

Upcoming ECMC25 Concerts

Thursday, March 22

**Music of Mario Davidovsky, JoAnn Kuchera-Morin,
Allan Schindler, and ECMC composers**

8:00 pm, Memorial Art Gallery, 500 University Avenue

Saturday, April 14

Contemporary Organ Music Festival

with the Eastman Organ Department & College Music Department

Steve Everett, Ron Nagorcka, and René Uijlenhoet, guest composers

5:00 p.m. + 7:15 p.m., Interfaith Chapel, University of Rochester

Wednesday, May 2

New carillon works by David Wessel and Stephen Rush

with the College Music Department

12:00 pm, Eastman Quadrangle (outdoor venue), University of Rochester

admission to all concerts is free

ecmc.rochester.edu

Kilbourn Hall fire exits are located along the right and left sides, and at the back of the hall. **Eastman Theatre fire exits** are located throughout the Theatre along the right and left sides, and at the back of the orchestra, mezzanine, and balcony levels. In the event of an emergency, you will be notified by the stage manager. If notified, please move in a calm and orderly fashion to the nearest exit.

Please note: The use of photographic and recording equipment is not allowed in this building. Patrons may request programs in Braille in advance of a performance by contacting the Concert Office at (585) 274-1110. For information about Eastman concerts, visit our website at www.esm.rochester.edu or call our MusicLine at (585) 274-1100. We reserve the right to ask anyone disrupting a performance to leave the hall.

A **fully accessible restroom** is located on the main floor of the Eastman School of Music. Our ushers will be happy to direct you to this facility.

Supporting the Eastman School of Music:

We at the Eastman School of Music are grateful for the generous contributions made by friends, parents, and alumni, as well as local and national foundations and corporations. Gifts and grants to the School support student scholarships, performance and academic facilities, educational initiatives, and programs open to the greater Rochester community. Every gift, no matter the size, is vital to enhancing Eastman's commitment to excellence. For information on making a gift, please contact the Development Office at (585) 274-1040, or visit the Development website at www.esm.rochester.edu/giving.

Thank you!

Eastman Computer Music Center (ECMC) 25th Anniversary Series

Curtis Roads & Craig Harris,
guest composers
Brian O'Reilly,
video artist

Thursday, March 8, 2007
8:00 p.m.
Kilbourn Hall

EASTMAN
SCHOOL OF MUSIC
UNIVERSITY OF ROCHESTER

PROGRAM

- Beauty is...
Deep Deep Sleep** (2003) Craig Harris 4:20
DVD-video with stereo output
- Elements** (2006) John Gibson & Jawshing Arthur Liou 10:06
DVD-video with 5.0 audio output
*Honorable Mention in the 2006 ECMC
International Electroacoustic Music Competition*
- Threshold** (1983) Craig Harris 12:30
DVD-video
Sara Parulski, English horn
John Thieben, soprano saxophone
Adam Matthes, viola
Arther Williford, piano,
Baljinder Sekhon and John Hain, percussion
Matt Barber, conductor
- Moirures** (2006) Inés Wickmann & Francis Dhomont 13:34
DVD-video with stereo output
*3rd prize in the 2006 ECMC
International Electroacoustic Music Competition*

INTERMISSION

- Point Line Cloud** (2007) Curtis Roads & Brian O'Reilly 45:00'
DVD-video with 8.1 audio output

PROGRAM NOTES

Beauty is.../Deep Deep Sleep (Craig Harris, 2003) is an excerpt from the full-length ballet *Sleeping Beauty*, created in 2003 for the Minneapolis-based dance theater company Ballet of the Dolls, and choreographer/director Myron Johnson. The scenario for this version of *Sleeping Beauty* picks up the story after Sleeping Beauty awakens after a hundred years in hibernation. She finds herself in our era, faced with confusing notions about “beauty” and meaning in life. Her story unfolds, and Sleeping Beauty returns to the moment of her demise, when she pricked her finger on the spinning wheel and fell into a deep sleep.

Elements (John Gibson & Jawshing Arthur Liou, 2006) is from “Blood Work,” a series of high-definition video art works by Jawshing Arthur Liou. The video depicts in abstract form the struggle of his young daughter with leukemia, presenting a metaphor for illness and recovery. The images comprise stop-motion animation of painted surfaces and tiny particle-generated renderings of the girl’s body. The sound evolves slowly and complements the images, striking a tone that is sometimes quietly disturbing, other times unabashedly transcendent. The vocal source material was provided by Lebanese soprano Reem Deeb. Much of the sound comes from ten seconds of vocal melody.

John Gibson’s acoustic and electronic music has been presented in the United States, Canada, Europe, South America, and Asia, and is available on the Centaur label. He is Assistant Professor of composition and electronic music at the University of Louisville.

Jawshing Arthur Liou worked as a video journalist in Taiwan before coming to the United States. His photographic and video works have been exhibited internationally and can be found in private and public collections throughout the country. He is Associate Professor of digital art at Indiana University, Bloomington.

Threshold (Craig Harris, 1983) is a composition for chamber ensemble and electronic soundscape, based on a segment of text from Lewis Carroll’s *Alice in Wonderland* entitled ‘Hallway of Doors’ by the composer. Following is a portion of the text that formed the basis for the composition:

Alice found herself in a long, low hall, which was lit up by a row of lamps hanging from the roof. There were doors all round the hall, but they were all locked; and when Alice had been all the way down the one side and up the other, trying

every door, she walked sadly down the middle, wondering how she was ever to get out again.

Threshold had its premiere at the 1983 International Computer Music Conference. The video version was produced under a grant from The Banff Centre for the Arts in Alberta, Canada, in 1986, in collaboration with visual artists Beth Gafarian and Pat Byrne. This version had its premiere at the 1987 International Computer Music Conference and has been shown at numerous locations in the United States, Brazil, Canada, and Europe.

In *Moirures* (Inés Wickmann & Francis Dhomont, 2006), images serve only to reveal the music, as a score of shapes, textures, and colors. The origin of these abstract images is found in reflections on water and panes in permanent vibration.

A native of Colombia, **Inés Wickmann** studies Fine Arts at the National University of Bogotá and holds a master's degree in visual and media arts from the Université du Québec à Montréal. She has numerous group and solo exhibitions to her credit, particularly in Colombia, Mexico, and Canada. Her work, which has its beginnings in painting, is moving towards objects, installations, and video.

Francis Dhomont, born in Paris in 1926, taught Electroacoustic Composition at the Université de Montréal from 1980 to 1996. For twenty-six years, he shared his activities between France and Québec. The Conseil des arts et des lettres du Québec recently awarded him a prestigious career grant. In 1997, he received the Lynch-Staunton Prize of the Canada Council for the Arts and was a guest of the Deutscher Akademischer Austauschdienst (DAAD), Berlin. Recipient of the Prix Ars Electronica (1992), the Magisterium Prize (1988), and 1st prize at the Bourges International Electroacoustic Music Competition (1981), Dhomont has had his work featured by World Music Days, the International Computer Music Association (ICMC), and the Inter-Society for the Electronic Arts (ISEA). He continues his international career based in Avignon, France.

POINT LINE CLOUD (Curtis Roads & Brian O'Reilly, 2007) is a collection of short electronic music pieces completed over the period 1999 to 2003. These works are the result of intense encounters with sound. They were all composed with similar tools and share a common methodology: electronic synthesis of sound particles, combined with granulation processes that scatter the particles into streams and clouds. I then edited the morphology of these materials in detail on multiple time scales, down to the level of individual particles, sometimes over a period of years. The macroform of these pieces took shape through a process of multiscale planning. This involved a continual alternation in focus between low-

level sound material and the higher-level musical structures that they suggested. For detailed notes on each piece see the *POINT LINE CLOUD* CD+DVD (Asphodel Ltd, San Francisco, asphodel.com).

MEET THE ARTISTS

Curtis Roads is Professor of Media Arts and Technology at the University of California, Santa Barbara, where he holds a joint appointment in Music teaching electronic music techniques and composition. He studied at California Institute of the Arts, the University of California, San Diego (*BA summa cum laude*) and the University of Paris VIII (Ph. D.). From 1980 to 1986 he worked as a researcher in computer music at the Massachusetts Institute of Technology. He has taught at the University of Naples "Federico II," Harvard University, Oberlin Conservatory, Les Ateliers UPIC/CCMIX (Paris), and the University of Paris 8.

Many of his compositions feature granular and pulsar synthesis, methods he developed for synthesizing sound from acoustical particles. His synthesis programs Cloud Generator (developed with John Alexander) and PulsarGenerator (developed with Alberto de Campo) are widely distributed. From 1978 to 2000, he served as Editor and Associate Editor of *Computer Music Journal* (The MIT Press). His recent books include the textbook *The Computer Music Tutorial* (1996, MIT Press), which has been translated into French (Dunod Éditions), Japanese (Tokyo Denki University Press), and Chinese. Previous books include *Foundations of Computer Music* (1985, MIT Press), *Composers and the Computer* (A-R Editions, 1985), *The Music Machine* (1988, MIT Press) and *Musical Signal Processing* (co-editor, 1997, Swets and Zeitlinger). His book *Microsound* (2002, MIT Press) explores the aesthetics and techniques of composition with acoustic particles. At Prix Ars Electronica 2002, his collection of compositions *POINT LINE CLOUD* received the award of distinction and has been performed at many venues around the world. He is currently completing a new book, *Composing Electronic Music*.

Brian O'Reilly is the creator of various works for sound, moving images, multimedia assemblage/installation, and is a double bassist, focusing on the integration of electronics and extended playing techniques.

He attended the School of the Art Institute of Chicago on a merit scholarship for sculpture and completed a BFA in 1997. The next year, he studied the composition techniques of Greek composer and architect Iannis Xenakis in Paris, working extensively with the UPIC, Xenakis' electronic music system utilizing graphic sonic synthesis. After a year of research at Xenakis' studio, then called Les Ateliers UPIC (now CCMIX), he was appointed the studio's Musical Assistant and assisted Luc

Ferrari on his audio and video installation “Cycle Des Souvenirs” and Eliane Radigue on her electroacoustic work “L’Ile Re-sonante.” He completed his graduate degree from Media Arts and Technology (MAT) at the University of California, Santa Barbara.

The DVD and performance of “Point Line Cloud,” a collection of O’Reilly’s visual mappings for the music of Curtis Roads, was a commission from the Z.K.M. (Center for Art & Media in Karlsruhe, Germany) to create a series of video works and live performance. His other current projects include collaborating with the viola player Garth Knox, the video installation “scan processor studies” with Woody Vasulka, an audio collaboration with Zbigniew Karkowski called “the difficulty of Being” for double bass and electronics, and the DVD “arboreal index” for the Sonic Arts Network. Utilizing the untapped potentials of the DVD specification, the objectives of the latter project are to trace the tangled threads of a fractured narrative and to interconnect the thin strands that bind sound to moving images. The final output will implement the ability to select from different regions of material both manually and by involuntary progression produced through random scripting within the DVD, thereby constructing a navigable database in which the viewer may take multiple routes to explore the boundaries of the work.

Craig Harris is a composer, new-media artist, and specialist in non-profit arts development and management. His oeuvre includes works for concert performance, dance-theater, performance art, multimedia, and art installation. Harris has served as Executive Director of the Minneapolis-based dance-theater company Ballet of the Dolls since 1999 and is Executive Director of The Ritz Theater Foundation. He has been Executive Director of Leonardo (the International Society for the Arts, Sciences, and Technology) and President of the International Computer Music Association, as well as consultant to universities and non-profit arts organizations on three continents. A founder and former Executive Editor of the online journal *Leonardo Electronic Almanac*, he holds a Ph.D. in Music Composition from the Eastman School of Music.

Harris’ electroacoustic work, *The Hill Has Something to Say*, commissioned by soprano Renée Fleming, was premiered at Alice Tully Hall in May 2000. His ballets *The Red Shoes* and *Sleeping Beauty* were created for choreographer Myron Johnson and Ballet of the Dolls and mounted in Minneapolis in 2001 and 2003, respectively. His book *Art and Innovation*, documenting collaborations between artists and research scientists at Xerox Palo Alto Research Center (PARC), was published in 1999 by MIT Press. In May of 2006 he completed the renovation of the Ritz Theater in Northeast Minneapolis, a new performing arts and education center serving local small to mid-sized performing groups and independent artists.

THE ECMC 25TH ANNIVERSARY CONCERT SERIES

This concert is the fourth in a series of eight concerts accompanied by guest lectures and related events sponsored by the Eastman Computer Music Center during the 2006-2007 academic year. The series celebrates the twenty-fifth anniversary of the founding of the center’s computer facilities and of its creative and academic programs.

The next concert takes place at the Memorial Art Gallery (500 University Avenue, Rochester) on Thursday, March 22 at 8:00 p.m. The program will feature works by alumni and current members of the ECMC, including JoAnn Kuchera-Morin, Mario Davidovsky, Greg Wilder, Allan Schindler, and Chris Winders. Guest artist Nathaniel Bartlett will perform marimba works, and Scott Petersen will exhibit a new multimedia sound sculpture.

Complete information on the ECMC25 series may be found at <http://ecmc.rochester.edu>

THE ECMC STAFF

Hendel Almetus
Matt Barber
Paul Coleman
Tiffany Ng
Scott Petersen
Bob Pierzak
Baljinder Sekhon II
Chris Winders

Allan Schindler, Director (on sabbatical)