It does not shy away from the sword

for bass clarinet and marimba

Charles Nichols

Commissioned by the Charlotte New Music Festival and written for Transient Canvas

It does not shy away from the sword is a meditation on quiet perseverance in the face of adversity, both personal and political.

"It laughs at fear, afraid of nothing; it does not shy away from the sword. The quiver rattles against its side, along with the flashing spear and lance. In frenzied excitement it eats up the ground; it cannot stand still when the trumpet sounds. At the blast of the trumpet it snorts, 'Aha!' It catches the scent of battle from afar, the shout of commanders and the battle cry."

Composer, violinist, and computer music researcher **Charles Nichols** (www.charlesnichols.com) explores the expressive potential of instrumental ensembles, computer music systems, and combinations of the two, for the concert stage, and collaborations with dance, video, and installation art. His research includes spatial audio, data sonification, motion capture for musical performance, telematic performance, and haptic musical instrument design. He teaches Composition and Creative Technologies at Virginia Tech, is a Faculty Fellow of the Institute for Creativity Arts and Technology, and previously taught at the University of Montana. He has earned degrees from the Eastman School of Music, Yale University, and Stanford University, where he studied composition with Samuel Adler, Martin Bresnick, Jacob Druckman, and Jonathan Harvey, and computer music with Jonathan Berger, Chris Chafe, Max Mathews, and Jean-Claude Risset. He was a Research Associate at the Center for Studies in Music Technology at Yale, and a Technical Director at the Center for Computer Research in Music and Acoustics (CCRMA) at Stanford. He has worked as a visiting composer for the International Summer Arts Institute in Città di Castello and Rome, conducted research as a visiting scholar at the Sonic Arts Research Centre at Queen's University Belfast, taught computer music workshops at the University of Rome Tor Vergata, the Banff Centre, CCRMA, and the Charlotte New Music Festival, and composed as a resident at the Ucross and Brush Creek artist retreats. His recent premieres include *Flutter, Pulse, and Flight*, for amplified flute, clarinet, violin, cello, and computer, premiered by Earplay in the Meyer Constellation sound system, *Shakespeare's Garden*, for processed environmental sounds played in 134.2-channel immersive spatial audio, performed poetry played through directional spotlight speakers, graphic design projected on multiple scrims, and dramatic lighting, with directors Amanda Nelson and Natasha Staley, and graphic designer Meaghan Dee, *Or Be Forever Fallen*, three movements for heavily processed amplified string quartet accompanying animated sci-fi video, with the Beo String Quartet and video artist Zach Duer, *Beyond the Dark*, ambient synthesized sound and sonified space weather data accompanying installation art and 3D lighting, with architect Paola Zellner Bassett, presented at the Smithsonian National Museum of American History, and *Nicolo, Jimi, and John*, a three movement concerto, for amplified viola, orchestra, and computer, celebrating the virtuosity of Paganini, Hendrix, and Coltrane, with violist Brett Deubner, director Darko Butorac, and the Missoula Symphony Orchestra (www.youtube.com/user/CharlesSNicholsII). In the band Modality (https://modality.bandcamp.com/album/under-the-shadow-of-this-red-rock), he performs electric violin, bass guitar, and computer.

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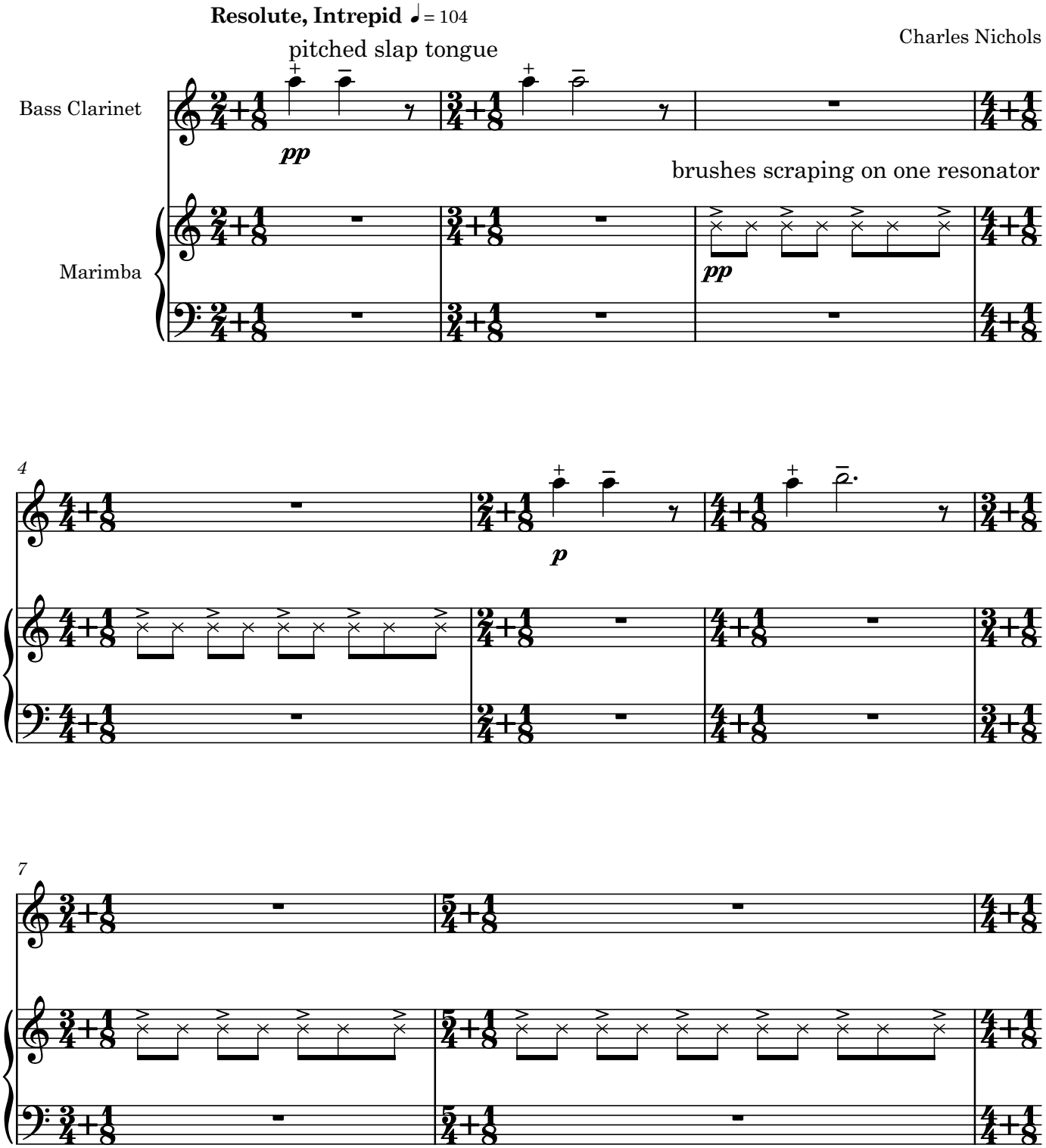
Resolute, Intrepid ♩ = 104

Charles Nichols



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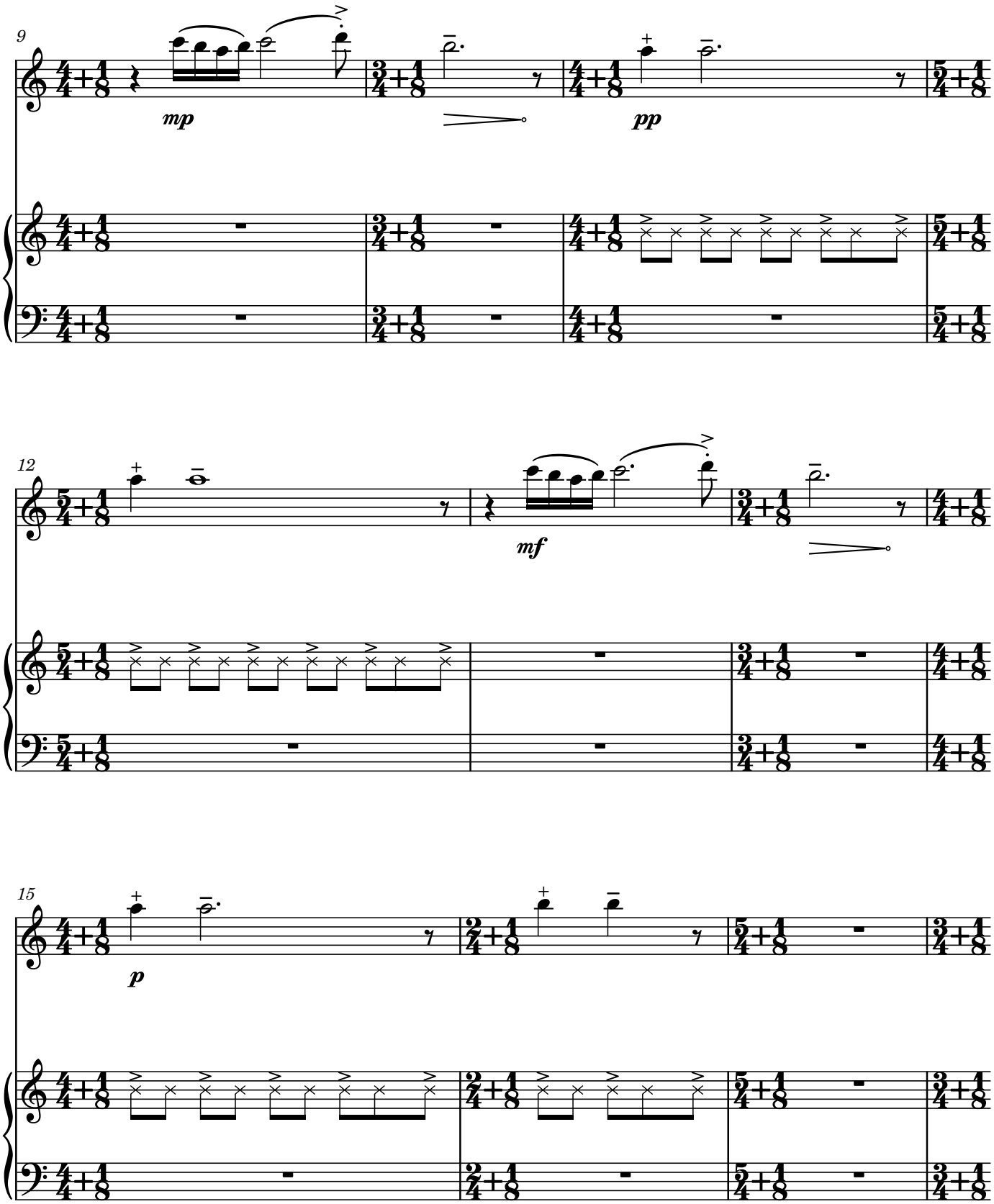
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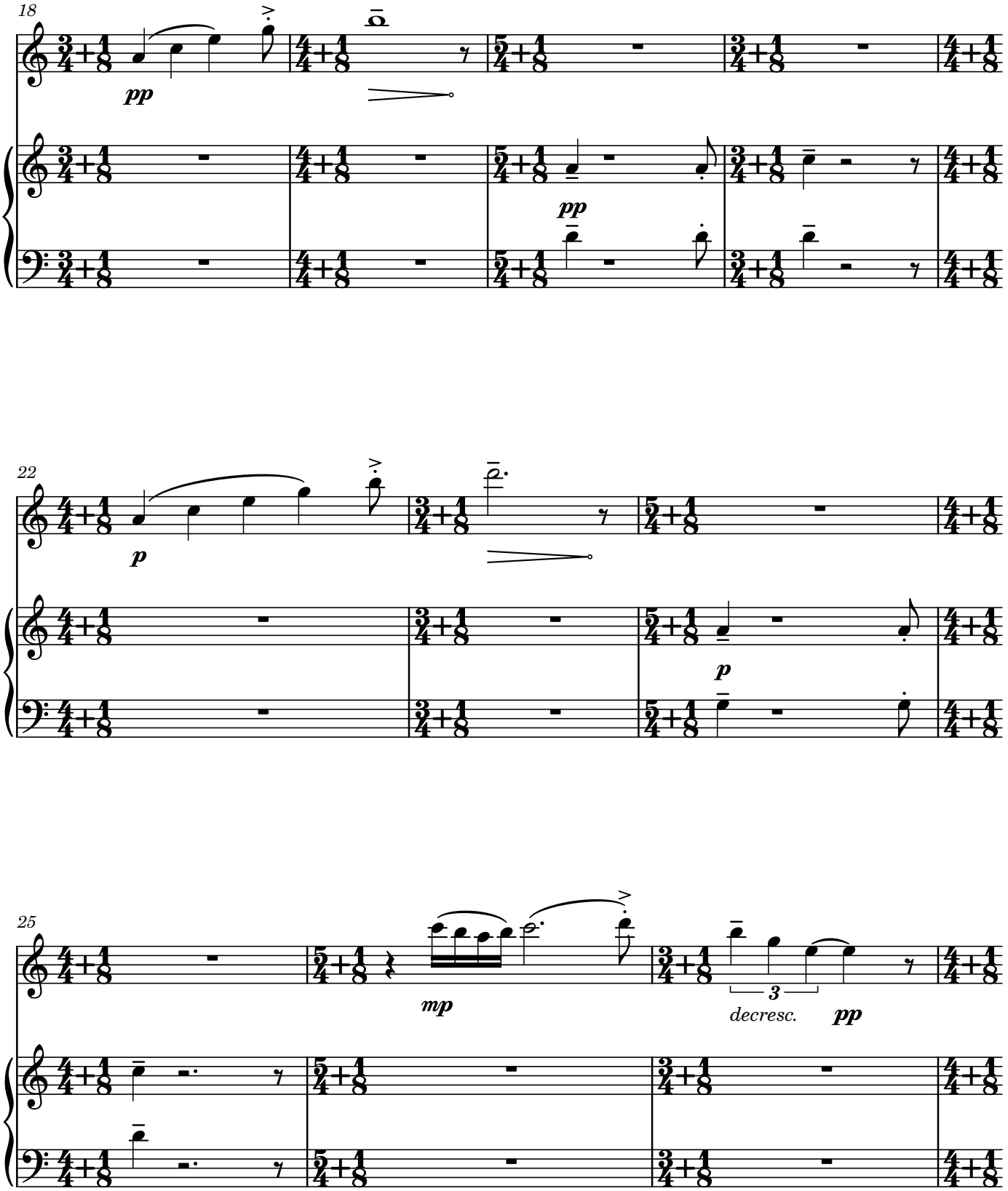
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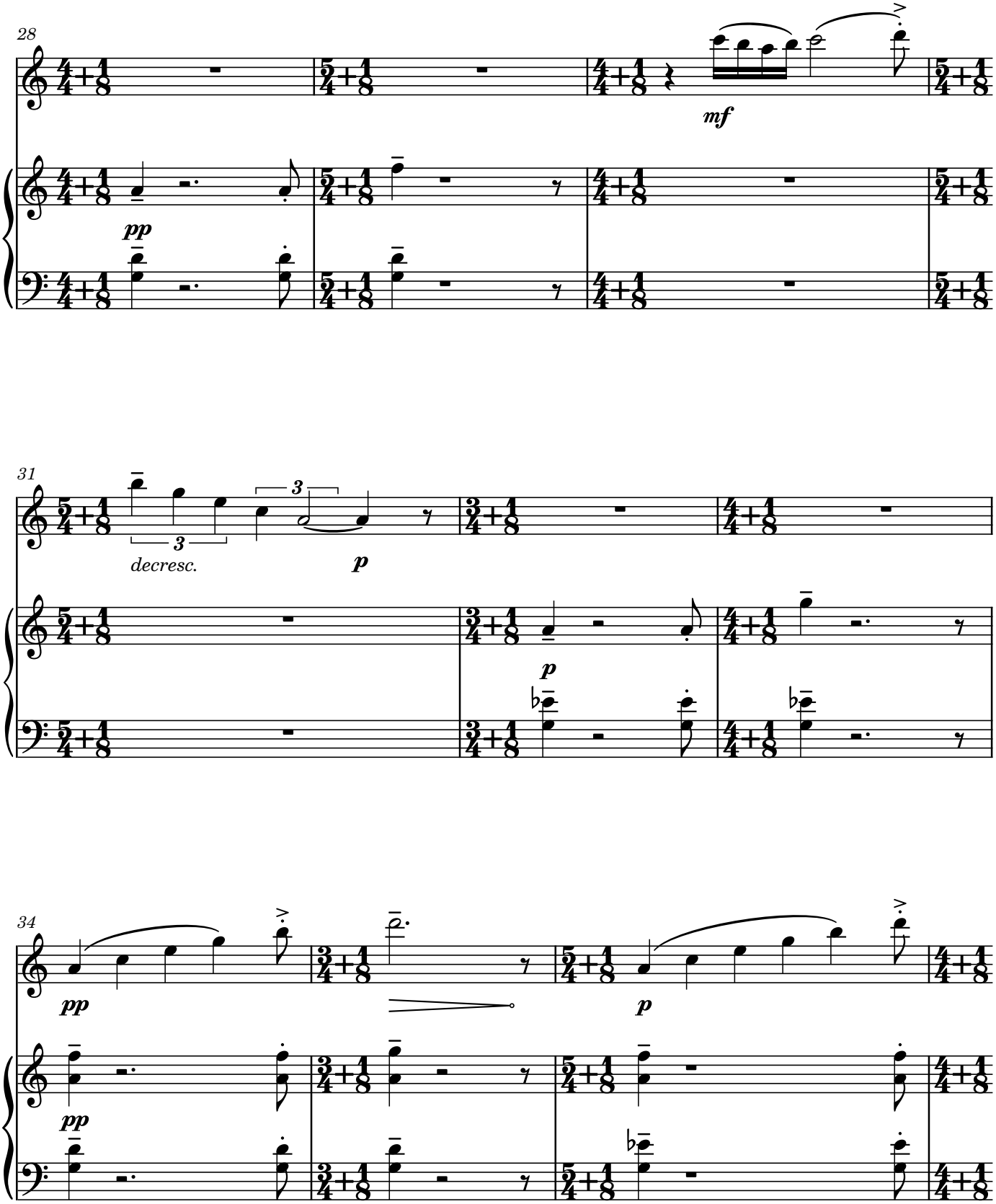
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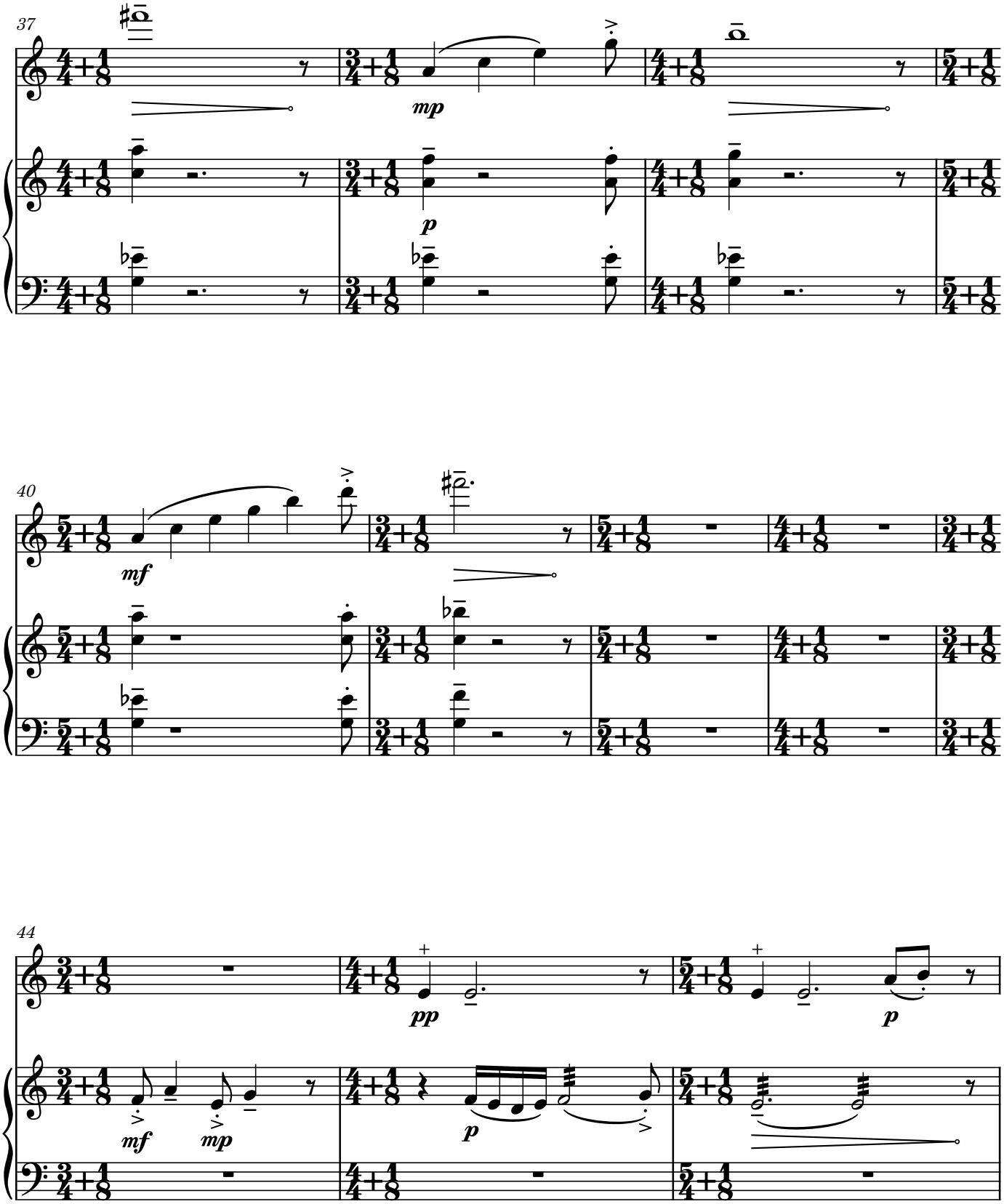
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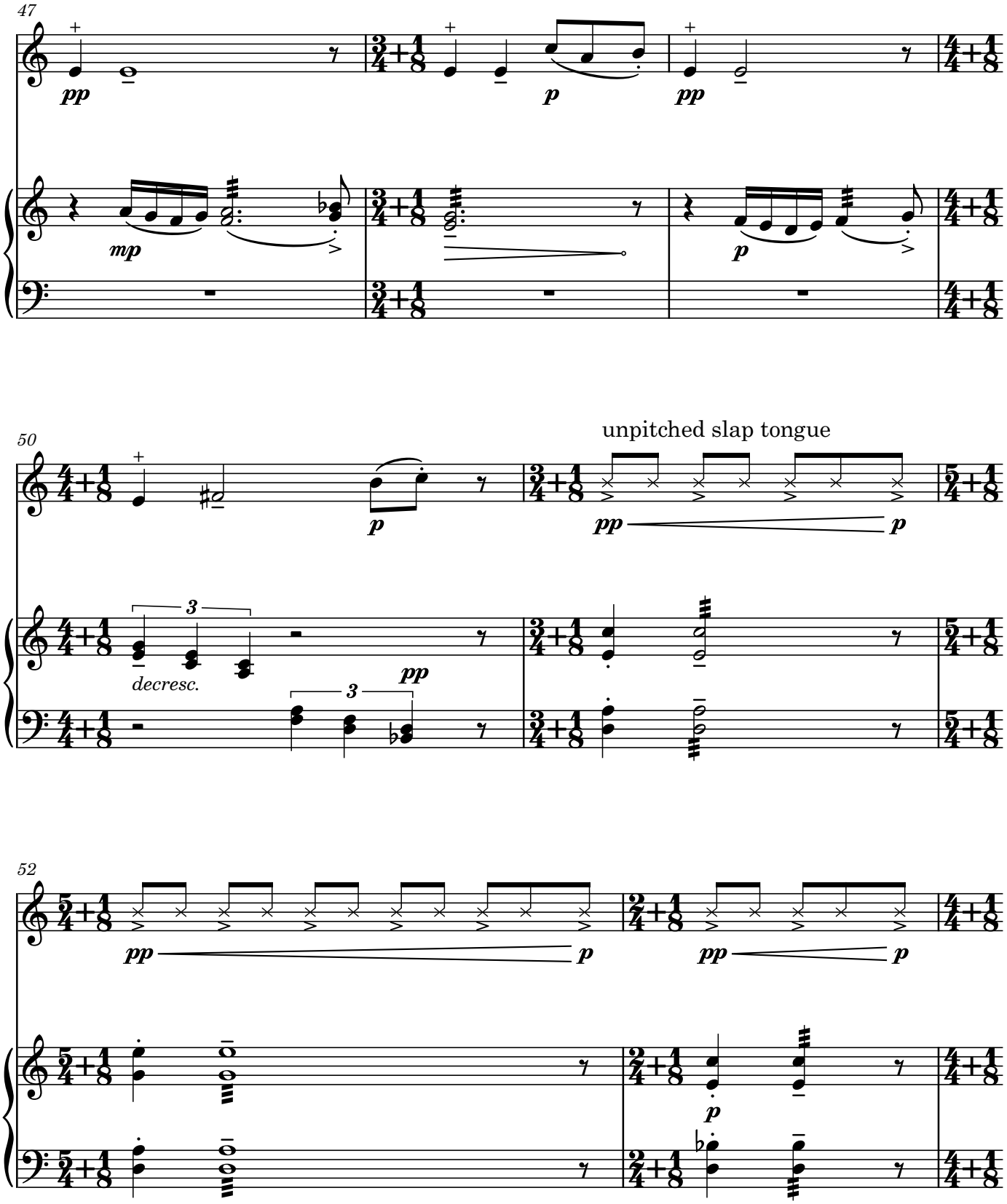
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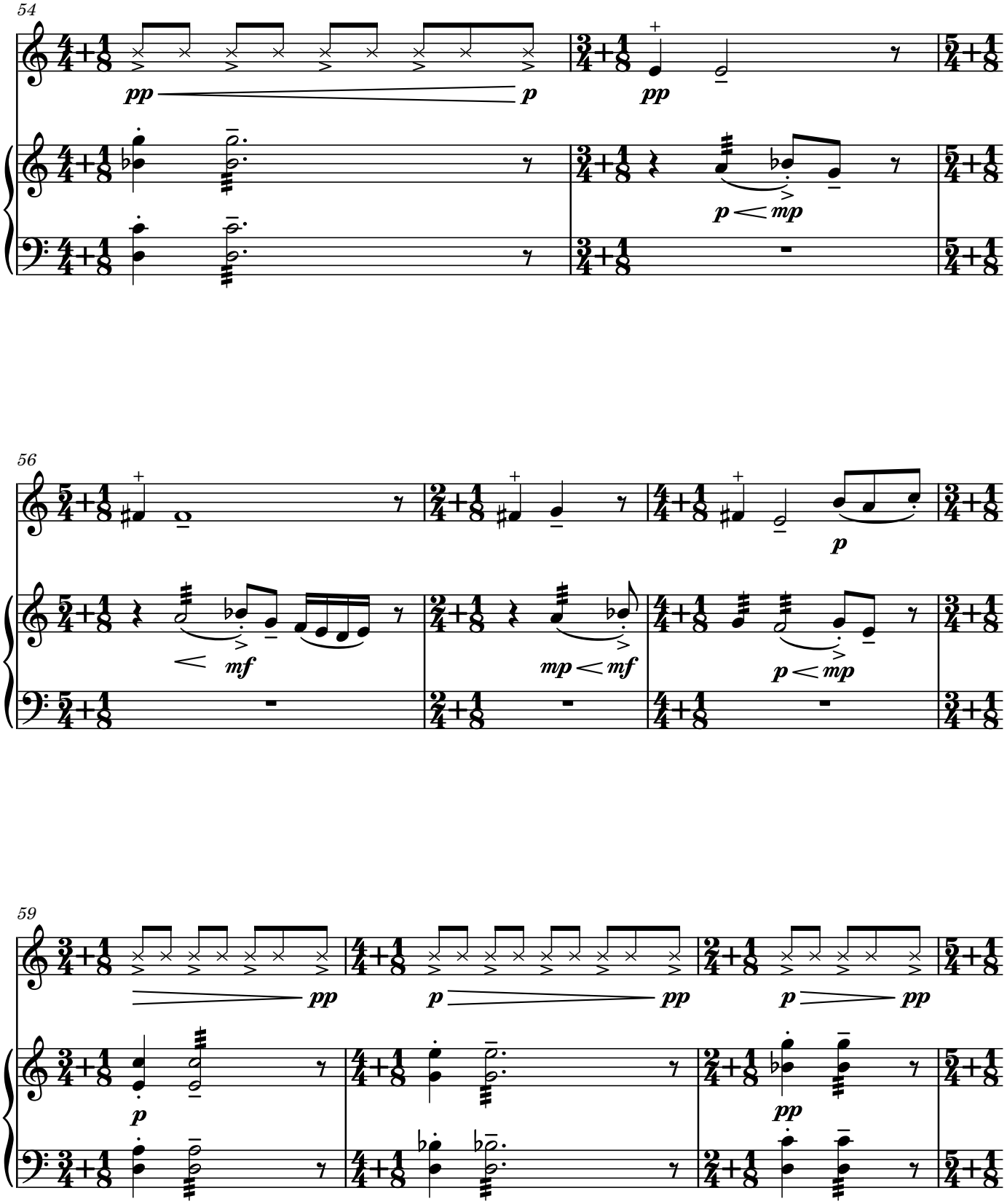
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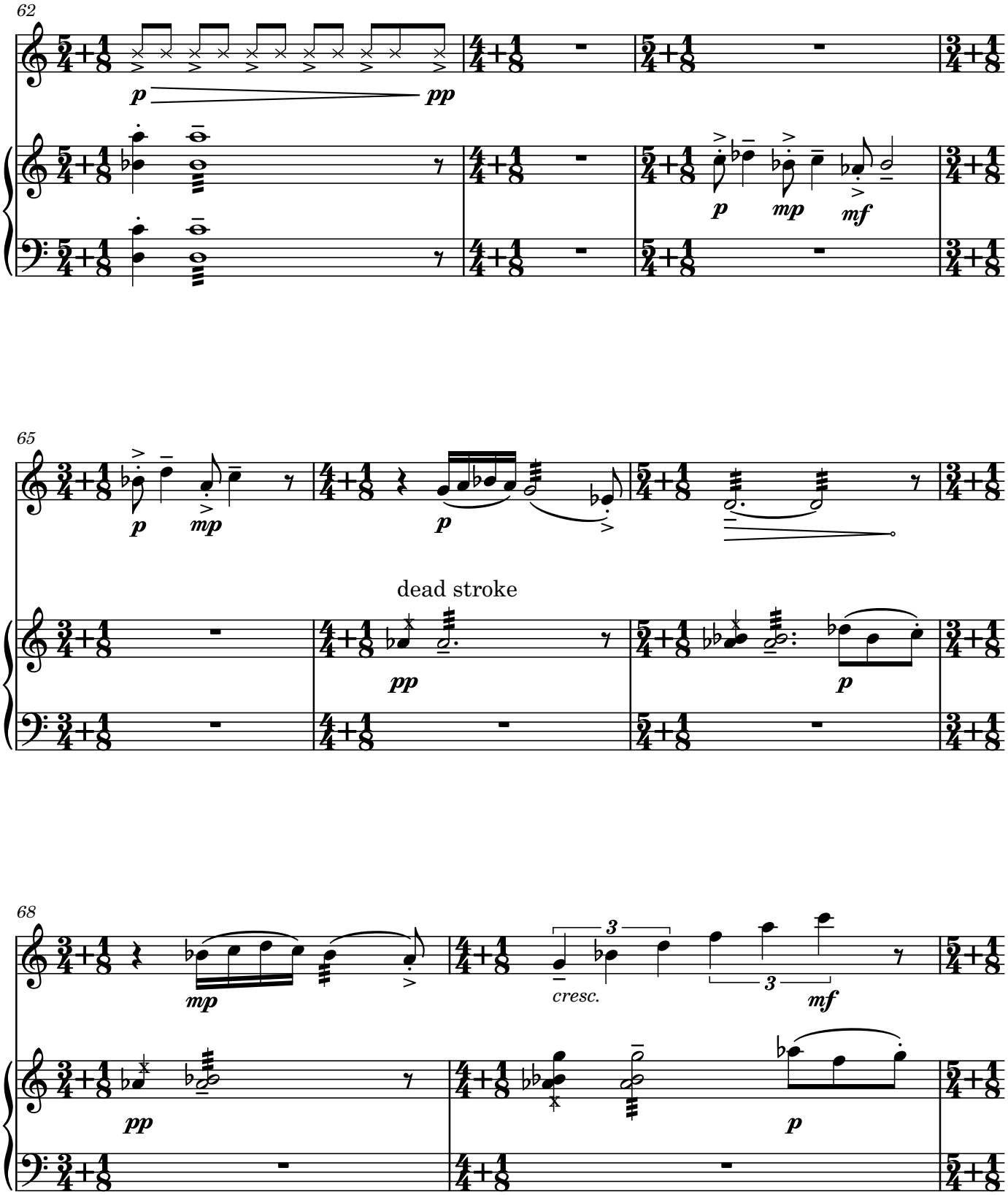
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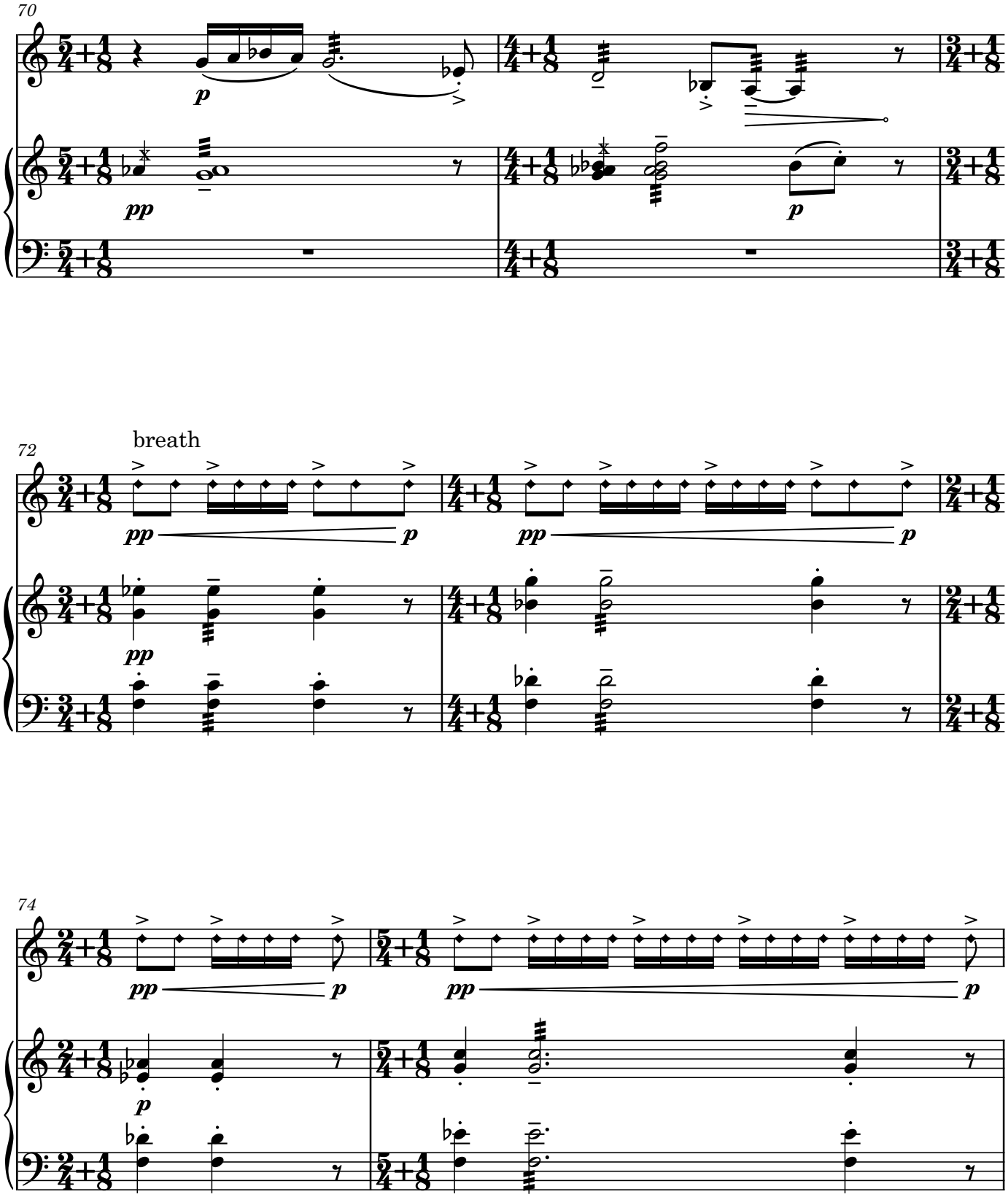
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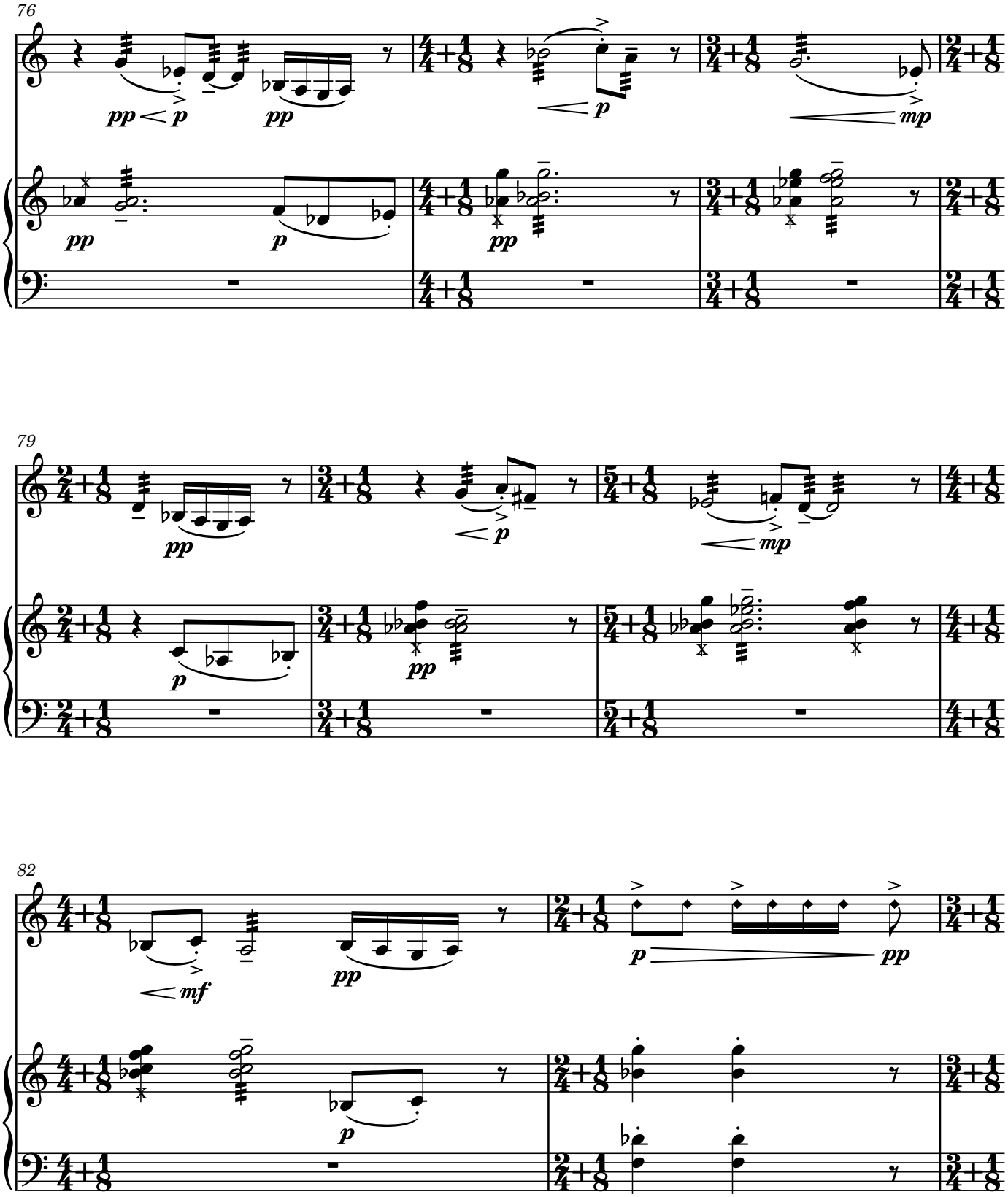
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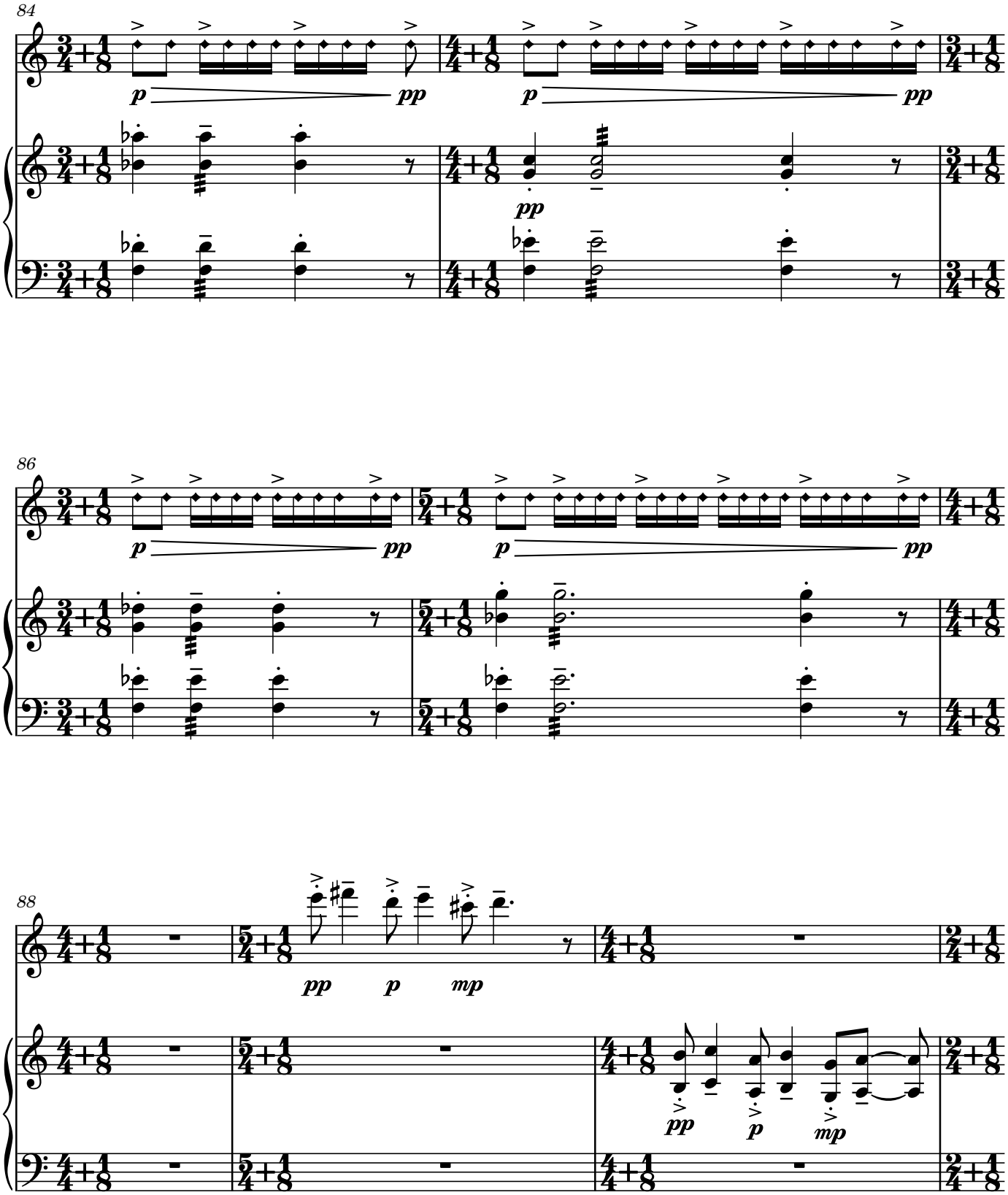
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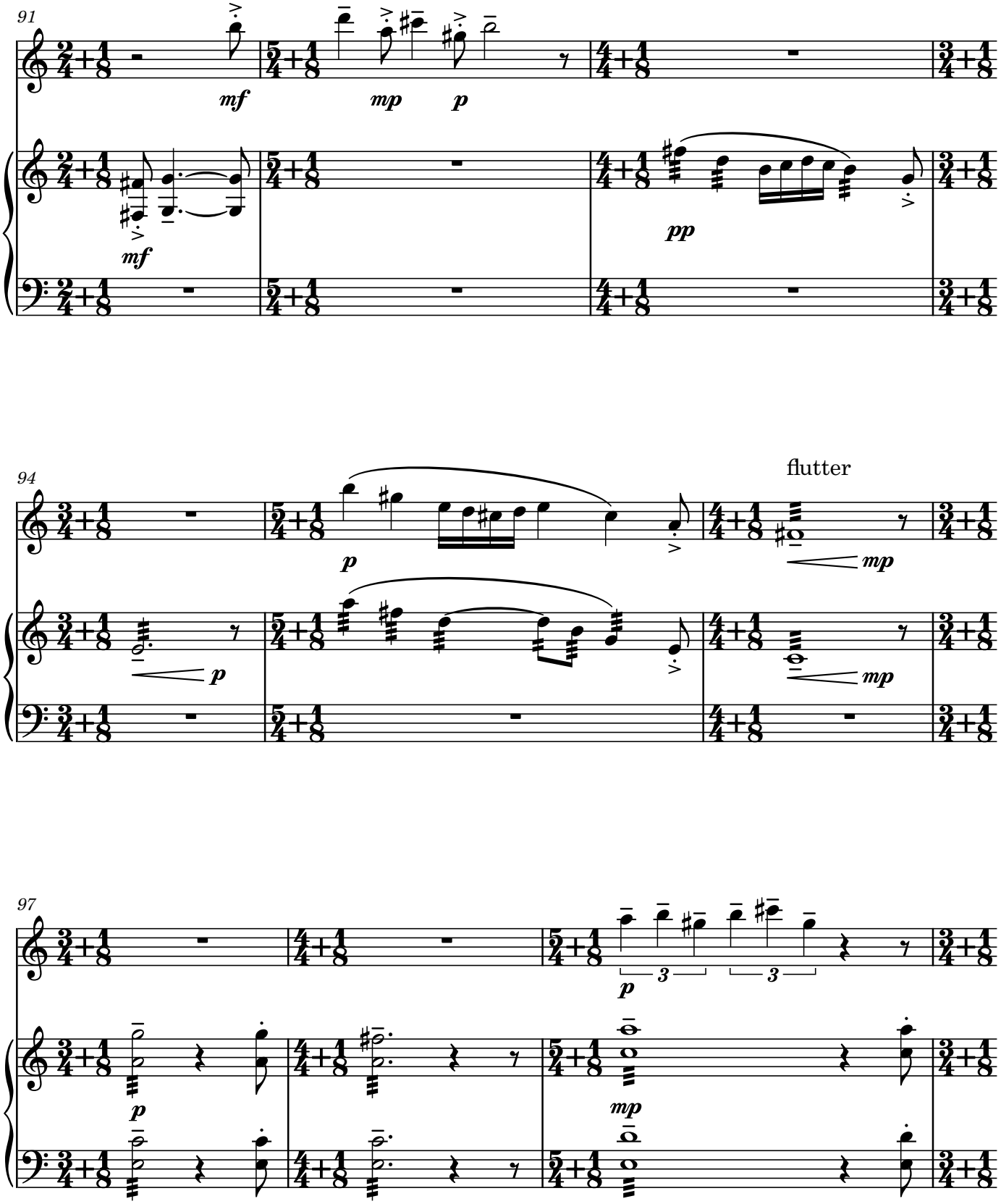
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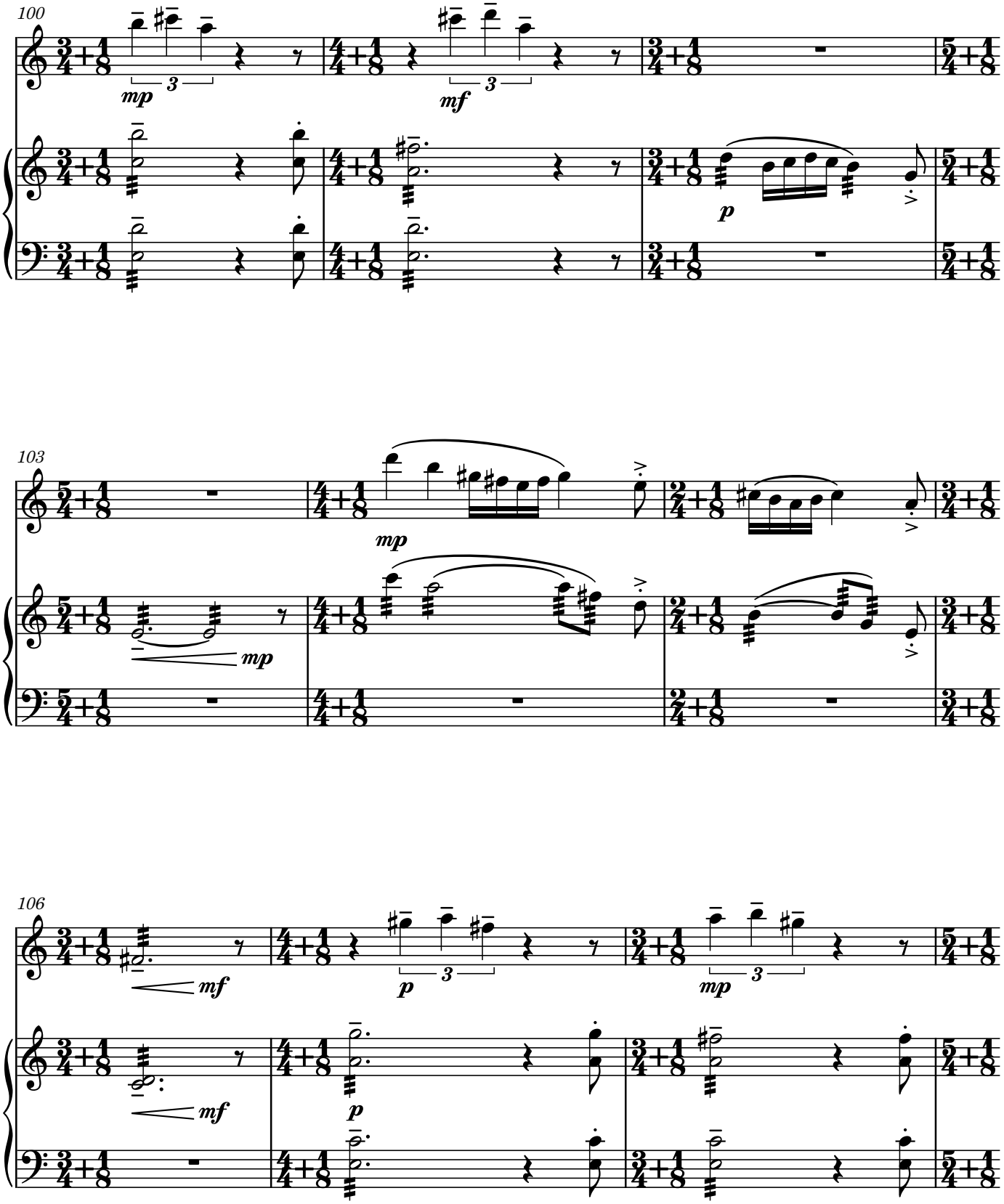
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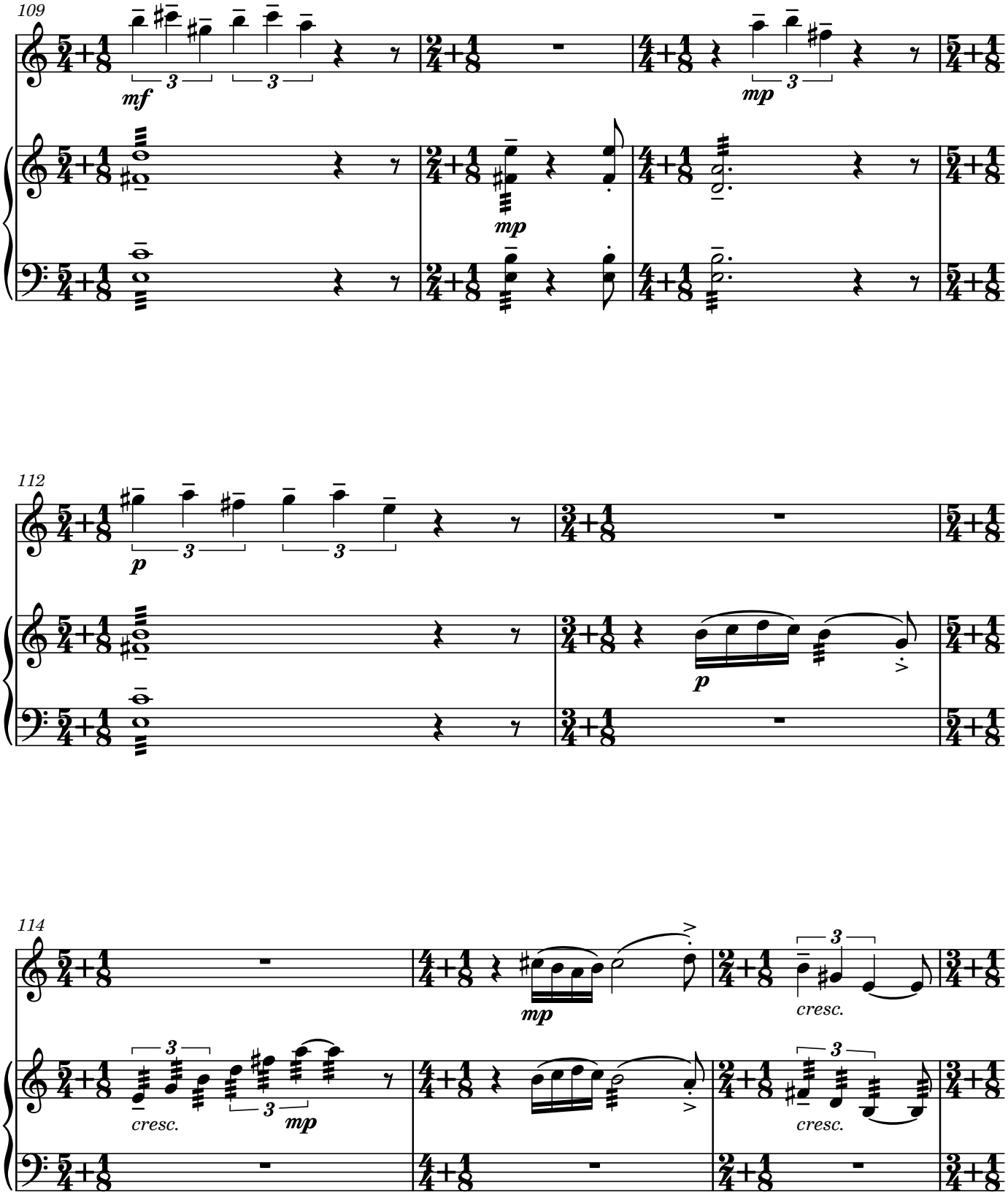
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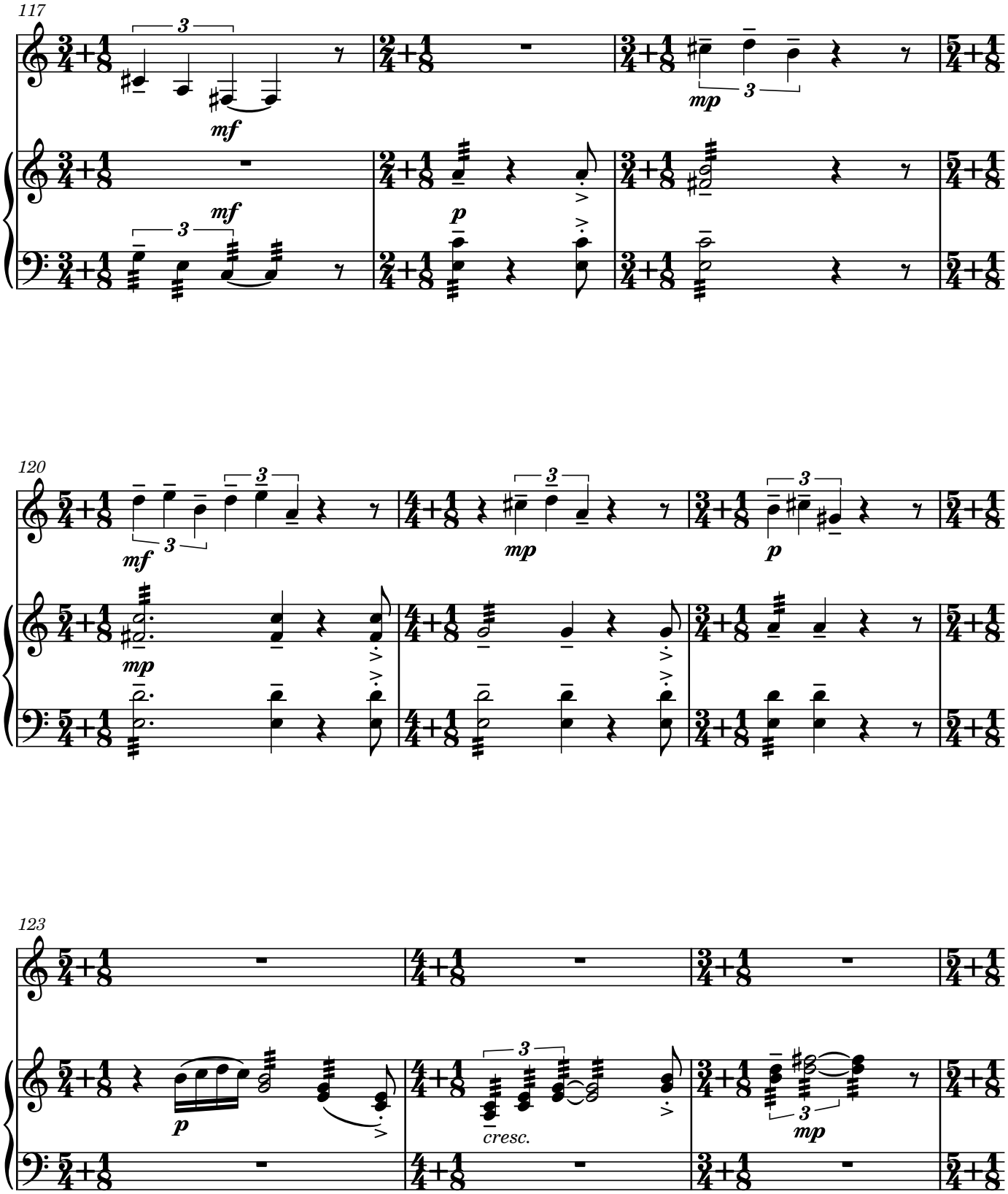
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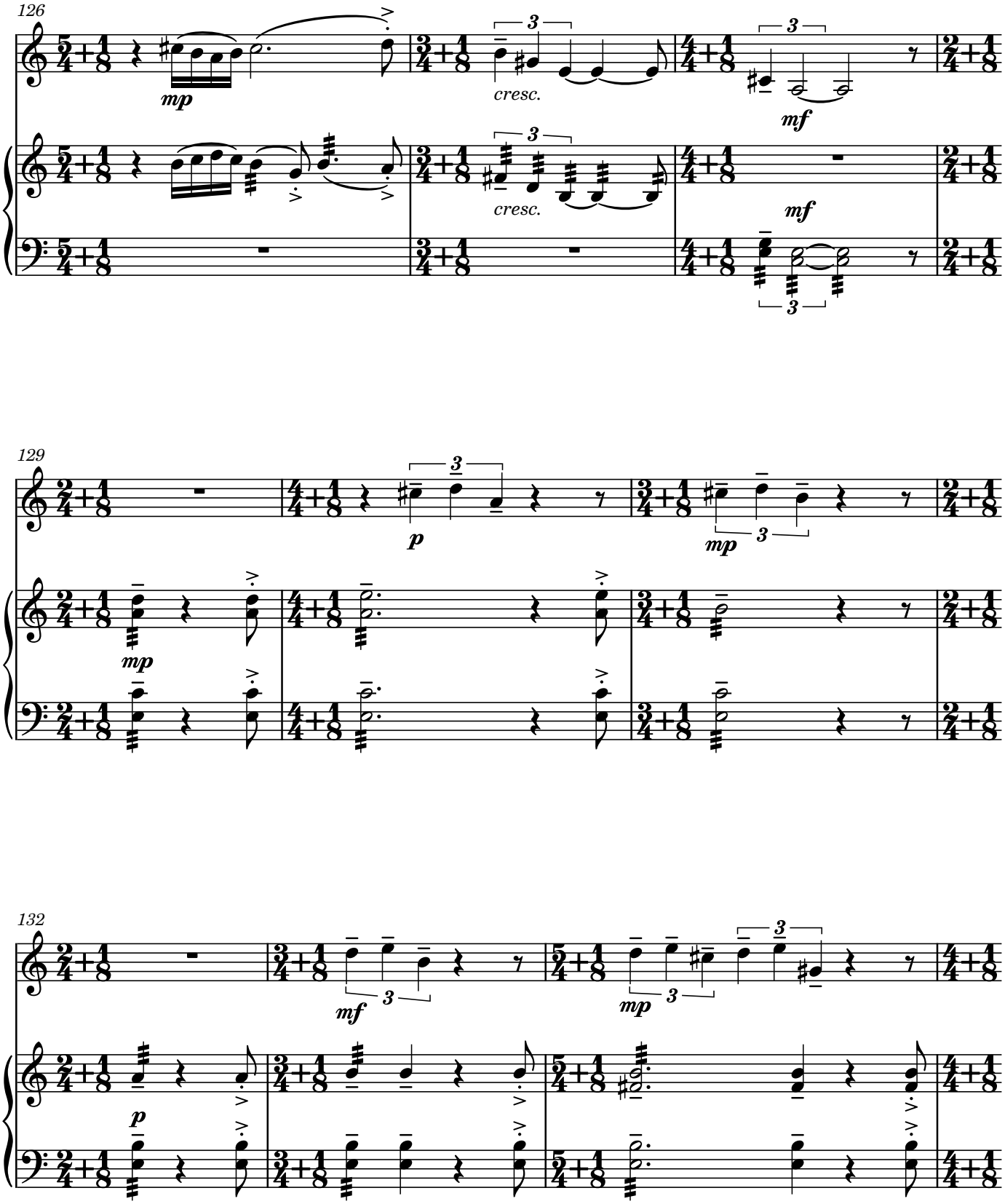
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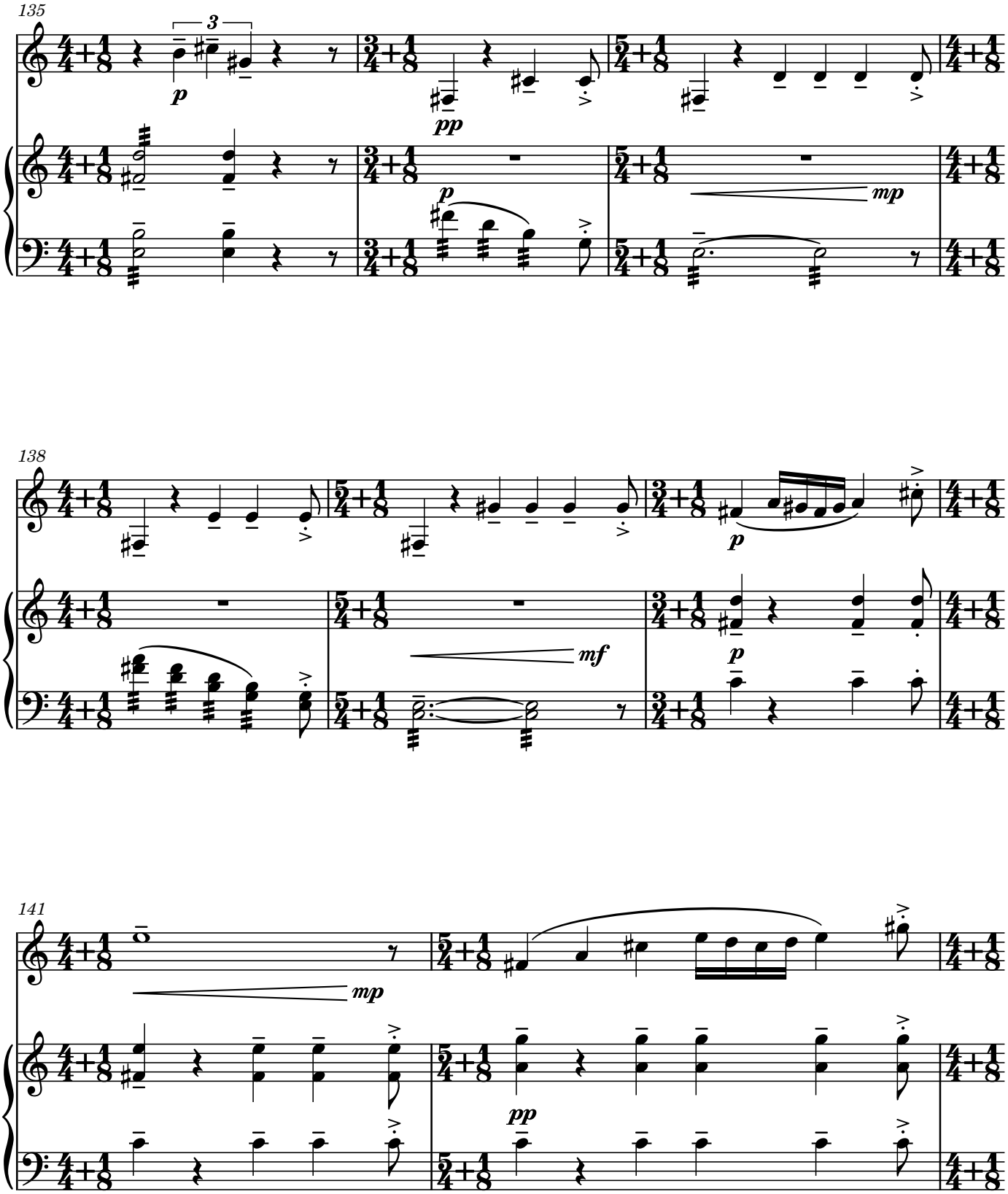
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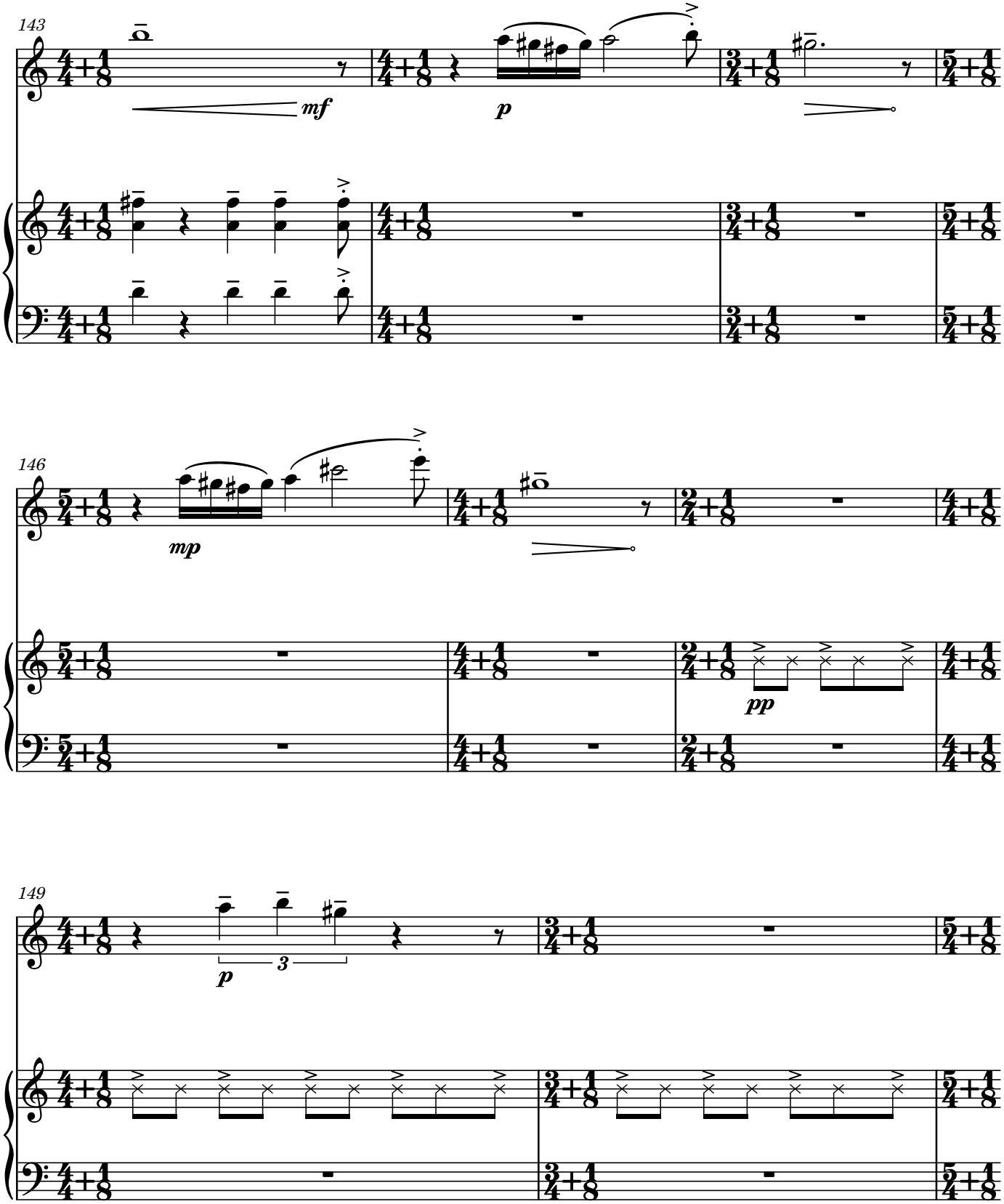
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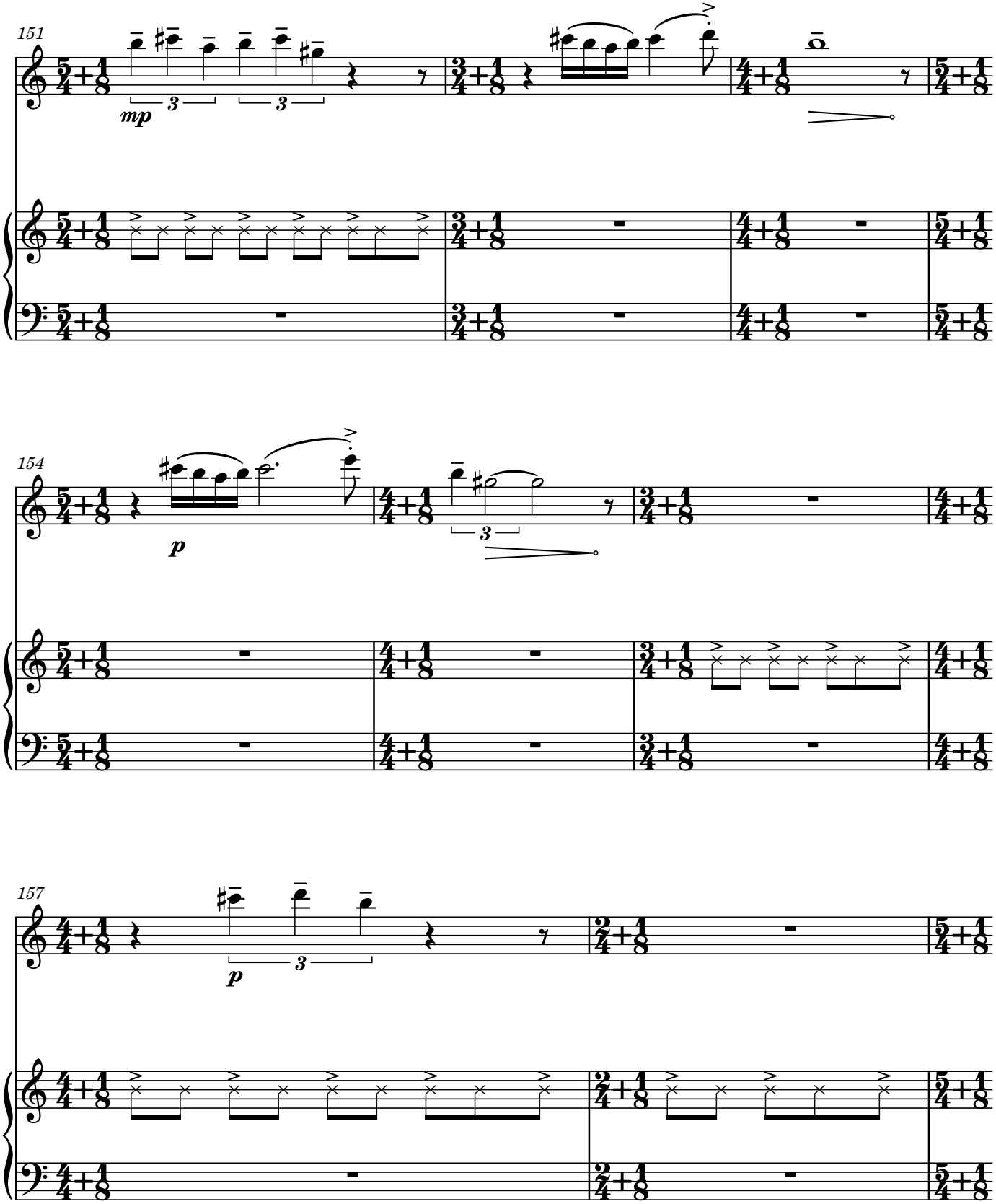
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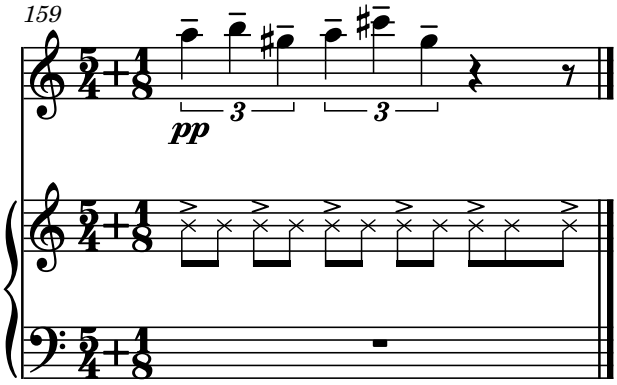
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