanā

The stars and constellations of the four directions and the sun and moon

With their august spiritual support and protection, longevity is obtained.

Refrain:

With shaven head, with one meal per day, wrapped in my (nun's) robe

(Now) I do not wish (to be reborn in) a group of gods;

I have excised anxiety from my heart.

Auspiciousness, stability, blessings, and virtue are increased

Disasters and difficulties are completely averted and eradicated.

Refrain:

With shaven head, with one meal per day, wrapped in my (nun's) robe

(Now) I do not wish (to be reborn in) a group of gods;

I have excised anxiety from my heart.

...sun, moon, ... constellations

In Consideration of the Earth (1998)

In Consideration of the Earth (1998) is a pivotal work of "psychosonic meditation" by Pauline Oliveros (1932–2016) which aims to forge a connection between performers, their surroundings, and the community through the practice of deep listening. Through meditation and "Deep Listening", the piece encourages the performer to investigate the cardinal directions—East, South, West, North—along with the center, functioning as a sonic mandala that integrates music with an awareness of the environment. Reflecting her broader body of work, this piece emphasizes the practice of "Deep Listening," which calls for ongoing awareness of both internal and external sounds, as well as the interplay between them. Designed as a collaborative and egalitarian piece, it promotes a sonic bond with the environment, inspiring participants to tune into their surroundings and one another. The piece often features steady and resonant pulses, moving away from traditional melodic forms.

This work aligns with Oliveros's later artistic focus on environmental and often spiritual sonic practices, highlighting that all participants, including listeners, are essential components of a larger cosmic and ecological framework.

Innumerable Suns (2026) is inspired by the cosmological writings of Giordano Bruno, especially *De l'infinito, universo e mondi*, a late sixteenth-century text that imagines a universe filled with countless suns and worlds. Bruno's thought dissolves the notion of a single fixed center, replacing it with a cosmos defined by multiplicity, openness, and immeasurable scale. In his writing, astronomy and metaphysics are deeply intertwined, so that infinity becomes not only a property of the universe but also a challenge to familiar ways of understanding order, perspective, and human place.

The libretto draws from Bruno's original Italian, whose sound, cadence, and rhetorical energy are central to the piece. *Innumerable Suns* is shaped by both the musicality of this language and the expansiveness of Bruno's vision, bringing his words into a contemporary setting for voice and electronics.

Libretto

Text selected and adapted by Martim Galvão

from *De l'infinito, universo e mondi* (1584) by Giordano Bruno

Italian text with English translation

I. Proposition

Italian

Io dico l'universo tutto infinito,

perché non ha margine, termino, né superficie.

English

I say that the universe is entirely infinite,

because it hath neither edge, limit, nor surfaces.

II. Multiplication

Italian

...gli innumerabili soli o fuochi

più e meno a noi sensibili...

English

...those innumerable suns or fires

more or less visible to us...

III. From One to Many

Italian

...non è un sol mondo,

una sola terra,

un solo sole;

ma tanti son mondi,

quante veggiamo circa di noi lampade luminose...

English

...there is not merely one world,

one earth,

one sun,

but as many worlds as we see bright lights around us...

IV. Decentering

Italian

...perché nell'universo non è mezzo né circonferenza,

ma, se vuoi, tutto è mezzo.

English

...for there is in the universe neither centre nor circumference,

but, if you will, the whole is central.

Requiem for K.V. (2007)

for solo amplified voice and pre-recorded voices (recorded by Martim Galvão)

Requiem for K.V. was composed in September 2007 and was very much inspired by my now fifteen-year-long relationship with the author of the text, as well as Daisy Press's uncanny ability to make sonic landscapes out of a single voice. The recording here was made by soprano Christiana Little at Yale University's Center for Studies in Music Technology.

– Chris Cerrone

TEXT

When the last living thing
has died on account of us,
how poetical it would be
if Earth could say,
in a voice floating up
perhaps
from the floor
of the Grand Canyon,
“It is done.”

People did not like it here.

– Kurt Vonnegut (1922-2007) from *A Man Without a Country*

BIOS

CHRISTOPHER CERRONE (b. 1984, New York) is internationally acclaimed for his compositions. His work is characterized by a subtle handling of timbre and resonance, a deep literary fluency, and a flair for multimedia collaborations. Cerrone’s music balances lushness and austerity, immersive textures and telling details, dramatic impact and interiority. His GRAMMY-winning compositions are utterly compelling and uniquely his own.

Beaufort Scales, an oratorio for voices, electronics, and video, was commissioned and performed by Lorelei Ensemble and premiered at Mass MoCA in November 2023; its recording on Cold Blue Music earned him a GRAMMY nomination. His opera *In a Grove* (libretto by Stephanie Fleischmann), premiered in March 2022 to sold-out audiences in a co-production by Pittsburgh Opera and LA Opera, directed by Mary Birnbaum. The opera made its New York debut at the PROTOTYPE Festival in January 2025 and was named to *The New York Times*'s Best Classical Performances of 2025, praised for "Cerrone's coolly caressing music, with its eerie haze of electronic and acoustic textures," which "deepens the mystery and leaves listeners suspended between ambiguity and wonder."

Recent commissions include *The Year of Silence*, based on the story by Kevin Brockmeier, for the Louisville Symphony and baritone Dashon Burton; *A Body, Moving*, a brass concerto for the Cincinnati Symphony; *Breaks and Breaks*, a violin concerto for Jennifer Koh and the Detroit Symphony; *The Insects Became Magnetic*, an orchestral work with electronics for the Los Angeles Philharmonic; and *The Air Suspended*, a piano concerto for Shai Wosner and a consortium of American orchestras. Upcoming projects include new large-scale works for the LA Philharmonic, *Roomful of Teeth*, the Los Angeles Chamber Orchestra, and *The Crossing*.

Cerrone's first opera, *Invisible Cities*, a 2014 Pulitzer Prize finalist, received its fully-staged world premiere in a production by The Industry, directed by Yuval Sharon, in Los Angeles's Union Station, where it played to sold-out audiences over 22 performances. Both the film and opera are available as CDs, DVDs, and digital downloads. In July 2019, New Amsterdam Records released his sophomore effort, *The Pieces that Fall to Earth*, featuring collaborations with the LA-based chamber orchestra Wild Up, to widespread acclaim, including his first GRAMMY nomination. *The Arching Path* (2021, In a Circle Records), featuring performances by Timo Andres, Ian Rosenbaum, Lindsay Kesselman, and Mingzhe Wang, earned him his second GRAMMY nomination in 2022. His latest album, *Don't Look Down* (2025, PENTATONE Records), features collaborations with Sandbox Percussion, pianist Conor Hanick, and mezzo-soprano Elspeth Davis and won the GRAMMY for Best Engineered Album, Classical. *The Washington Post* praised the title work: "Cerrone is a composer with poetry and wit to spare, and both are put to use in 'Don't Look Down,' one of his most adventurous and inviting pieces to date."

A recipient of the 2015–2016 Samuel Barber Rome Prize in Music Composition, Cerrone was also a resident at the Laurenz Haus Foundation in Basel, Switzerland from 2022–2023. He holds degrees from the Yale School of Music and the Manhattan School of Music. He is published by Schott NY and Project Schott New York. In 2021, he joined the composition faculty at Mannes School of Music at The New School. He lives in the Journal Square neighborhood of Jersey City with his wife and their young son.

MATTEO CRISMANI is an accomplished planetary scientist with a primary research focus on the Martian atmosphere. Leveraging spacecraft data from NASA's MAVEN and ESA's Trace Gas Orbiter (TGO) missions, Crismani investigates the complex dynamics of Mars' upper atmosphere. As a specialist in planetary science spectroscopy, data pipeline development, and comparative model studies, Crismani has contributed significant insights to the field.

Currently, Crismani serves as the Director of the Murillo Family Observatory and an Assistant Professor of Physics and Astronomy at California State University, San Bernardino. He is a Participating Scientist on the JAXA Martian Moons eXplorer mission, focusing on Phobos and the relationship between interplanetary dust and meteoric smoke particles. Additionally, he is a Science Team Member for the Mars Atmosphere and Volatile Evolution (MAVEN) spacecraft's IUVS instrument and a Science Collaborator on the Exomars TGO NOMAD spectrometer, with work spanning ionospheric chemistry, aurora studies, and volatile transport.

Crismani is a recipient of the NASA Postdoctoral Program (NPP) Fellowship and has developed innovative data processing pipelines, including the extraction of faint Mg⁺ emissions from the Martian mesosphere. He earned a Ph.D. from the University of Colorado, Boulder, and a B.S. from the University of California, Santa Cruz.

MARTIM S. GALVÃO (b. 1988) is a Brazilian-American composer, percussionist, and multimedia artist working at the intersection of music, technology, and performance. His creative work explores music technology, performance systems, networked media, and electronic sound, with current projects extending into spatial and immersive audio. His music and multimedia work have been presented at venues and festivals including NIME, ICMC, ANT Fest at Ars Nova, SPLICE Institute, NYCEMF, and Babycastles. Galvão holds degrees from Emory University, UC Irvine, and Brown University, and is Assistant Professor of Music Technology at California State University, San Bernardino.

EMILIE LEBEL (b. 1984) Canadian composer Emilie Cecilia LeBel specialises in concert music composition, and the creation of mixed works that employ digital technologies. Described as a creator who “*has arrived at this point with an assured, gripping aesthetic marked by contemplative patience*” (Peter Margasak, Bandcamp Daily), whose music “*reflects her intelligence and audaciousness*” (Sir Andrew Davis), and is “*impressively subtle and sensuous*” (*ConcertoNet*), LeBel’s work inhabits sonic worlds that are primarily concerned with textural landscapes, resonance, and variances in colour.

LeBel’s artistic practice has been recognised through several significant awards and appointments, including Affiliate Composer with the Toronto Symphony Orchestra (2018–2022), Composer-in-Residence with the National Youth Orchestra of Canada (2015),

SoundMakers Composer in Residence with Soundstreams Canada (2015–2016), Land’s End Ensemble Composers Competition (2016), Toronto Arts Foundation Emerging Artist Award (2015), Canadian Music Centre Toronto Emerging Composer Award (2012), and Canadian Federation of University Women Elizabeth Massey Award (2012). LeBel’s debut album of chamber music, *field studies* (2023), received a JUNO Award Nomination for Classical Composition of the Year (2024), and a Western Canadian Music Award Nomination for Classical Composer of the Year (2024).

LeBel’s compositions have been performed across North and South America, and Europe by the Vancouver Symphony Orchestra, Toronto Symphony Orchestra, Winnipeg Symphony Orchestra, Mark Takeshi McGregor, Continuum Ensemble, Women on the Verge, Duo Nyans, Voices of the Pearl, Cecilia String Quartet, Plumes Ensemble, Quatuor Bozzini, Arditti Quartet, Land’s End Ensemble, Cheryl Duvall, Luciane Cardassi, National Youth Orchestra of Canada, Thin Edge New Music Collective, Onyx Trio, and junctQín keyboard collective, among others. LeBel’s work appears on thirteen commercial recordings.

Active as an educator and mentor, LeBel is the Head of Composition at MacEwan University (Edmonton, Canada), and Composer Advisor at the Toronto Symphony Orchestra. Previously, she taught at the University of Montana (2015-2018), and was a lecturer at McMaster University (2012-2015) and the University of Toronto Scarborough (2012-2014). LeBel has served as a mentor composer for several early-career artist programs, including HATCH (Continuum Ensemble, Toronto), PIVOT (Canadian League of Composers), ConneXions (Canadian New Music Network), Explore the Score and NextGen Composers (Toronto Symphony Orchestra), and Young Composers Project (Edmonton Symphony Orchestra).

LeBel holds degrees in music composition from the University of Toronto (DMA) and York University (MA, BFA Hons.), and in audio engineering and music production from the Harris Institute for the Arts (Dip. Hons). Her composition teachers included Gary Kulesha, David Mott, William Westcott, and Michael Finnissy.

PAULINE OLIVEROS’ life as a composer, performer and humanitarian was about opening her own and others' sensibilities to the universe and facets of sounds. Her career spanned fifty years of boundary dissolving music making. In the '50s she was part of a circle of iconoclastic composers, artists, poets gathered together in San Francisco. In the 1960's she influenced American music profoundly through her work with improvisation, meditation, electronic music, myth and ritual.

She was the recipient of four Honorary Doctorates and among her many recent awards were the William Schuman Award for Lifetime Achievement, Columbia University, New York, NY, The Giga-Hertz-Award for Lifetime Achievement in Electronic Music from

ZKM, Center for Art and Media, Karlsruhe, Germany and The John Cage award from from the Foundation of Contemporary Arts.

Oliveros was Distinguished Research Professor of Music at Rensselaer Polytechnic Institute, Troy, NY, and Darius Milhaud Artist-in-Residence at Mills College. She founded "Deep Listening ®," which came from her childhood fascination with sounds and from her works in concert music with composition, improvisation and electro-acoustics. She described Deep Listening as a way of listening in every possible way to everything possible to hear no matter what you are doing. Such intense listening includes the sounds of daily life, of nature, of one's own thoughts as well as musical sounds.

"Deep Listening is my life practice," Oliveros explained, simply. Oliveros founded Deep Listening Institute, formerly Pauline Oliveros Foundation, now the Center For Deep Listening at Rensselaer, Troy, NY. Her creative work is currently disseminated through The Pauline Oliveros Trust and the Ministry of Maåt, Inc at [PoP+MoM Publications](http://www.paulineoliveros.us/about.html).

(From <http://www.paulineoliveros.us/about.html>.)

KAIJA SAARIAHO (1952–2023) was a leading voice of her generation of composers, in her native Finland and worldwide. She studied composition in Helsinki, Freiburg and Paris, where she lived from 1982 to her death. Her studies and research at IRCAM, the Parisian center for electroacoustic experimentation, had a major influence on her music, and her characteristically luxuriant and mysterious textures were often created by combining live performance and electronics.

JACK VAN ZANDT (b. 1954) is a Grammy-winning Los Angeles and Ireland-based composer of music for concerts, streaming platforms, television and film, and multimedia presentations. He studied composition at UC Santa Barbara with Thea Musgrave and Peter Racine Fricker, and in England with Alexander Goehr at Cambridge University, where he was Goehr's teaching and musical assistant from 1978-1985, and Peter Maxwell Davies at the Dartington College of the Arts. He is a music educator, writer, concert producer, and lecturer.

He was co-winner of the Best Classical Compendium Grammy Award in 2020 for pianist Nadia Shpachenko's CD, *The Poetry of Places*, with his piece for piano and electronics, *Sí an Bhrú*, inspired by Ireland's Neolithic monument at Newgrange. His concert music has been performed all over the world and his music composed for TV has appeared on numerous broadcast, cable and internet networks, including Netflix, Amazon, Hulu, NBC, CBS, ABC, Fox, HBO, AMC, Discovery, Apple +, Oxygen, History Channel, E Channel, National Geographic, and the BBC.

Van Zandt's most recent works include a song cycle with texts by Percy Shelley, *A Chaos of Light and Motion*, for soprano Stacey Fraser and chamber ensemble; *The New Frontier: An Atomic Age Jazz Opera*, with a libretto by Jill Freeman, for soprano Stacey Fraser and jazz ensemble; *Strange Loops* for the Villiers String Quartet (UK); *La Nuit Étoilée: A Nocturne after Van Gogh*, for harp, piano and string orchestra, commissioned by the Seattle Chamber Orchestra and performed by them with harpist Alison Bjorkedal and pianist Nadia Shpachenko; and *From th'Ethereal Skie*, a work for large orchestra that received its world premiere by the UCLA Philharmonia during the 2024 Hear Now Festival of Los Angeles Composers at Schoenberg Hall. Premieres of new works to take place in 2026-7 include *The Silent Music of Infinity*, a cycle of four songs with poems by Sara Teasdale, for Stacey Fraser, with flute and harp; and *Lessness* for piano, strings and electronics for the Seattle Chamber Orchestra.

Van Zandt's CD of a selection of vocal music with Stacey Fraser, *A Chaos of Light and Motion*, was released in 2025; and his book with the late British composer Alexander Goehr, *Composing a Life: Teachers, Mentors and Models*, was published by Carcanet (UK) in 2023.

For more information:

<https://www.jackvanzandt.com>

PERFORMERS

STACEY FRASER has been described as having a “wonderfully controlled soprano voice” by Alex Ross in the *New York Times* and “an astonishing presence” by the *San Diego Union-Tribune*. The soprano's eclectic musical interests have made her much in demand on international operatic, concert, and theatre stages across the United States, Canada, Asia, and Europe. The *Los Angeles Times* described her rendition of Berio's *Sequenza III* as “a seamless aria, sure of musical direction while missing none of the humor or the frightening shocks of horror.” Credit highlights include the title role in *Miss Donnithorne's Maggot* by Peter Maxwell Davies; the starring role in a music art film entitled *Still Life After Death* by Los Angeles-based and Emmy-winning filmmaker Sandra Powers; and the premiere of Grammy-winning composer Jack Van Zandt's song cycle written for her, *A Chaos of Light and Motion*. Her performances can be heard on MicroFest Records (NAXOS), Neuma Records, Bridge Records, and ein Klang. Fraser is a core member of the critically acclaimed LA-based Brightwork ensemble and Director of Opera Theatre and Endowed Professor at CSU San Bernardino. She was voted “Favorite Opera Singer” for the 2025 *San Francisco Classical Voice* Audience Choice Awards, Los Angeles Division, and received the prestigious award of CSUSB's Outstanding Professor 2025.

www.staceyfraser.com

ANNE DOROTHY HARLEY

Anne Dorothy Harley was born in Toronto, Canada, moved to the US to study comparative literature at Yale University and then studied music at Boston University, completing her doctorate in Historical Performance with a concentration in voice in 2006. In 2011, she founded *Voices Of The Pearl*, which commissions, performs and records song cycles from composers around the world, setting texts by and about female esoteric practitioners from all world traditions, in the original language (www.voicesofthepearl.org).

Harley specializes in performing music from challenging and ground-breaking contemporary composers as well as music from early oral and written traditions in Europe, America, and Russia. She has premiered, performed and recorded works by Evan Ziporyn, John Adams, Lee Hoiby, Louis Andriessen, Peter Eotvös and John Harbison, Jodi Goble, Christine Southworth, Moshe Shulman, Yii Kah Hoe, and Chairpruck Mekara, among others. She performs in North America, Europe, and Asia and has appeared as soloist with the Boston Modern Orchestra Project, Opera Boston, American Repertory Theatre, Handel & Haydn Society, Boston Camerata, and at the Banff Centre for the Arts and at the Tanglewood Festival. The Boston Globe acclaimed her performance in Boston Modern Orchestra Project's American premiere of Peter Eotvös's *Angels in America* as "vocally and dramatically outstanding." The Village Voice described her solo in the Boston Camerata's American Shaker program for the Tero Saarinen Dance Company at Brooklyn Academy of Music as transmitting a "heart-wrenching purity." She has been awarded NEA awards for her commissioning, recording, and premiering work four times and served as Scholar in Residence at Harvard Divinity School's Center for the Study of World Religions in 2023-24. Her solo recordings are available on Hänssler Profil, Naxos, Sony Classics, Canteloupe, Musica Omnia, einKlang, and BMOP/sound, and her own label, Voices of the Pearl, among others.

STEVEN THACHUK is known as a unique and versatile guitarist who challenges classification. Performing works from J.S. Bach and Toru Takemitsu to John Lennon and Radiohead, he challenges the nature of the instrument's repertoire and boundaries. Playing traditional classical guitar, electric guitar, and a steel string instrument, he has appeared in recital, as a chamber musician, and soloist with orchestra throughout North America and Europe. His playing has drawn critical acclaim. The Westfalen Post in Germany has commented that after his concerts "the audience remains in the seats for a long time, saddened that the concert has ended" and the Nordeste in Mexico has called Thachuk "a master of interpretation and artistry" In addition to many other awards, he received the prestigious Chalmers Performing Arts Training Grant in 1994.

He has contributed to several projects recently. He has recorded premieres of contemporary and experimental works for electric guitar and soprano on *Voices of the Pearl Vol. 3*, and recorded the guitar parts for the *Orchestral Concept Album Atlantis* by Nadeem Majdalany. Additionally,

he recorded the electric guitar parts for a production of the Missy Mazoli chamber Opera Songs from the Underground. Thachuk also works with his brother, Bradley Thachuk in the arranging, orchestration and production of concerts for rock musicians and orchestra, including albums and tours or shows Steve Hackett, as well as Dave Mason, and Tributes to the Tragically Hip and the Grateful Dead. He continues his touring as a classical guitarist, focusing mainly on contemporary works and newly written music for guitar. Thachuk has also recently worked as a composer for Black Valley Films in Los Angeles, and continues to play in bands around town in the Los Angeles area.

An avid supporter of new music, Thachuk has premiered numerous works by composers such as Gerald Garcia, Liviu Marinescu, Elisabeth Sellers, Robert Baker, Denis Dion, Luke Mercier and Scott Adams. In 2007 he appeared as soloist with the Pacific Symphony and Chorus in Osvaldo Golijov's Oceana with Grammy Award winning guitarist John Dearman. Thachuk has also given the world premiere performances of Gerald Garcia's Heart of the Rose-Concerto for Guitar and Orchestra, in Manchester, England and Scott Adams' Eurasia for Guitar and Orchestra in New York. Capstone Records released his performance of Liviu Marinescu's Pastiche in 2008.

In addition to his performing career, Thachuk has an international reputation as a leading teacher and pedagogue of the instrument. He is much in demand for masterclasses and concerts at universities, conservatories, and major guitar festivals throughout North America and Europe, most recently teaching at the Guildhall School for Music and Drama and the University of Surrey in England. In 2002, Steve Thachuk was appointed as Professor of Guitar and Chair of Guitar Studies at California State University, Northridge. Previously, he has served on the faculties of the University of Toronto, the Glenn Gould Professional School at the Royal Conservatory of Music and Queen's University. Thachuk also serves on juries for many major international guitar competitions. In 2008, he was appointed to the Council of the MusikAkademie in Koblenz, Germany.

Steven Thachuk pursued his undergraduate degree at the University of Toronto, and continued his studies at the Eastman School of Music in Rochester, New York, where he completed his doctoral degree.

Thachuk is a member of the Meyer/Thachuk Guitar Duo and also performs with flutist Sarah Wass. He has toured and performed with eclectic acoustic guitar groups with such guitarists as Julian Coryell (Leonard Cohen, Jewel, Alanis Morissette) and Jeff Young (Megadeth). Thachuk has released two CDs, Evocacion, with the Meyer/Thachuk Guitar Duo, and Currents, a solo recital CD of 20th century guitar works.

Steven Thachuk is a BMI composer and lives in Los Angeles.

Steven Thachuk uses Godin Guitars for his amplified work.

SARAH WASS is a nonprofit leader, award-winning arts educator, and active professional musician with more than 20 years of experience in the performing arts. She joined The Industry in January 2025 as Deputy Director.

Sarah was Executive Director of Brightwork newmusic from 2021 - 2025 where she worked alongside other artists to produce and execute their creative vision while leading all operational, marketing, fundraising, and strategic growth initiatives. She also curated several concerts on Brightwork's Tuesdays @ Monk Space series, including celebrations of Yoko Ono and George Crumb and a music and food event where she prepared a four-course meal for the audience. She served in various leadership roles with the Harmony Project from 2009-2020.

Sarah has created and implemented innovative curricula that help students of all ages achieve their full potential through artistic expression and in this capacity has worked with Kadima Conservatory, the LA Phil, Los Angeles Youth Orchestra, and Oakwood School. She has been an artist-in-residence at Stanford University; University of Surrey, UK; Dartington International Summer School, and Cal State Summer Arts Festival and has guest lectured at USC, CSUN, and UCLA.

In addition to performing in three past Industry productions, she has performed with Brightwork Ensemble, Wild Up, International Contemporary Ensemble, and on the Ojai Festival, Hear Now Festival, and Monday Evening Concerts, and can be heard on Bridge Records. Sarah holds a BM from Oberlin Conservatory and an MFA from California Institute of the Arts. She lives in Silver Lake with her family and various rescue animals.