

ASHLEE MACK, pianist

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BIO

Pianist **Ashlee Mack** has given recitals in Germany, Italy, and across the United States. Specializing in contemporary music, she has premiered works by many notable composers including Christian Carey, Matthew Heap, David Maki, Robert Morris, Lawrence Moss, Paul Paccione, Bruce Quaglia, James Romig, Edward Taylor, and David Vayo. In 2012, she and Katherine Palumbo founded the Khasma Piano Duo, an ensemble dedicated to performing and recording music from the 20th and 21st centuries. Solo and chamber recordings can be heard on Capstone, Innova, Navona Records, Parallax Music Press, Perspectives of New Music/Open Space, and New World Records, with an upcoming release on New Focus Recordings. An avid hiker and nature enthusiast, she has been an artist-in-residence at Wupatki National Monument, Everglades National Park, Grand Canyon National Park, Petrified Forest National Park, and Centrum in Fort Worden State Park, WA. In 2017, she premiered James Romig's 55-minute piano solo, *Still*, which was recognized as a Finalist for the 2019 Pulitzer Prize in Music. She has since presented the work more than twenty-five times, including performances at the Clyfford Still Museum, the Milwaukee Art Museum, Frank Lloyd Wright's historic Cedar Rock estate in Quasqueton, IA, and The Stone in NYC. Mack is Director of Piano Studies at Knox College in Galesburg, Illinois.

WORK

Khasma Piano Duo: Co-founder (2012-present)

Knox College: Director of Piano Studies (2005-present)

Monmouth College: Piano Professor Sabbatical Replacement (2011-2012);

Piano Instructor and Staff Accompanist (2006-2007)

Washington Conservatory of Music: Executive Assistant (2003-2004)

EDUCATION

B.M. in Piano Performance: Bucknell University (2003)

Graduate coursework and private study: Western Illinois University, Washington Conservatory of Music, and University of Iowa

ARTIST RESIDENCIES

Petrified Forest National Park (2019)

Everglades National Park (2017)

Centrum in Fort Worden State Park, WA (2016)

Grand Canyon National Park (2013)

Wupatki National Monument (2013)

RECORDINGS

Society of Composers, Inc.: *Flux, Volume 33* (Capstone Records, 2019)

Lawrence Moss: *New Dawn* (Innova, 2019)

James Romig: *Still, for solo piano* (New World Records, 2018)

James Romig: *Leaves from Modern Trees* (2017)

Khasma Piano Duo: *Time Seems To Pass* (2017)

Khasma Piano Duo: *Switchback* (2015)

Milton Babbitt, *A Composer's Memorial* (Perspectives of New Music/Open Space, 2012)

Society of Composers, Inc.: *Mosaic* (Navona Records, 2010)

SELECTED FESTIVALS/ORGANIZATIONS

Aspen Composers Conference at the Aspen Institute | Bowling Green New Music Festival | Colorado College New Music Symposium | Illinois College Fine Arts Series | Iowa Composers Forum | June In Buffalo | Knox-Galesburg Symphony | New Music Festival at Marshall University | New Music Forum (San Francisco) | Nova Singers | Percussive Arts Society International Convention (PASIC) | Society for Chromatic Art | Society of Composers, Inc. National and Regional Conferences (SCI) | The Sonict Ensemble New Music Series | Washington (DC) Conservatory Orchestra | Western Illinois University New Music Festival | Vox Novus

SELECTED PERFORMANCE VENUES

American Academy in Rome | Ball State University | Baylor University | Bowling Green State University | Bucknell University | Butler University | Christ and St. Stephen's Church (NYC) | Eastman School of Music | Ehemaligen Spitalkirche (Breisach, Germany) | The Juilliard School | Lawrence Conservatory | Milwaukee Art Museum | Northern Illinois University | Ohio State University | San Francisco Community Music Center | The Stone (NYC) | Trinity University | University of Cincinnati College-Conservatory of Music | University of Denver | University of Illinois at Urbana-Champaign | University of Minnesota | University of Tennessee-Knoxville | Wake Forest University | West Virginia University | Western Illinois University | Westminster Choir College-Rider University

REVIEWS

"Pianist Ashlee Mack gives the music an eloquent, gently electric charge."

—San Francisco Chronicle

"...compelling and sure-handed..."

—The New Yorker

"...confidently and expertly performed....totally captivating and always interesting from beginning to end."

—Society of Composers, Inc.