Lecturer and Director of the Electroacoustic Music Studios at the University of Manchester (UK) and founded MANTIS (Manchester Theatre in Sound).

John Gibson’s acoustic and electroacoustic music has been presented in the US, Canada, Europe, South America, Australia, and Asia. His instrumental compositions have been performed by many groups, including the London Sinfonietta, the Da Capo Chamber Players, the Seattle Symphony, the Music Today Ensemble, Speculum Musicæ, Ekko!, and at the Tanglewood, Marlboro and June in Buffalo festivals. Presentations of his electroacoustic music include concerts at the Seoul International Computer Music Festival, the Bourges Synthèse Festival, the Brazilian Symposium on Computer Music, the International Biennial for Electroacoustic Music of Sao Paulo, Keio University in Japan, the Third Practice Festival, the Florida Electroacoustic Music Festival, and several ICMC and SEAMUS conferences. Among his grants and awards are a Guggenheim Fellowship, a Charles Ives Scholarship from the American Academy and Institute of Arts and Letters, two ASCAP Foundation Grants, and the Paul Jacobs Memorial Fund Commission from the Tanglewood Music Center. Recordings of his music appear on the Centaur and Everglade labels. Gibson holds a Ph.D. in music from Princeton University, where he studied with Milton Babbitt, Paul Lansky, Steven Mackey and others. He writes sound processing and synthesis software, and has taught composition and computer music at the University of Virginia, Duke University and the University of Louisville. He is now Assistant Professor of Composition at the Indiana University Jacobs School of Music.

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If you are in the company of a small child or someone who may inadvertently cause distractions, kindly sit near a rear exit and be prepared to leave in a timely fashion. Please respect our artists and your fellow concert goers. House management reserves the right to request exiting the Hall when appropriate.

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111th Season, 53rd program
PROGRAM

**Papyrus** (duration ca. 9:00) Diana Salazar
for stereo digital audio
(United Kingdom)

**the gossima collective** (duration ca. 12:24) Daniel Blinkhorn
for sound and video
(Australia)

**Basilica** (duration ca. 11:55) Barry Truax
eight-channel digital audio
(Canada)

**Echoing Spaces** (duration ca. 10:00) Dennis Miller
for sound and video
(United States)

**Recitative** (duration ca. 1:00) Yota Morimota
for stereo digital audio
(Japan)

**Sisyphe** (duration ca. 9:00) Francis Dhomont
for sound and video
(France/Canada)

**INTERMISSION**

**Regain Life in a Bliss** (duration ca. 8:15) Minjie Lu
for stereo digital audio
(China)

**Termites** (duration ca. 9:00) Cort Lippe
for stereo digital audio
(United States)

**Lost Atlantis – The Destruction of Atlans** –
**Epilogue** (duration ca. 9:00) Barry Schrader
four-channel digital audio
(United States)

**Duo** (duration ca. 2:43) jef chippewa
for stereo digital audio
(Canada)

**Cyclo** (duration ca. 10:43) David Berezan
for stereo digital audio
(Canada)

**Elements** (duration ca. 10:00) John Gibson
for sound and video
(United States)

**Lu Minjie** (Iris Lu) began the study of piano early in her childhood
and she received her bachelors degree in electronic information
engineering from University of Electronic Technology Science, China.
She is the first graduate student who received master’s degree from
Sichuan Conservatory of Music (SCCM) in Electronic Music where
she studied the composition and electronic music with Professor
Yang Xinmin. Since her graduation from SCCM, she has been
teaching in Composition Department of SCCM. Her research focuses on
the interactive music composition and education. She composed
the electronic music *Regain Life in A Bliss – For the Victims in
May 12th Large Earthquake*. Her electronic composition *Flowing
Water and Distortion* – for Guqin and Max/MSP won the Pauline
Oliveros Prize given by 28th International Alliance for Women. Her
sound design of composition *On My Way* won the Third Prize of
Group “Sound Design” given by 2009 eARTS Digital Audio
Competition. Two papers “The New Notion of Algorithmic Pattern’s
Application in the Sound Design of Interactive Electronic Music”
and “The Sound Art of A Special ‘Box’” both received the second-
ary award of “Academic Paper Group” from “2009 Chinese eARTS
Digital Audio Competition”; She was the second author of tutorial
“Professional in Audio Processing of Adobe Audition 2.0”, which
was published by People’s Posts and Telecommunications Press in
2008; Her paper “The Design and Conceive of Interactive Music
<On My Way>” received the secondary award (first prize vacant)
from Academic Paper Composition of 2010 Beijing International
Electroacoustic Music Festival.

**David Berezan** (BA, MusM, University of Calgary; Ph.D., University
of Birmingham UK) has composed works for electronics and
instruments, solo electronics, and collaborative interdisciplinary
work, but his primary focus is acousmatic music. He is also a prac-
titioner and proponent of sound diffusion performance and the in-
terpretation of fixed-media work. His work has been awarded in the
Bourges (France, 2002), Luigi Russolo (Italy, 2002), Radio Magyar
(Hungary, 2001), CIMESP (Brazil, 2003, 2005), L’espace du son (Bel-
gium, 2002) and Jttp (Canada, 2000) competitions. He has worked
in residence in the studios of The Banff Centre for the Arts (Canada,
2000, 07), ZKM’s Institut für Musik und Akustik (Germany, 2007),
GRM (France, 2007), IMEB (France, 2007), ESB (Switzerland, 2005),
and Tamagawa University (Japan, 2007). In 2003, he was appointed
Diana Salazar (née Simpson) first studied electroacoustic composition with Dr. Alistair MacDonald at the Royal Scottish Academy of Music and Drama, where she was awarded a BA, PGDipMus, and MMus with distinction. In 2009 she completed a PhD in composition at the University of Manchester (UK) and she is currently a lecturer in music technology at Kingston University, London. Her works have been performed and broadcast throughout the UK and internationally with many of her works having been recognized in international competitions including CIMESP (International Electroacoustic Contest of São Paulo, Public Prize 2005, Honorable Mention 2007), the Bourges Competition of Electroacoustic Music (Residence Prize 2006), SCriME (Prix SCriME 2007), the ‘Space of Sound’ (L’espace du Son) Diffusion Competition (2nd prize, 2008), Prix Destellos (1st prize, 2009) and Música viva (Prizewinner, 2009). She has been a composer-in-residence at CeMi (Center for Experimental Music and Intermedia) at the University of North Texas, Atlantic Center for the Arts in Florida, the Institute for Electroacoustic Music in Sweden (EMS), Orford Center for the Arts, Montreal and the Destellos Foundation in Argentina.

Daniel Blinkhorn is an Australian composer and digital media artist currently residing in Sydney. His music and audiovisual works have been performed/screened/exhibited and cited at numerous international festivals, events and loci. He has studied at a number of universities and degrees include a BMus (Hons), MMus, an MA (Research) and a Doctor of Creative Arts. He is currently the media artist in residence at the ABC (Australian Broadcasting Corporation) for 2010, and a more detailed list of background/activities, along with examples of his work can be found at: www.bookofsand.com.au

Barry Truax is a Professor in both the School of Communication and (formerly) the School for the Contemporary Arts at Simon Fraser University where he teaches courses in acoustic communication and electroacoustic composition, specializing in soundscape composition. He has worked with the World Soundscape Project, editing its Handbook for Acoustic Ecology, and has published a book Acoustic Communication dealing with all aspects of sound and technology. As a composer, Truax is best known for his work

ABOUT TONIGHT’S ARTISTS

Barry Schrader is an American composer specializing in electroacoustic (primarily electronic) music. His compositions for electronics, dance, film, video, mixed media, live/electro-acoustic music combinations, and real-time computer performance have been presented throughout the world. Schrader has been acclaimed by the Los Angeles Times as “a composer born to the electronic medium,” named “a seminal composer of electro-acoustic music” by Journal SEAMUS, and described by Gramophone as a composer of “approachable electronic music with a distinctive individual voice to reward the adventurous.” “There’s a great sweep to Schrader’s work that puts it more in line with ambitious large-scale electronic works by the likes of Stockhausen (Hymnen), Eloy (Shanti) and Henry (take your pick), a line that can be traced backwards to Mahler, Bruckner and Beethoven,” writes Dan Warburton of the Paris Transatlantic Magazine. Computer Music Journal states that Schrader’s “music withstands the test of time and stands uniquely in the American electronic music genre.”
with the PODX computer music system which he has used for tape
solo works and those which combine tape with live performers or
computer graphics. A selection of these pieces may be heard on the
recording Sequence of Earlier Heaven, and the Compact Discs Di-
tal Soundscapes, Pacific Rim, Song of Songs, Inside, Islands, and
Twin Souls, all on the Cambridge Street Records label, as well as
the double CD of the opera Powers of Two and the latest CD, Spirit
Journies.

Dennis Miller received his Doctorate in Music Composition from
Columbia University and is currently on the Music faculty of North-
eastern University in Boston where he heads the Music Technology
program. His mixed media works have been presented at numerous
venues throughout the world, most recently the DeCordova Mu-
seum, the New York Digital Salon Traveling Exhibit, the 2005 Art in
Motion screenings, Images du Nouveau Monde, CynetArts, Sonic
Circuits, the Cuban International Festival of Music, and the 2004
New England Film and Video Festival. His work was also presented
at the gala opening of the new Disney Hall in Los Angeles (2003)
and at the SIGGRAPH 2001 in the Emerging Technologies gallery.

Yota Morimoto is a Japanese composer born in Sao Paulo, Brazil,
currently undertaking a research at the Institute of Sonology in
The Netherlands. His works explore unconventional approaches to
generating and transmitting sound, implementing models of noise,
turbulence and abstract machines. He has performed in festivals
and conferences such as TodaysArtFestival [den haag], NWEAMO
[Mexico], Transmediale [Berlin], ISEA [ruhr], ICMC [Belfast], and
SMC [Porto]. Beside those activities, he has collaborated with mu-
sicians such as Frances-Marie Uitti, Tatiana Koleva, Masato Suzuki,
Akane Takada, Keiko Niimi and Luc Döbereiner.

Francis Dhomont was born in Paris, France in 1926. He studied
composition in Paris with Ginette Waldmeier, Charles Koechlin
and Nadia Boulanger. In the late 1940s, Dhomont experimented
with the musical possibilities of sound recording, thereby discov-
ering what would later be known as musique concrète. In 1951 he
moved to the south of France and began composing exclusively in
the area of electroacoustic music. Dhomont moved to Canada in
1979 and taught at the University of Montréal from 1980 to 1996.

Since 1963, Dhomont has dedicated his creative work exclusively
to electroacoustic composition. His work reveals a strong interest
in exploring the ambiguity of sound, and its abilities to tell stories
or describe images. As well as having received many awards for
his music, Dhomont has been a profound influence on the musical
world as a teacher, as well as through his published writings,
lectures, and promotion of research on how we hear and interpret
sounds.

Ines Wickmann is a Colombian sculptor and artist and is married to
the Quebec electroacoustic composer Francis Dhomont. Wickmann
is educated in France and Colombia, where she has also taught at
several universities. She has participated in numerous group and
separate exhibitions in Colombia.

Cort Lippe has been active in the field of interactive computer mu-
sic for more than 20 years. He studied composition with Larry Aus-
tin in the USA; spent a year in Italy, studying Renaissance music;
and three years in The Netherlands, at the Instituut voor Sonologie
working with G.M. Koenig and Paul Berg in the fields of computer
and formalized music. He also lived for eleven years in France,
where he spent three years at the Centre d’Etudes de Mathema-
tique et Automatique Musicales (CEMAMu), directed by I. Xenakis,
while followed Xenakis’ course on formalized music at the Uni-
versity of Paris; and he worked for eight years at the Institut de
Recherche et Coordination Acoustique/Musique (IRCAM), founded
by P. Boulez, where he developed real-time musical applications
and gave courses on new technology in composition. He has fol-
lowed composition and analysis seminars with various compos-
er including: Boulez, Donatoni, K. Huber, Messiaen, Penderecki,
Stockhausen, and Xenakis, and has written for most major ensem-
ble formations. His works have received numerous international
composition prizes, including: the Irino Prize (Japan), first prizes at
Bourges (France), the El Callejon Del Ruido Competition (Mexico),
the Leonie Rothschild Competition (USA), as well as prizes and
honorable mentions in the Music Today Competition (Japan), the
Prix Ars Electronica 1993 and 1995 (Austria), the Newcomp Com-
petition (USA), and the Kennedy Center Friedheim Awards (USA).
His music has been premiered at major festivals worldwide, and is
recorded by ADDA, ALM, Apollon, CBS-Sony, Centaur, EMF, Har-