



1 SICKLES ST #D16 NYC 10040
www.transitnewmusic.com

TRANSIT is the fresh face of New Music.



A New Music collective based in NYC, TRANSIT takes a comprehensive twenty-first century approach to new and experimental music by performing, commissioning, and recording the music of emerging composers, while also fostering strengthened relationships between living composers and the general public through TRANSIT-produced concert series and special initiatives. TRANSIT's members include a resident composer (Daniel Wohl) and five performers who are amongst the most vibrant young players in the NYC New Music scene. Its core ensemble consists of a mixed chamber instrumentation: violin (Andie Springer), cello (Evelyn Farny), clarinet (Sara Budde), piano (David Friend), and percussion (Joe Bergen), and often incorporates electronics, non-traditional instruments, and multimedia components.

Artistically, TRANSIT focuses on promoting innovative music by emerging composers through exceptional performances. Uninterested in inter-tribal battles between different styles or schools of composers, TRANSIT is determined to reflect the broad spectrum of New Music being written today—a body of work whose eclecticism correlates naturally with our increasingly diverse society. TRANSIT firmly believes that the music of our time is inherently relatable to contemporary audiences because it reflects the world around us and draws from our shared experiences. This determined open-mindedness has allowed the group to work closely with a multitude of emerging composers from around the world and to present a wide array of interesting programs to diverse audiences.

Founded in 2007, TRANSIT has performed at today's most exciting venues for New Music including Le Poisson Rouge, Issue Project Room, Diapason Sound Gallery,

Contact: David Friend transitnyc@gmail.com
(917) 447-1329

Glasslands, and Galapagos Art Space as well as for respected festivals including River to River, Darmstadt *Classics of the Avant-garde*, and the MATA Interval Series. TRANSIT's self-produced DoubleBill and Spotlight series have brought new and exciting music to NYC audiences through affordable concerts at intimate venues throughout the city, and over twenty new works have been written for the ensemble in the last five years alone. TRANSIT has developed a reputation for delivering top-notch performances of a wide array of contemporary repertoire and for collaborating with composers who go on to do big things. Early TRANSIT collaborations included those with up-and-coming composers such as Jason Treuting (of So Percussion), Angélica Negrón, Samson Young and Tristan Perich.

Aside from traditional concert programming, TRANSIT is notable for its dedication to large-scale experimental projects. Most recently, *Corps Exquis*, an evening-length multimedia work by composer Daniel Wohl, was taken on by New Amsterdam Records and will be staged in full-scale performances as a featured production with New Amsterdam Presents. Other special projects have resulted in fascinating results, such as a recent semi-improvised performance piece with sound artist Lesley Flanigan that incorporates the use of hand-built speaker feedback instruments. TRANSIT consistently remains at the cutting edge of New Music by creating a working process that allows composers the freedom to let their imagination run wild.



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What can I expect at a TRANSIT event?

Expect the unexpected from TRANSIT. A huge part of the collective's purpose is to showcase the vital creativity that lies at the heart of New Music. This means that the ensemble's repertoire contains an enormous capacity for creating unique concert experiences. A TRANSIT performance could be: an immersive electro-acoustic experience using an experimental system of binary-gated amplification (*Woven* by Tristan Perich), a conceptual performance incorporating the day's newspaper headlines (*How to (blank) – OR How to Make Music from a Newspaper Headline* by Jason Treuting), or an evening-length electronica-inflected multimedia work with video (*Corps Exquis* by Daniel Wohl). More traditionally conceived works of chamber music also constitute an important component of TRANSIT's repertoire, and the ensemble embraces the performance of "classics" of the contemporary music canon in contextual programming.

How do I program a group with such a variable repertoire?

While TRANSIT's repertoire is extremely diverse, each program is crafted with a clear purpose in mind. Programming considerations generally include the projected audience, venue capabilities, and a unifying programmatic concept. In every case, the goal is to create an event that imparts the collective's excitement about innovative New Music and to achieve a successful event that serves the needs of the audience, the venue/presenter, and the TRANSIT mission.

Part of TRANSIT's identity is its capacity to deliver compelling performances of all sorts of contemporary music. That means that TRANSIT can function at a very high level in a wide range of contemporary music settings—including readings of music by student composers, curated concerts, educational lecture-recitals about experimental music, and conceptual programs unified by a specific idea (see attached sample programs for examples).



TRANSIT is (from left to right): Andie Springer (violin), Evelyn Farny (cello), Sara Budde (clarinets), Joe Bergen (percussion), Daniel Wohl (composer)

What else does TRANSIT do?

Based on its deep connection to what's happening in New Music today, TRANSIT is able to present a broad spectrum of educational activities suitable for students and/or the general public. These activities can be free-standing events or can serve as supplementary enhancements to TRANSIT performances or residencies.

For Composition Students:

- WORKSHOPS with student composers can take the form of readings, performances, and/or recordings of student pieces. They can be short-term in nature, revolving around analytical feedback and discussions of specific pieces, or they can be more extensive, resulting in full-fledged concerts or performances.
- Educational LECTURES/DISCUSSIONS can be an effective way of sharing TRANSIT's professional knowledge with students. Topics may include idiomatic writing approaches, effective systems of notation, extended techniques, and how to effectively interact with performers in the professional world.

For Performance Students:

- LECTURES/DISCUSSIONS about music business and how to function effectively as a professional musician
- WORKSHOPS with students on contemporary performance. These workshops can take the form of coachings or masterclasses and will focus on effective performance techniques in contemporary repertoire (including extended techniques).
- PRIVATE LESSONS may also be a component of educational activities with student performers.

For the General Public:

- TRANSIT is always excited to share its excitement about New Music. This can be accomplished through TALKS with the public concerning specific repertoire (for an upcoming concert, for instance), the history of experimental music, or LECTURE/DEMONSTRATIONS about what exactly we mean when we say New Music, how we play our instruments, or how we work together to achieve our musical goals.

Additional information about TRANSIT including audio samples, publicity photos, performer bios, and press clippings can be found at www.transitnewmusic.com.