



NOTHING IS  
NOT BORROWED,  
IN SONG AND  
SHATTERED LIGHT

## **THURSDAY, APRIL 21, 2022, 7PM THEATER**

**Nina C. Young**

**NOTHING IS NOT BORROWED, IN SONG AND SHATTERED LIGHT**

A ritualistic installation performance

**Nina C. Young**, Concept, music, and sound design

Brass audio recordings by the **American Brass Quintet**:

**Kevin Cobb**, trumpet

**Louis Hanzlik**, trumpet

**Eric Reed**, horn

**Michael Powell**, trombone

**John D. Rojak**, bass trombone

**Jeff Svatek**, Audio

**Eric Brucker**, Projection and lighting

**Stephanie Van Sandt, Michael Hanrahan**, Lighting

Commissioned by the Curtis R. Priem Experimental Media  
and Performing Arts Center (EMPAC) at Rensselaer

**Duration:** 30 minutes

**Please stay for an exchange with the composer after the performance.**

**Nina C. Young** began working with EMPAC's Wave Field Synthesis system in early 2020. Her first sonic composition for EMPACwave, **Phosphorescent Devotion** (2021)—loosely inspired by the light and color combinations of James Turrell— premiered at **TIME:SPANS** festival and was recently presented at EMPAC for the Rensselaer campus community.

**Nothing is not borrowed, in song and shattered light** is a ritualistic installation-performance of fragmented Renaissance polyphony, spatial audio, projections, and hanging brass instruments that creates ephemeral spaces using overhead Wave Field Synthesis and recordings of performance and improvisations by the American Brass Quintet. The work is rooted in the legacy of the relationship between architecture and antiphonal music practices, and how sound and space are used together to create experiences that incite sensations of spirituality. The audience is invited to explore the space - walk, sit, and stand in different locations throughout the theatre - every perspective is unique.

Wave Field Synthesis offers a unique opportunity to create aural architectures using audio holograms that you can explore, physically, without relying on the 'sweet' spot of many spatial audio systems. You can immerse yourself in an ephemeral, morphing, virtual architecture with the agency to sculpt your own experience and personal ritual.

—Nina C. Young

## BIOGRAPHY

The music of composer **Nina C. Young** (b.1984) is characterized by an acute sensitivity to tone color, manifested in aural images of vibrant, arresting immediacy. Her musical voice mixes elements of the classical canon, modernism, spectralism, American experimentalism, minimalism, electronic music, and popular idioms. Her projects, ranging from concert pieces to interactive installations, strive to create unique sonic environments that explore aural architectures, resonance, and ephemera.

Young's works have been presented by Carnegie Hall, the National Gallery, the Whitney Museum, LA Phil's Next on Grand, and the St. Paul Chamber Orchestra's Liquid Music Series. Her music has garnered international acclaim through performances by the American Composers Orchestra, the BBC Symphony Orchestra, the Milwaukee Symphony, the Minnesota Orchestra, the New York Philharmonic, the Philadelphia Orchestra, the Phoenix Symphony, Le Nouvel Ensemble Moderne, the Aizuri Quartet, Either/Or, the JACK Quartet, wild Up, and Yarn/Wire. Winner of the 2015-16 Rome Prize at the American Academy in Rome, Young has also received a 2021 Guggenheim Fellowship, a Koussevitzky Commission, the Aaron Copland Bogliasco Fellowship in Music, a Civitella Ranieri Foundation Fellowship, a Charles Ives Scholarship from the American Academy of Arts and Letters, the Salvatore Martirano Memorial Award, Aspen Music Festival's Jacob Druckman Prize, and honors from BMI, IAWM, and ASCAP/SEAMUS.

In 2019, Carnegie Hall commissioned **Out of whose womb came the ice** with the American Composers Orchestra: for baritone, orchestra, electronics, and generative video, commenting on the ill-fated Ernest Shackleton Trans-Antarctic Expedition 1914-17. Other recent projects include **Tread softly** that opened the NY Philharmonic's Project 19, a violin concerto for Jennifer Koh from the Philadelphia Orchestra, and **The Glow that Illuminates, The Glare that Obscures** for the American Brass Quintet.

A graduate of McGill University and MIT, Young completed her DMA at Columbia University. She is an Assistant Professor of Composition at USC's Thornton School of Music. She serves as Co-Artistic Director of New York's Ensemble Échappé. Her music is published by Peermusic Classical.

## UPCOMING EVENT FRIDAY NEXT WEEK

Friday, April 29, 2022 at 3PM  
Studio 2

Lesley Flanigan  
**Resonances**

Continuing her exploration into the sculptural potential of sound, Lesley Flanigan presents a performance for voice, speakers, electronic tone, and the resonance between.

This EMPAC-commission marks a shift in Flanigan's approach to her work. Rather than performing live, her voice exists within a cluster of small wooden speakers that act as a choral ensemble staged in the center of the room. In contrast to this ensemble of speakers, large full-range loudspeakers are positioned in the four corners of Studio 2, wrapping the space in a moving wash of pure electronic tone. Inside the installation, the audience will experience a series of compositions that act as a meditation on how we listen, and on how that listening encounters electronic tone, the physical qualities of amplification, and the fragility of voice.



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