
Sunday Night Multimedia Series
"Brain Candy"

Montana State University Department of Music
Reynolds Recital Hall, Howard Hall
March 1, 2009 - 7:30 PM

PROGRAM

Still, Life	Mark Zaki
Stellation	Bill Alves
Lamentation Alphabet: Aleph	Benjamin Broening
Carnival Daring-Do	Jay Batzner Carla Poindexter
Dilated Reconstruction	Nick Bober Stephen Lucas
The Stuffed Ones	Christopher Bailey
Amazilia Limosa	Brian Evans
My Greed/Isolation	Chris Conrad
Gobo	Russell Pinkston
	Kristi McGarity, oboe

Still, Life Mark Zaki's visual music plays on the resonant intersection and convergence between abstraction, color, and sound. *Still, Life* is part of a trilogy of pieces based on the Orpheus legend conceived and produced with dancer Annie Loui.

Mark Zaki began his professional life at age 12 as a classical violinist. Building on his many diverse interests, his eclectic career encompasses composition, performance, media technology and the digital arts. He currently teaches at Rutgers University, where he is director of the Center for Recording and Electroacoustic Technology (CREATE). Mark has created a body of work that ranges from traditional chamber music to avant garde electronica, music for film and digital intermedia art. His credits include work on more than 50 films, television programs, theater productions and recordings for companies such as PBS, Paramount TV, Disney, Touchstone Pictures, Buena Vista Pictures, Sony/Classical, Chandos, and Westwind Media. His concert and electroacoustic music has been presented all over the world. Also an avid performer of historically-informed music, he plays and records regularly with many of the leading period instrument ensembles in the United States. As a chamber musician and soloist he has performed throughout the United States, Canada, Europe and South America. Mark includes among his teachers Paul Lansky, Steven Mackey, Charles Wuorinen and Arnold Steinhardt and has a Ph.D. degree in composition and music technology from Princeton University. He currently divides his time between New York City and Los Angeles.

Stellation is the geometrical process of extending elements of polygons on a surface. Constellations of these elements are arranged in a delicate choreography in Islamic abstraction and Javanese batik textiles, both of which inspired this work's visual patterns as well as the sonic tessellations. The string instruments in this work are retuned to the same mathematical ratios visible in the images, and the sounds and images were composed together.

Bill Alves is a composer, writer, and video artist based in Southern California. He has written extensively for acoustic and electronic instruments as well as mixed media, including the integration of music and computer video, robot choreography, and web art. CDs of his audio works include *The Terrain of Possibilities*, available on the EMF label. His video works are distributed by the iotaCenter and others. In 2005, Thomson/Schirmer brought out his book *Music of the Peoples of the World*, now in its second edition. His other writings have appeared in *Perspectives of New Music*, *Computer Music Journal*, *SEAMUS Journal*, *1/1*, and elsewhere. In 1993-94 he was a Fulbright Senior Scholar Fellow in Indonesia, whose cultures have especially influenced his writing. He is one of the organizers of MicroFest, the annual Southern California festival of new music in alternate tunings. He teaches at Harvey Mudd College of the Claremont Colleges in Southern California, where he also directs the American Gamelan.

Lamentation Alphabet...Aleph One of the things that is interesting about sacred renaissance choral music is the degree to which the physical space in which the music is made constitutes a vital element of the resultant sound, indeed of the entire experience. The reverberation not only contributes to the harmony (through the accretion of reflected sound), but also creates a sense of space. While a listener or singer can localize the original source of the sound, reflected sound emanates from all directions (an early example of surround-sound!). This piece is based on a brief section (the setting of "Aleph") from Tallis' *Lamentations of Jeremiah*. In this piece, a movement from a larger collection of works that explore similar ideas, I compose-out some of the ideas inherent in the style (the sense of space, the luxurious sound, polyphony), and the gestures and contours of the original passage.

Benjamin Broening is a composer of acoustic and electroacoustic music. His commissions include works for the Charlotte Symphony, the Choral Arts Society of Philadelphia, the Band and Orchestral Division of Yamaha Corporation of America, the Arts Now Series at North Carolina State University, eighth blackbird, Ensemble U: (Estonia) among many others. A recipient of a Fulbright Fellowship to Estonia, Broening has also received recognition and awards from the American Composers Forum, Virginia Commission for the Arts and the Presser Music Foundation. His music has been recorded on the Centaur, everglade, Equilibrium, MIT Press and SEAMUS labels. A solo CD of his music for instruments and electronics recorded by eighth blackbird is forthcoming. Broening is founder and artistic director of Third Practice, an annual festival of electroacoustic music at the University of Richmond, where he is Associate Professor of Music. He holds degrees from the University of Michigan, Cambridge University, Yale University and Wesleyan University.

Carnival Daring-Do In quantum physics, there is no such thing as negative space. Everything is filled. In the animated short, *Carnival Daring-Do*, inevitably propelled characters journey into fields of energized micro and macro space, in a mind-expanding reverie touching on current philosophic preoccupations, cosmic homesickness, and lyrical emotions. “You find yourself floating high above a rolling gray, geometric landscape inside someone’s dream. Presently you are either soaring or the group below you is falling away. You are not breathing but then you determine—almost comfortingly—that you have no physical body and no need for air. You are disoriented but strangely exhilarated. What has happened to gravity? Where are you? How did you get here?” – Excerpt from an essay in response to *Carnival Daring-Do* by Mark Price, Writer and Artist, 2007.

Jay Batzner is currently an Assistant Professor at the University of Central Florida where he teaches theory, composition, and technology courses as well as coordinates the composition program and freshman theory studies. Prior to this position, Jay was an active adjunct professor at several colleges in the Kansas City area while he completed his D.M.A. in Composition at the University of Missouri – Kansas City Conservatory. Jay's music ranges from instrumental chamber works to electroacoustic compositions. He has participated in numerous national and international festivals including the Wellesley Composers Conference and the International Young Composers' Meeting in the Netherlands. His music is published by Unsafe Bull Music and has been recorded on the Capstone, Beauport Classical, and Vox Novus labels. Jay is a frequent contributor to the new music website Sequenza21.com and a founding member of the composers organization The Collected. Jay is a sci-fi geek, an amateur banjoist, a home brewer, and juggler.

Carla Poindexter is an Associate Professor in the Department of Fine Art at The University of Central Florida. She received her BFA from the University of Texas (UTPB) in 1979 and her MFA from Texas Tech University in 1999. She completed three years post baccalaureate studies, one in painting at the University of Houston in 1981 and two years in art history and experimental ceramics at the Alfred C. Glassell School of Art, Houston, in 1983. She is a studio artist with over twenty-five year's professional experience in painting and drawing. In the past ten years she has expanded her research into photography and book arts including a limited edition visual artist's book entitled *The Devil at the Door*. Poindexter has a large exhibition record in commercial, educational, and public galleries and her work is included in many private and public collections. She resided in Texas for nearly twenty years before coming to Orlando, where she was actively involved in a vital art community in Houston. Her exhibition record includes 15 solo exhibitions and numerous juried and curated group exhibitions nationally and internationally. Poindexter is an active fine artist working in multiple disciplines. She maintains painting, drawing, and photography studio spaces in her home near downtown Orlando.

Dilated Reconstruction is the second piece in a trilogy of audio/video collaborations between Nick Bober and Stephen Lucas. The major form is based around temporal relationships of reoccurring sounds and images, which mutate in scale, texture, and direction. The extramusical implications of this work could be likened to Baba Vanga or late Nostradamus.

Nick Bober is currently a masters composition student at the University of North Texas and teaching assistant at the Center for Experimental Music and Intermedia. He has studied composition with Dr. Chris Morgan, Dr. Casey McLure, Dr. John Malia, Dr. Jon Nelson, Dr. Andrew May, and Dr. Joe Klein. Nick has composed pieces for both electro-acoustic and acoustic mediums.

Stephen Lucas is a MM Composition student at the University of North Texas in the Center for Experimental Music and Intermedia (CEMI). His current compositional interests center around cybernetics, multimedia fixed productions, and metaphysical aesthetics.

The Stuffed Ones For video and music in 11-tone equal temperament

1. Goopy, the impetuous, angry, volatile little doggie.
2. Ellie, the lumbering elephant.
3. Ziggy, floating, always floating
4. Towelbear, bouncing back and forth on his bow legs.

The music for these little character pieces was written in 2004, the video completed just recently (2009), but from the beginning I imagined them as being crude but amusing animated shorts.

Christopher Bailey, born outside of Philadelphia, PA, turned to music composition in his late 'teens, and to electroacoustic composition during his studies at the Eastman School of Music, and later at Columbia University. Recent performances of his music occurred in Taiwan, Germany, Montreal, New York, Chicago, Miami, New Orleans, Houston, Minneapolis, and in Seoul, Korea, where he was a 2nd-Prize recipient in the International Composers Competition. Other awards include prizes from BMI and ASCAP, and the Bearns Prize. In summer 2007, he released a CD of piano music with electronics. Autumn 2007 saw the production of Harvest Kitchen, for 8-channel electronics, at Harvestworks in New York City. Out Of, for piano and electronics, was premiered in February, 2008 by NYC-based pianist Marilyn Nonken. For more information, mp3s, software, and fun, informative and interactive paraphernalia, see:

<http://music.columbia.edu/~chris>><http://music.columbia.edu/~chris>

Amazilia & Limosa I make digital maps. The maps loop in time and in the moment. There is synchrony in the sensory horizontal and the temporal vertical. Image and audio derive from the same numerical source. Each maps the other in the moment and through time. It's visual music in a synaesthetic counterpoint. Perhaps it's abstract expressionism, true to its digital materials, founded in musical traditions and Modernist formalism. But it's loosened a bit. It's meant to be fun (God forbid). It's jazz in color, shape, sound and computation. Relax. Hear the colors. Listen with your eyes.

Brian Evans is a digital artist and composer. For twenty years he has been experimenting with the integration of image and sound. His artwork and music animations are exhibited and screened internationally. He publishes and presents extensively on his research, including the recent article "Foundations of a Visual Music," in the *Computer Music Journal*. Evans holds a DMA from the University of Illinois and an MFA from CalArts. He studied music composition with Earle Brown, Mel Powell, Morton Subotnick, and Paul Martin Zonn. He teaches digital media in the Art Department at the University of Alabama.

My Greed/Isolation pictures the dystopic consequences of unbridled greed. The characters maniacally pursue the saccharine promises of marketers, becoming enslaved by compulsive hoarding and isolation. The imagery conveys the environmental degradation, violence, and suffering that results from the profitable manufacture of commodities. Ultimately, the work expresses the need to attain a more fulfilling, compassionate, peaceful, just, and sustainable alternative to consumer culture and the pursuit of profit.

Chris Conrad's early musical experiences include studying piano and saxophone as a child in Elmhurst Illinois. At that time, he performed in a variety of ensembles that exposed him to classical, jazz, contemporary, experimental, and interdisciplinary music. Chris complimented his growth in music by studying visual arts. His formal training includes classes at the Art Institute of Chicago and the Elmhurst Art Museum, in addition to private instruction. Chris supplemented these studies with numerous independent and collaborative painting, sculpture, mixed media, and video art projects. He pursued further artistic growth by studying music composition with Dr. Randolph Coleman and Dr. Ross Feller at the Oberlin Conservatory of Music in Ohio. Chris is currently interested in music's capacity to engage performers and audience members in creative activity. His works combine dense notation, visual arts, and surprise in ways that invite performers to originate unique responses to indeterminacy. In addition, his works exhibit unfamiliar structures and layer multiple themes to offer rich opportunities for audience members to interpret and discuss their shared complex experience. Frequently, these themes engage with contemporary issues, encouraging performers and audience members to think critically and recognize the need for social justice. Chris' works have enjoyed performance on Oberlin's Student Composers Concerts and student recitals. In addition, Chris has shared work and presented papers at conferences hosted by the Society of Composers Inc., SEAMUS, and the University of Minnesota. Chris is currently employed at Lawrence University and Conservatory of Music as a Residence Hall Director, where he continues to compose and attend classes in his free time. Always seeking new experiences to enhance and transform his artistic growth, Chris plans to pursue graduate studies in the near future.

Gobo In composing *Gobo*, I wanted to give the oboe ample opportunity to do what it is best known for – playing long, lyrical melodic lines, but I also wanted to give it a few chances to show a jazzier side of its personality. For the electronic part, I began with some fairly grating source material and tried to mold it into something more beautiful by the end. If there was a story behind this piece, it would be something like the Beauty and the Beast. The oboe, initially lamenting the coarse and brutish state of the sound world, eventually inspires it to change into something more socially acceptable.

Russell Pinkston is a Professor of Music Composition and Director of Electronic Music Studios at The University of Texas at Austin. He is active both as a composer and as a researcher in the field of computer music. His compositions span a wide range of different media, from concert works and sacred anthems to computer generated tape pieces and live electronic music for dance. While the primary focus of his research has been in developing software and hardware for real-time synthesis and digital signal processing, his numerous tutorials, example instruments, and user-interface software for Csound have also become renowned. His current research involving the use of interactive technologies for dance has recently received international attention, leading to interviews with CNN, CBCN and BBC News and a feature article in New Scientist Magazine. He is a founding member former President of the Society for Electro-Acoustic Music in the United States (SEAMUS), and a former Regional Director for the Americas of the International Computer Music Association.