

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 Musicae, 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



SCHOOL OF MUSIC AND DANCE

Beall Concert Hall
7:00 p.m.

Sunday evening
February 13, 2011

THE GUEST ARTIST SERIES

presents

SONIC RAIN

featuring works by

David Berezan (Canada)
Daniel Blinkhorn (Australia)
jef chippewa (Canada)
Francis Dhomont (France)
John Gibson (United States)
Minjie Lu (China)
Dennis Miller (United States)
Yota Morimota (Japan)
Cort Lippe (United States)
Diana Salazar (United Kingdom)
Barry Schrader (United States)
Barry Truax (Canada)
Inès Wickmann (Columbia)



UNIVERSITY OF OREGON

PROGRAM

Papyrus (duration ca. 9:00) for stereo digital audio	Diana Salazar (United Kingdom)
the gossima collective (duration ca. 12:24) for sound and video	Daniel Blinkhorn (Australia)
Basilica (duration ca. 11:55) eight-channel digital audio	Barry Truax (Canada)
Echoing Spaces (duration ca. 10:00) for sound and video	Dennis Miller (United States)
Recitative (duration ca. 1:00) for stereo digital audio	Yota Morimota (Japan)
Sisyphé (duration ca. 9:00) for sound and video	Francis Dhomont (France/Canada) Inès Wickmann (Columbia/France)

INTERMISSION

Regain Life in a Bliss (duration ca. 8:15) for stereo digital audio	Minjie Lu (China)
Termites (duration ca. 9:00) for stereo digital audio	Cort Lippe (United States)
Lost Atlantis – The Destruction of Atlantis – Epilogue (duration ca. 9:00) four-channel digital audio	Barry Schrader (United States)
DUO (duration ca. 2:43) for stereo digital audio	jef chippewa (Canada)
Cyclo (duration ca. 10:43) for stereo digital audio	David Berezan (Canada)
Elements (duration ca. 10:00) for sound and video	John Gibson (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 secondary 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 practitioner and proponent of sound diffusion performance and the interpretation 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 (Belgium, 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

monia Mundi, Hungaroton Classic, ICMC, MIT Press, Neuma and SEAMUS. Presently, he is an associate professor of composition and director of the Lejaren Hiller Computer Music Studios of the University at Buffalo, New York.

Canadian composer **jef chippewa** is particularly interested in questions of cultural awareness and identity in regards to the composer's responsibility in inheriting or appropriating cultural heritage. Understanding the impossibility of definitive articulation or comprehension of cultural identity does not justify conscious ignorance of any of its aspects. Nor does it excuse irresponsibility in cultural appropriation, and this applies equally to the appropriation of one's "own" culture (cultural heritage) as to that of another culture or sub-culture ("external influences"). His compositions have been performed in such concert series and festivals as EuCuE, Darmstadt, FUTURA, Inventionen, ISCM, MANTIS and Visiones Sonoras by groups such as ensemble recherche and asamisimasa. His work can be heard on CD, notably on Cache 2000, a compilation of the top works in a competition organized by the Canadian Electroacoustic Community. He is currently completing a new composition commissioned by Trio Nexus (Berlin). Since 2005, he is the Administrative co-Director of the Canadian Electroacoustic Community, Canada's national association for electroacoustic music.

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."

ABOUT TONIGHT'S ARTISTS

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

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 *Digital 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 Journeys*.

Dennis Miller received his Doctorate in Music Composition from Columbia University and is currently on the Music faculty of Northeastern 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 Museum, 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 Today'sArtFestival [den haag], NWEAMO [Mexico], Transmediale [Berlin], ISEA [ruhr], ICMC [Belfast], and SMC [Porto]. Beside those activities, he has collaborated with musicians 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 discovering 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 music for more than 20 years. He studied composition with Larry Austin 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 Mathématique et Automatique Musicales* (CEMAMu), directed by I. Xenakis, while followed Xenakis' course on formalized music at the University 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 followed composition and analysis seminars with various composers including: Boulez, Donatoni, K. Huber, Messiaen, Penderecki, Stockhausen, and Xenakis, and has written for most major ensemble 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 Competition (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-