

TUR UP

MULTIMEDIA FESTIVAL

MARCH 23-25, 2023 • CROWDER HALL



THE UNIVERSITY OF ARIZONA
COLLEGE OF FINE ARTS

Fred Fox School of Music

We want to TURN UP the volume and visibility of artists from underrepresented groups in music, art, and technology. We promote equality, culture-connecting, and interdisciplinary collaboration. We encourage partnership between different fields, cultures, and genders. This year we are featuring faculty artist Yunah Lee, soprano and her students, and guest artist Georgios Cherouvim, visual artist.



Guest Artist Series

Thursday, March 23, 2023

Touch Designer Workshop

ART 249 Introduction to Imaging

2:10 pm - 4:50 pm

Friday, March 24, 2023

Student Critiques

UA School of Art

10:00 am - 12:00 pm

Public Presentation

Fred Fox School of Music - Room 114

3:30 pm - 4:30 pm

Yunah Lee, soprano



Georgios Cherouvim, visual artist



Ian Corbett, audio engineer



Guest Audio Engineer

Monday, March 27, 2023

Mixing for Composers

MUS 442/542 Multimedia

Room 137 1:00 pm - 1:50 pm



The University of Arizona Fred Fox School of Music
2023 TURN UP Multimedia Festival
March 23, 24, 25

CONCERT I
Thursday, March 23, 7:30 pm

PROGRAM

why do you distort your face?Douglas McCausland

Douglas McCausland, Live Electronics

Adlez..... Wenbin Lyu

Dante Olita, guitar

Max Q Connor Scroggins

Connor Scroggins, live electronics

Green Yellow Green Red Nick Zammuto

Corey Denham, vibraphone

Free Fall..... Zouning Liao

Zouning Liao, live electronics

Digital Warmth 3Masafumi Oda

fixed media

Allure of the Sea..... Yuyao Shangguan

Anni Peng, piano



About the Composers – Concert I



DOUGLAS MCCAUSLAND is a composer/performer, sound designer, and digital artist whose visceral and often chaotic works explore the extremes of sound, technology, and the digital medium. Described as “Tremendously powerful, dark, and sometimes terrifying...” (SEAMUS), his works have been performed internationally at numerous festivals, including: Sonorities, SEAMUS, the San Francisco Tape Music Festival, and more. Recent honors include an award of distinction in the 2021 Prix Ars Electronica for his piece “Convergence”, winning 1st-Prize in the 2021 ASCAP/SEAMUS commission competition, and the gold-prize award for “contemporary computer music” in the Verband Deutscher Tonmeister Student 3D Audio Production Competition. As an artist, he researches and leverages the intersections of numerous technologies and creative practices, such as real-time electronic music performance with handmade interfaces, spatial audio, dynamic and interactive systems, intermedia art, the musical applications of machine-learning, experimental sound design, and hardware-hacking. Douglas is currently a DMA candidate at Stanford University and studies with Chris Chafe, Patricia Alessandrini, Jaroslaw Kapuscinski, Fernando Lopez-Lezcano, and Mark Applebaum.

Commissioned by the Society for Electro-Acoustic Music in the United States (SEAMUS), **why do you distort your face?** is a piece composed for real-time electronics performer and video. Conceptually, why do you distort your face? is a visceral and chaotic investigation of anxiety, perception of self, dysmorphia, and the disconnect between mind and body, specifically as it relates to the entanglement of mental health and trauma. This piece makes use of a bespoke electronic performance interface (MH2 / CH2) which, with the assistance of supervised machine-learning processes, leverages the voice, hands, and gestures of the performer to afford a high-degree of control over an array of digital synthesis engines and spatial controls.



WENBIN LYU is a US-based Chinese composer and guitarist. Lyu has received fellowships from Tanglewood Music Center, Cabrillo Festival Composers Workshop, and Britten-Pears Young Artist Programme. His works have been featured at ICMC, NYCEMF, EMM, IRCAM Forum, Australasian Computer Music Conference, National Student Electronic Music Event, and SPLICE Institute. Lyu is also the recipient of the ASCAP Young Composer Awards and twice of The American Prize. He received his degrees from China Conservatory and NEC.

Adlez was composed in the fall of 2020, under lockdown. The idea for this piece is from a video game poster behind my work desk from The Legend of Zelda. Whenever I have a zoom meeting and observe myself from the laptop in reverse, I see the poster showing ‘Adlez’ instead of Zelda, so that’s how I randomly titled this piece. While writing this piece, I imagined myself adventuring through this open-world game; therefore, this piece is a perpetual motion with various colorful timbres. This work is my first exploration and practice of the music programming language RTcmix, which I used to generate and process sound materials.



About the Composers – Concert I (continued)



CONNOR SCROGGINS is a composer who explores phenomenological relationships between perception and subtle yet visceral soundscapes to engage a flow of listening. He is currently seeking a PhD of Music Composition from University of North Texas after receiving a Masters of Music from Bowling Green State University and a Bachelor of Music from Arkansas State University in 2020. His works have been read and performed by Robin Meiksins, The Rhythm Method String Quartet, Hypercube, New Thread Quartet, Apply Triangle Trio, Parker String Quartet, Unheard-of//Ensemble, and The ___ Experiment. His music has been performed in the United States and Europe at ICMC, NYCEMF, SEAMUS National Conference, SPLICE Institute, NSEME, and the Saarburg Music Festival. He has also participated in masterclasses from Clara Iannotta, Jason Eckardt, and August Read Thomas, among others.. He currently studies with Drew Schnurr and previously studied with Elaine Lillios, Timothy Crist, Mikel Kuehn, Christopher Dietz, Derek Jenkins, and Carrie Leigh Page.

Max Q refers to an aircraft's or spacecraft's moment of maximum dynamic pressure in the atmosphere during flight. This is a significant value to evaluate in determining the limits of what maneuvers the vehicle is capable of handling. This piece illustrates an aerospace vehicle's navigation into and out of Max Q while also portraying other aerodynamic or natural forces such a vehicle may become subject to in flight.



Percussionist, collaborator, and composer **COREY DENHAM** is committed to the commissioning and performance of new and improvised music. Corey has formerly held teaching positions at Indiana University- Purdue University Indianapolis (IUPUI) and Indiana State University. Corey is a founding member of Forward Motion, an Indianapolis-based chamber ensemble that has commissioned and performed contemporary music in various venues around the Midwest since 2016. Corey can be heard on recordings through labels such as Potenza Music, Temporary Residence Limited, Medium Sound and numerous self-released projects. As a commissioner and collaborator Corey has worked closely with notable musicians and composers including Rob Funkhouser, Eric Salazar, Jenna Page, Stuart Hyatt & Derek Johnson. Most recently he co-released Soundscapes Vol. 1 with flutist Jenna Page, an album of flute and percussion improvisations inspired by iconic locations in Indianapolis IN. Corey serves as a board member for New Works Project: a non-profit organization that enables musicians to participate in the commissioning of new music at an accessible price. For more information visit: forwardmotionnewmusic.com

Green Yellow Green Red composed by Nick Zammuto of the collage-pop duo The Books is a work for vibraphone, electronic accompaniment, and video. The work harkens Zammuto's work with The Books while giving way to a patiently developed vibraphone voice. The work is a result of a consortium of intrepid percussionists led by Aaron Michael Butler.



About the Composers – Concert I (continued)



Born in Guangdong, China, **ZOUNING LIAO** is a composer who is pursuing a Master's degree in electronic music composition and music theory at Indiana University's Jacobs School of Music. She is currently an Associate Instructor at Jacobs School of Music Theory Department. She has studied with Aaron Travers, David Dzubay, Don Freund, Claude Baker and P.Q. Phan. Her current teachers are John Gibson and Chi Wang. Zouning's music draws inspiration from explorations in the nature and technology, blended with her constant curiosity of the playing capacity of different instruments as she seeks to incorporate noise into her music.

The idea for **Free Fall** started with a drop of a pingpong ball. It is a simple sound, but it has interesting and distinctive characteristics. The dry attack and the natural accelerando of the free fall draws my interest to explore its sonic possibility, and turn it into other sounds that have richer and brighter spectral content such as ice cubes. With use of the Ipad as a continuous data controller, the smooth transformations among different sounds are made possible.



Born in Saitama, Japan, **MASAFUMI ODA** holds a master's degree in philosophy from Sophia University. After graduating, he began to cross his academic studies with investigations of the unique position of the self to output performances, electronic music, digital video work, and most recently, "Application Art". Masafumi's definitive theme is "a multiplicity (multimedia) of radical duality"; treating software, hardware, digital, analog, abstract and concrete concepts completely equally, then trying to reveal a completely new figure of them via works and performances using the relationship between "continuity" and "discreteness". He has participated in many international music and art festivals with compositions, audio-visual performances, and presentations in US, Italy, Germany, Belgium, England, Korea, China, Thailand, Argentina, Chile, NY, and Japan. For example, the audio-visual piece "Radical Duality II" won awards at the International Electronic Music Competition 2021 (China), while "Radical Duality IV" became the winner of Penn State Living Music 2022, hosted by The Pennsylvania State University. Masafumi is a member of ASCAP and Japanese Society for Electronic Music. <https://www.masafumi-rio-oda.com/>

Digital Warmth III

What is "Digital Warmth"?

It would not be the warmth for us, human beings.

But maybe, there would be the space where digital objects inhabit at deep ease.

I imagined such place and create that by electroacoustic music and programmable shader techniques.

As a consequence, though I finally could not know what is warm for digital objects (that knowledge might be impossible), I believe that I successfully made the piece which could give us some "Digital Warmth".



Program Notes – Concert I (continued)



YUYAO SHANGGUAN was born in a small town in China. He is a composer with an impressive range of experience in classical music, video game music, film/TV, electroacoustic music, and multimedia. He completed music for multiple TV shows, video games in iOS and Android already released in China. Also, his full orchestra piece won the 2nd prize of the 2022 Oscar Navarro International Young Talented Composer Competition. Right now, he is pursuing the DMA in music composition at the University of Arizona Fred Fox School of Music, studying with Dr. Yuanyuan (Kay) He.

Allure of the Sea for piano and fixed media describes the various forms of the ocean. The mysterious and vast ocean contains infinite possibilities. It is the birthplace of life but also a place full of dangers. The piano imitates the mighty waves, slow-flowing, and the process of accumulation of power. Also, the risk hidden under the calm surface is presented through the combination of the piano and electronics. Piano and electronic sounds overlap each other so that the audience can not distinguish between true and false, just like hearing some hallucinations in the deep ocean. The electronics provide an incredible depth and wide acoustic field and various timbral changes happen between the acoustic piano and electronic sounds. Just like people, the ocean has many secrets that need to be explored. When the audiences search for these secrets in the music, they are also exploring their innermost.



The University of Arizona Fred Fox School of Music
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CONCERT II
UA Student Concert
Friday, March 24, 1:00 pm

PROGRAM

Immune to Love.....Yu Han

Jing Jin, piano

Thought Form Michael John Vince

Michael John Vince, piano

The Lizard Lounge..... Michael Plunkett

Michael Plunkett, saxophone

The Sound of Mountains Melting..... Chris Zatarain

Chris Zatarain, english horn

Niña María..... Gloria Orozco Dorado

Gloria Orozco Dorado, clarinet



About the Composers – Concert II



YU HAN is a doctoral student in Music Composition at the University of Arizona Fred Fox School of Music studying with Dr. Yuanyuan (Kay) He. Her research focuses on music composition for interdisciplinary projects in collaboration with dancers, musicians, and visual artists. She is a talented musician and composer and has scored impressive films, animations, and documentaries, like *1cm*, *Outsider*, and *Insomnia*. Her works are in multiple capacities with many different music styles, from film scoring to classical, electroacoustic, and Chinese traditional music.

Immune to Love was inspired by the film *Amelie*. The main musical idea conveys the beauty of the acoustic sound and the resonance of the piano by using the interplay between the piano and the electronic sound. Incorporating a poem titled *Immune* in the score and fixed media audio track provides an innovative way for the pianist to perceive the meaning of the piece and also gives the performer a new perspective for their musical expression. With the development of the musical materials, the musical idea becomes clearer, gradually guiding the piece to a soft and romantic ending.



Saxophonist **MICHAEL PLUNKETT** is an emerging performer comfortable in a wide array of musical idioms. Michael graduated with a bachelor's degree in saxophone performance from The University of Nevada Las Vegas, and has performed domestically and internationally in a myriad of venues. Previous endeavors include a tour of France in 2016, the recording of *24k Gould* in 2017, and *Quaternity* in 2019 with the UNLV Wind Orchestra. At UNLV, Michael was a member of the Trivium quartet, who placed first in the 2018 MTNA competition southwest division. He also took part in recording *Fantasia* by Dr. Yuanyuan (Kay) He, and *Stellarscape*, a multimedia production which premiered at the 2022 SXSW Multimedia Festival. Plunkett's former teachers include Dr. Shawna Pennock, Adam Shroeder and Mark McArthur. Michael is currently pursuing his M.M. in saxophone performance under the instruction of Dr. Edward Goodman at the University of Arizona Fred Fox School of Music.

My objective with **The Lizard Lounge** was to capture the duality of human consciousness. We all have two sides to our personality. The lizard represents our innate fight-flight response to situations that arise around us. It may be a mindset you get into to deliver a speech, or play a solo. Everyone of us has a place we dig deep down too in order to deliver the best version of ourselves. Follow the journey of this chill cold blooded lizard as it navigates four mini movements titled.

1. Dreaming Jazz Lizard (Welcome to the Lizard Lounge)
2. Dancing in the Treetop
3. Dauntless Lizard
4. Dreamscape Lizard



About the Composers – Concert II (continued)



MICHAEL J VINCE (he/him) is a composer, performer, and multimedia creator currently residing in Tucson, Arizona. He has composed works for chamber ensemble, chorus, orchestra, voice, and short film. In addition, Vince has written for several groups of varied instrumentation, such as the NYU Woodwinds and Percussion programs, members of the Fifth House Ensemble with Just Duet, the JACK Quartet, Pie for Two, International Counterpoint, and the NYU Madrigal Singers. His works have traveled to Ohio, Wisconsin, Illinois, Atlanta, and Cortona, Italy. Currently, Vince is working towards a Doctor of Musical Arts degree at the University of Arizona, studying with Daniel Asia. He also offers private lessons in voice and piano at the Allegro School of Music. When not composing, Vince cares for his two cats and watches his favorite gamer streams.

The basis of **Thought Form** is the concept of *tulpa*. This belief states that a person's thoughts can materialize as independent thinking entities. The piece combines acoustic music with pre-recorded sounds and manipulated video to represent this artistically, resulting in the creation of a musical thought form through synthesis of the audio and visual elements.



CHRIS ZATARAIN is in his final year as an undergraduate student at the University of Arizona, where he is majoring in Music with a minor in Environmental Studies. He is interested in the intersection of music, art, and the environment, and especially how music and sound can be used in both environmental storytelling and science communication to inspire environmental change. Chris is a member of the UArizona oboe studio and enjoys playing orchestral and chamber music, especially music that is centered around nature and the environment.

The Sound of Mountains Melting takes its inspiration and setting from the essay by the same name from the book *Earth's Wild Music* by philosopher Kathleen Dean Moore. In the essay, the author describes witnessing glaciers calving in Glacier Bay, Alaska, detailing the intense, complex, and conflicting emotions that arose for her throughout the experience. Scored for solo English horn and fixed media, *The Sound of Mountains Melting* is intended to serve as a meditation on climate grief, giving voice to the internal struggles one might encounter living in our world threatened by climate change, expressed through the mystical and melancholy color of the English horn. At times intended to sound turbulent, mournful, and confused, the piece ends on a note of weary, but resilient and hopeful peace. It is an assertion that our climate-related anxieties and fears are real and valid, that in fact they must be felt deeply and worked through, but also that we must continue out of our love of the world to rise up and continue to defend it. I would like to thank Dr. Moore for graciously allowing me to work with her text in this way, as well as Hank Lentfer for generously supplying me with recordings from Glacier Bay for use in the composition.



About the Composers – Concert II (continued)



Clarinetist **GLORIA OROZCO DORADO** was born and raised in Colombia. She has performed in the United States, Colombia, Mexico, and the Netherlands as a soloist and chamber musician. Gloria is a founding member of Q'iru Duet, a guitar and clarinet Chilean–Colombian duet that performs mainly Latin American music. Q'iru Duet was recently selected to perform at the International Clarinet Association's ClarinetFest in Denver, Colorado. In

2015, Gloria created the Soplan Vientos de Paz project (Winds of Peace are Blowing). Through this program, Gloria has been an in-residence teacher and raised resources to donate musical equipment to schools in Cauca, Colombia, which is going through a decades-long, heavy civil war. Gloria was selected as the Outstanding Doctoral Student of the University of Arizona in 2023. She was also a winner of the University of Arizona 2022-2023 President's Concerto Competition and the NEIU Concerto Competition in 2018. Gloria was selected to be part of the World Youth Wind Orchestra in 2015. Gloria has earned degrees from Universidad del Cauca, Northeastern Illinois University, and Southern Illinois University. Currently a second-year doctoral student at the University of Arizona, Gloria studies with Dr. Jackie Glazier under the auspices of the prestigious University Fellows Award.

Niña María is based on a religious celebration in my hometown, Caloto, Colombia. We celebrate the birth of Niña María, little Mary because she is our town's patron. This celebration lasts from August 29 until September 8, and many traditions happen on every one of those days. Every day at 5 am, we walk through the town's streets praying the holy rosary. On September 7th night, we light candles on the streets and in front of our homes. La Papayera, a traditional music group, plays in the alboradas and parades, and there are fireworks every dawn and every night. On the last day, people from many different backgrounds come to the central park for a huge mass and a parade for the Niña María. This is a massive and meaningful celebration for all of us!



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CONCERT III
Friday, March 24, 7:30 pm

PROGRAM

Paradigm Shift.....Cecilia Suhr

Cecilia Suhr, live electronics

Hidden MuseNicholas Hubbell

Brian Luce, flute

District GroovesSarah Horick

Cameron Galvin, clarinet
Gloria Orozco Dorado, clarinet

RewindJingyao Shao

Jingyao Shao, live electronics

Intermission (5 mins)

Dues cançons d'amor.....Brian Field

Martina Portychova, mezzo-soprano
Grace Templeton, piano

(D9/11b5sus(b2)/C)/F Ian Corbett

fixed media

Electric Sky Blue Badie Khaleghian

Caroline Owen, piano



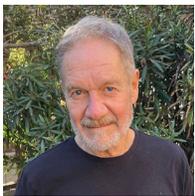
About the Composers – Concert III



CECILIA SUHR is an award-winning intermedia artist and researcher, multi-instrumentalist (violin/cello/voice/piano/Korean bamboo flute), audio-visual composer, improviser, painter, and author. Her creative work has been featured in NYCEMF, SCI, SEAMUS, ICMC, Festival of Contemporary Art Music, Splice Festival, Hot Air Music Festival, Electronic Music Midwest Festival, Moxonic Festival, Beast Feast, and Irish Sound, among many others.

She is the author of “Social Media and Music: The Digital Field of Cultural Production” (2012, Peter Lang Press) and “Evaluation and Credentialing in Digital Music Communities” (MIT Press, 2014). She also served as an editor and contributing author to “Online Evaluation of Creative Arts” (Routledge Press, 2014), and is the recipient of the MacArthur Foundation, Digital Media and Learning Research Grant Award (2012). Other honors and recognitions include Honorable Mention in Mixed Media Category from New York City International Fine Art Contest held by Gateway Art Center NYC (2016), People’s Choice Award, Juried Exhibition, Pop Revolution Gallery, Mason, OH (2015), Saint Michael Special Achievement Medal, An International Juried Fine Arts Exhibition (2013), and Special Recognition Award from International Abstracts Art Competition, Light Space & Time Online Art Gallery (2012). She is currently an Associate Professor of Humanities and Creative Arts and an Affiliate Professor of Art at Miami University Regionals, Ohio.

Paradigm Shift is loosely inspired by a fundamental concept in quantum field theory which wrestles with the various notions of reality: visible vs. invisible, physical vs. non-physical reality, and 0 and 1 reality. The music is partially composed with a virtual instrument called a quantum oscillator whereby the different numbers of harmonics, order, and frequencies produce a unique sound wave accordingly. Transitioning from a parochial way of defining visible reality as the only reality, this performance specifically addresses the notion of manipulation of reality by narrative control in the media-saturated world. The 3D box represents a three-dimensional world where one only lives with a limited sensory and understanding of the world shaped by the media. Therefore, the person is trapped in a prison cell (seen as a 3D cube box) blinded by the multitude of worldviews and perceptions. Throughout the performance, the 3D box captures the view from the live audience seat (audiences are seen inside the box), and it moves and expands reacting to the live improvisational violin sound in an effort to break free from the 3D reality and takes a quantum leap to perceive reality in a new dimension and perspective. Overall, this audio-visual intermedia performance demonstrates the paradigm shift in order to free oneself from the enslavement of parochial perceptions and manipulations of minds. (Credit: programming by Martin Ritter)



Described as a polystylist, **NICHOLAS HUBBELL**’s music spans a wide range of genres and applications, often combining live performance with electronically synthesized and manipulated sounds. After graduating from Oberlin Conservatory, Mr. Hubbell discovered a love and affinity for scoring to picture and quickly became in demand for short films and commercials. After opening the music production house Just Music, he became composer and producer of award winning dramatic, educational, and children’s programs, as well as TV and radio commercials. His score for the BBC documentary The Battle of Britain won the Golden



About the Composers – Concert III (continued)

Cine Soundtrack of the Year. Commissions poured in from clients such as Disney, Random House, The Smithsonian Museum, and ESPN. His score for *Pitching Man* (biography of the great baseball pitcher, Satchel Page) is in the permanent collection of the Baseball Hall of Fame. Throughout his career, Mr. Hubbell has balanced composing for pictures with composing for the concert hall. He was recently the winner of the Chicago Philharmonic Fanfare Competition, for which his piece was described as having a: “Broad-shouldered sweep and pulsating exuberance” (Chicago Classical Review) Some of his more provocative works include a narrator to help weave a surreal drama: The Percussive Arts Society wrote of *Behind the Hedge*, for chamber ensemble, electronics, and narrator: “Nicholas Hubbell has given the chamber ensemble genre a great addition, one that is sure to get people talking!” His work continues to be frequently performed at festivals, concert halls, museums, and universities worldwide.

Hidden Muse

I recently took a trip to see the Coastal Redwoods in Northern California. One has to stand next to, and walk through the forest, to get any feeling for not only the enormous size of these wonders, but to feel their presence. For me they invoked a timeless grace. Many are over a thousand years old and stand well beyond 300 feet. As I walked among them, I was struck by the silence of the surroundings, as if their presence absorbed all sound. I learned that high above their canopies, an entire ecosystem teemed with life. Most of this life never comes close to the ground, so there was no aural evidence of its existence – just a sublime peacefulness. How refreshing to experience in today’s world! As I set out to compose a work from this experience, I chose a fixed media approach to express its vastness and depth. However, I also wanted something intimate as well – a song, a voice. The flute family seemed the best choice: lyrical yet dynamic, and with the flute, alto flute, and piccolo, I could span a large range. Together, they conjure a voice from the forest: a Hidden Muse.



SARAH M. HORICK is a native of Charleston, SC. Currently based in Washington, DC, she earned a DMA in Composition from The Catholic University of America, an MM in Composition and an MA in Theory from Florida State University, and a BM in Theory from Furman University.

Horick’s works have been performed in the United States, Canada, Europe and New Zealand on the programs of international festivals and recitals such as Asolo Song Institute (Italy), Schlern International Music Festival (Italy), and the Fringe of Gold program at the University of St. Andrews (Scotland) among many others. In addition to her concert activity, Horick has also worked with the ArtStream inclusive theatre program to develop original musicals for actors with disabilities and will serve on the board of the International Alliance for Women in Music from 2022-2025. In 2017, the Florence Symphony Orchestra commissioned and premiered her choral-orchestral requiem “Beyond the Years” for the Emanuel African Methodist Episcopal church shooting victims, and In 2021, the University of St. Andrews (Scotland) commissioned her to compose a saxophone quartet for the Art of Energy exhibition, “Terrae Cycles”, based on the work of visual artist Natasha Awuku. She has also participated in artist residency programs at the Wildacres Retreat in NC and Millay Arts in NY. Her work increasingly probes the connections between the audience and the natural world and is focused on issues of environmental stewardship and conservation.



About the Composers – Concert III (continued)

District Grooves is a set of three movements for clarinet, bass clarinet, and stereo playback built on aural samples from the DC area. The work was commissioned by the Spatial Forces duo and premiered in April 2018. The first movement “Walk Sign is On” relies primarily on samples from the area around my first apartment. The corner by our building had a particularly chatty walk-sign box, and the bouncing of my keys along with my footsteps always seemed to form a rhythmic counterpoint with the voice telling me that “walk sign is on to cross East-West Highway.”. The second movement “Beautiful Day” occupies a much calmer space. Samples in this movement were gathered on walks with my toddler to the playground in Sligo Creek Park. The swish of dry leaves as we walked are paired with sounds of the chains of the swings at the playground, and the movement ends with my son laughing and commenting that it’s a “beautiful day”. The final movement “Water! Water! Water!” finds us back in the faster pace of the city and takes us inside Nationals Park Stadium for a baseball game. While walking into the park, we would always pass people with coolers selling water for fans to take into the game, and this “water, water, water” is a recurring motive in the movement. Other sound sources include the crack of the bat during batting practice, the announcer introducing each batter as they came up to the plate, and the crowd reacting to the action on the field.



JINGYAO SHAO is a Chinese new media artist based in Brooklyn who speculates on different dimensions of self-perception through installations, performances, and research. With individual and collective narratives, her works aim to evoke conversations about the architecture of interpersonal relationships across the spectrum from isolation to connection. She is a memory archiver, conscientiously examining in retrieval and morphosis of what has been left in the past and planting it in new mediums through her practices. She is curious about what memory resonates among people and seeks to build invisible ties to people and space with her cultivation. Her work is also influenced by her reflections and questions on culture and gender structures, both looking back on cultural nostalgia and forward to future bodies. She holds a Bachelor of Science degree in Psychology from the University of Washington and a Master of Professional Studies degree at New York University’s Interactive Telecommunications Program.

Rewind is a performance that uses tape to explore the entangled relationship between self and familyhood through memory. VHS tapes and custom-built interfaces serve as handles for revisiting personal family memories, recombining visuals and sounds. The glitched fragments of old home video footage were significant snippets of memory contributing to the construction of self-identity at an early age of life, and now they entangle the artist for reconstructing fragile but eternal diasporic ties to a conversation about the self and roots across time.



BRIAN FIELD’s music is an eclectic fusion of lyricism and driving rhythm that brings together elements of post-romanticism, minimalism, and jazz, which Gramophone notes “has a winning melodic flow and harmonic translucency,” and Fanfare comments “stretches tonality to and beyond its limits, but always in a soaring, lyrical manner.” He has received a host of awards, including a McKnight Foundation Fellowship, the Benenti Foundation recording prize; First Prize, Briar Cliff Choral Music Competition; and First Prize, Victor Herbert ASCAP Young Composers’ Contest among dozens of others. Mr. Field began his first serious compositional

About the Composers – Concert III (continued)

efforts at sixteen, later earning his undergraduate degree in music and English literature from Connecticut College. At Connecticut, he studied composition with Noel Zahler, piano with the Polish pedagogue Zosia Jacynowicz, organ with John Anthony, and harpsichord/figured-bass realization with Linda Skernick. Devoting himself to composition, Mr. Field continued his musical studies at the Juilliard School in New York City where he was awarded his Master of Music degree under Milton Babbitt. After Juilliard, Mr. Field earned his doctorate at Columbia University, where he was a President's Fellow and studied composition with George Edwards and Mario Davidovsky. Mr. Field's compositions include music for television, stage, solo acoustic, chamber, ballet, choral, vocal, electroacoustic and orchestral works. His compositions have been performed extensively throughout the United States and internationally and are recorded on RMN Classical, Olim Music, Navona Recordings and Ablaze Records.
www.brianfield.com

Dues cançons d'amor

These two love songs, based upon the verse of contemporary Catalonian poet Carles Duarte i Montserrat, are subtle, quiet and fragile works for voice and piano that explore the quiet – and private – intensity of love, and the metaphysical mysteries of that love.

“Ens vestim de llavis la nuesa” celebrates the strength of desire in us, the beauty of the skin when we love, and the joy of existing when we feel the light of life in the eyes and the lips of our beloved. Is a text on a sensuality born within us from distant generations.

“Silueta” reflects upon the mystery of the other when we love. In loving, we break borders between us, but in doing this we reflect, contemplate and question who we are. The new and decisive link we build with our beloved moves us to rethink identity.



Dr. Ian Corbett is the Coordinator and Professor of Audio Engineering and Music Technology at Kansas City Kansas Community College. He also owns and operates “off-beat-open-hats LLC”, providing live sound, audio production, and recording services to clients in the Kansas City area. He has mixed FOH and occasionally monitors for many headline artists at venues around the USA. Throughout his career Ian has worked in a wide variety of audio industry fields, including theater sound, television and radio, location concert recording, live sound reinforcement, and forensic audio evidence recording. As the co-founder and technical director of the Electronic Music Midwest festival, he enjoys presenting immersive concert experiences. An internationally recognized author, he has written articles for Sound On Sound and Live Sound International magazines, and the second edition of his book, *Mic It! – Microphones, Microphone Techniques, and Their Impact on the Final Mix* was published by Routledge/Focal Press in 2021. He also holds a DMA in music composition, and has been known to play saxophone in Kansas City's jazz clubs and restaurants. A highly active Audio Engineering Society member, Ian recently served as the AES Vice President – Central USA & Canada. He has presented tutorials and workshops at local, regional, national, and international events throughout the USA, Central and South America, and Europe. He is a frequent judge of AES student recording competitions and organizes and hosts the Student Mix Critique sessions at AES events worldwide. For more information, please visit: www.offbeatopenhats.audio

D9/11B5SUS(B2)/C/F — Context is key.



About the Composers – Concert III (continued)



The music of Iranian-American composer **BADIE KHALEGHIAN** has been called a “well-crafted, attractive modern score” (ARTS ATL). His compositions are wide-ranging in influence and inspiration, encompassing solo, chamber, orchestral, and electro-acoustic works. Khaleghian’s music is influenced by his Middle Eastern background, his social justice activism, and his passion for collaboration. His recent works explore the idea of defining self-identity through close collaboration with musicians, artists, and scientists. Khaleghian’s music has been performed in Iran, the United States, Austria, Italy, and Canada. Due to his religious background, he was banned from public higher education in Iran, but still studied and taught music for persecuted Bahá’ís in Iran. In 2014 he came to the US as a religious refugee, where he received his bachelor’s and master’s degree in music composition from the University of Georgia. He is currently pursuing a DMA in music composition at Rice University.



Electric Sky Blue resulted from a year-long collaborative exploration of storytelling through sound, visuals, movements, and technology with pianist and movement artist, **CAROLINE OWEN**. In 2019, Owen and I produced a work called *Life Suite*, a multidisciplinary work for solo piano, dance, and fixed media. We developed this idea of combining dance and piano with technology further, resulting in *Electric Sky Blue*, in which piano, electronics, visuals, and movements are in constant dialogue and interaction via motion-capturing and amplitude following technologies. Owen’s unique background in piano and dance, my passion for creating new experiences, and imaginative narration all motivated us to create this work. A poem written by Owen about the color electric sky blue served as a basis for the work’s structure. Set in ten scenes, each of which is based on a line of poetry, the piece abstractly follows the poem’s surface narrative while simultaneously outlining a broader journey—one that evolves from themes of birth and innocence to anxiety and struggle, finally leading to a sense of newfound resilience and authenticity. This narrative structure aided us in constructing ideas about the dialogue between music and other media throughout the work. *Electric Sky Blue* ties into themes of contact, communication, and collaboration with its intermedia approach. This approach engages multiple human senses, allowing both the performer and audience members to experience the artistic work in a multidimensional way. Rather than remain in separate spheres, the media can interact with one another to contribute to a complete work of art. The interactive visuals created throughout the work rely on human movement; through Owen’s dancing and piano playing, she communicates with the motion-capturing and amplitude-following technologies that are used. *Electric Sky Blue* also fosters connection and engagement with audiences; its multi-dimensional visual projections and multi-channel audio create an immersive experience. We also have implemented flexible seating options on the ground and stage in hopes of making audiences feel less separated from the performer and instead drawn into an intimate artistic experience.



The University of Arizona Fred Fox School of Music
2023 TURN UP Multimedia Festival
March 23, 24, 25

CONCERT IV
Saturday, March 25, 1:00 pm

PROGRAM

Etudes & Vignettes Brian Lindgren

Brian Lindgren, live electronics

vita(re)mix..... Carter John Rice

fixed media

What is Jazz? Cameron Summers

Cameron Summers, trumpet

Saa Ñu'ú..... Jorge Martinez Valderrama

fixed media

Windows Tommy McPhee

Tommy McPhee, live electronics

Jamshid Jam Ramin Roshandel,
Jean-Francois Charles

Ramin Roshandel, setar
Jean-Francois Charles, live electronics



About the Composers – Concert IV



BRIAN LINDGREN is composer, instrument builder, and violist based in Charlottesville, VA. He is pursuing his PhD in music composition and computer technologies at the University of Virginia. He holds a BA from the Eastman School of Music (John Graham) and an MFA in Sonic Arts from Brooklyn College (Morton Subotnick, Doug Geers). His work has been featured in the NYC Electroacoustic Music Festival, International Computer Music Conference, and Earth Day Art Model Festival. He has been commissioned by Anton Kandinsky, Brian Reed, the Plattsburgh State Sinfonia, and Nelson George. He has performed with Alarm Will Sound, the Triple Helix Piano Trio, and Wordless Music, and recorded for Tyondai Braxton (Warp), RA The Rugged Man (Nature Sounds), David Liptak (Bridge), and Joe Phillips (New Amsterdam). He was a semi-finalist in the 2022 Guthman Musical Instrument Competition for the EV, a new digital-acoustic instrument, which was also presented at the NIME 2022 conference. More info: IG @ bklingren

Etudes & Vignettes (2020) is the first composition written for a new instrument in development -- the EV. The EV is a hybrid digital/acoustic instrument in the likeness of a violin or viola. It uses a novel pitch-tracking system to overcome hurdles that have historically stymied similar instruments. Its sound is the result of both an acoustic and synthesized signal convolved using various algorithms, which is characterized by a gritty and textured realism. Etudes & Vignettes is made up of short movements, each designed to explore a particular technical ability or sonic quality of the EV. 2020 was a year of tremendous difficulty and turmoil both personally and as a human family -- perhaps one of tremendous growth, too -- the work depicts the particular hues, dynamics, and emotions of that time.



CARTER JOHN RICE is an assistant professor of Multimedia Arts Technology at Western Michigan University. A native of Minot, North Dakota, Rice is not only a composer but also an audio engineer and educator drawn to music through a desire to instill knowledge in others. He is passionate about music education and enjoys teaching music at all levels. As a composer, Rice draws inspiration from a wide array of sources including acoustic phenomena, cognitive science, and classical mechanics. His music has been featured at venues such as the national SEAMUS conference, the national conference for the Society of Composers Inc. (SCI), the International Computer Music Conference, Electronic Music Midwest, and the Electroacoustic Barn Dance. Rice holds a bachelor's degree in music theory and composition from Concordia College, a master's degree in music composition from Bowling Green State University, and a DMA in music composition from Ball State University. He has studied with Elaine Lillios, Christopher Dietz, Michael Pounds, Jody Nagel, Daniel Breedon, and Steven Makela.

vita(re)mix

You are the smoothie now.

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About the Composers – Concert IV (continued)



CAMERON SUMMERS has been blending music and technology for nearly two decades. As a performer and composer based in New York City and later Los Angeles, he performed widely in the US as well as in Europe and Japan. He has performed with the Foo Fighters, John Paul Jones, Juliette Lewis, Ravi Coltrane, David Liebman, and many others, and has toured the US with Broadway shows and the American Wind Symphony Orchestra. Summers won second prize at the National Trumpet Competition in Washington DC and performed on film composer Patrick Williams' album "Elevation", which earned two Grammy-nominations. In 2013 he merged his music and technology interests in Silicon Valley as a research scientist in the Media Technology Lab at Gracenote, the global leader in music data. While at Gracenote, Summers developed novel artificial intelligence (A.I.) algorithms for teaching computers to listen to music like humans, which power music discovery algorithms for companies like Apple, Spotify, Google, and Amazon. His work in this area led to several published peer-reviewed papers and multiple patents. He holds a BS in Mechanical Engineering and a Master of Jazz Trumpet from Manhattan School of Music where he studied with Jon Faddis and Scott Wendholt.

Technologies such as artificial intelligence (A.I.) are increasingly impacting every aspect of our lives - including the arts. Drawing on my background in A.I., signal processing, and music, my artistic practice closely integrates creating music and building innovative technology, focusing the arts as a driver for understanding new technologies and their effects. "**What is Jazz?**", a piece for solo trumpet and live interactive electronics, is an outcome of this practice in dialogue with the American Jazz tradition. The listener encounters a series of improvisations by the trumpet in the Bebop melodic language that describe an idiomatic jazz harmony: the ii-V-I chord progression. A harmonic accompaniment interacts with the improvisations, which is generated in real-time by custom Python code. Each call of the trumpet reflects an evolving emotional response to this accompaniment that feels reminiscent of traditional human counterparts, but ultimately is quite lonely.



As a composer and sound artist, **JORGE MARTÍNEZ VALDERRAMA**'s work reflects on various aesthetic phenomena and concepts within contemporary, electro-acoustic and acousmatic music. Some of his works have been presented in forums, festivals, and digital programs inside and outside of Mexico. He has developed his recent work through artistic residency programs, including the Tejido Vivo program in Cusco, Peru (2018), composer in residence at Buinho Creative Hub in Messejana, Portugal, and Santo Domingo Center for Latin American Studies at the British Museum (2021). His work is based on field recording and is developed under the concepts of perception, alteration, poetics and pareidolia. His artistic interest focuses on listening and reflecting on the implications of sound in different contexts and ecosystems, collective creation and sound-environmental activism. He has also worked as a composer, music supervisor and sound designer for dance, film, theater, multimedia, transmedia arts and installation projects. He works as director and music producer at Idyllium, a specialized creative services agency for artists.



About the Composers – Concert IV (continued)

‘Saa Ñu’ú’ (Clay Birds) combines sounds produced by ancestral instruments, recited poetry, and field recordings with computer-generated sounds to create an electroacoustic ‘soundscape’ of the Mixtec region in México (Oaxaca, Guerrero, Puebla). This artwork was commissioned by the Santo Domingo Centre of Excellence for Latin American Research as part of the project “Ancient Writing, Contemporary Voices: Decolonizing the Mesoamerican Quincentenary”. During its creation, Martínez Valderrama worked alongside Martínez Valderrama collaborated with Mixtec musician Luis Fernando García Acevedo and Mixtec poet Nadia Ñuu Savi , as well as Indigenous archaeologists from different cultural and linguistic areas in Mesoamerica who are using contemporary knowledge to reinterpret written and pictographic narratives from these regions such as the Tonindeye Codex (Zouche-Nutall) and the Xiuhpohualli of Tenochtitlán (Aubin Codex). This collaboration underlines the importance of including descendent communities in studies of their heritage as well as engaging with Indigenous knowledge by listening and creating space for self-representation. The electroacoustic soundscape nudges the listener to experience a sound-art work through a Mesoamerican means of expression, chiefly extrapolated from the narratives in the Tonindeye Codex and the perspectives of the Indigenous archaeologists involved in its decipherment.



TOMMY MCPHEE is a media artist and researcher focused on real-time sound synthesis. Though his current practice involves extensive interaction with computers, most of McPhee’s training and experience lies within more traditional styles of music. McPhee has scored many works for exclusively acoustic instrumentation and has an extensive background within vernacular genres such as hip-hop. With the support of a full academic scholarship, McPhee studied Music Composition at Lamar University in Beaumont, Texas under the guidance of Dr. Nick Rissman. Entering university as a predominantly commercial musician, McPhee’s studies at Lamar introduced him to a plethora of musical styles beyond his experiences in school ensembles and the local hip-hop scene. Since then, he has produced a prolific output of music that challenges conventional notions of genre, instrumentation, and form. McPhee’s current interests lie at the intersection of media arts, technology, and performance. He creates generative musical systems that obfuscate the distinction between composition and instrument. McPhee has also expanded this artistic practice to include other forms of media including visual display. McPhee is currently in his second year as an MM candidate and teaching assistant in the Music Technology program at Georgia Southern University, where he is the instructor of record for an undergraduate course in Digital Audio Workstations. Immediately upon completing his master’s degree, McPhee plans to continue his education through a doctoral program in Media Arts, Music Technology, or a related field.

Windows (2022) is a live electronic improvisation consisting exclusively of digital sounds synthesized in real time. The improvisation is not guided by any score or deterministic form beyond the ideas and strategies of the performer. The instrument itself, a synthesizer scripted in ChuckK, is the only limitation to the possibilities of the work. The eight channels of sound are generated at audio rate through a combination of performer inputs and random chance. The improvisation functions as an exploration of how the performer and audience perceive time intervals. The piece intentionally obfuscates any distinctions between timbre, melody, and form.



About the Composers – Concert IV (continued)

It is the responsibility of the performer to coax the instrument to imply these distinctions. *Windows* strives to function as a study on the psyche of the performer and listener rather than a commentary on pre-selected sounds or ideas. The underlying processes that guide the generation of sound in *Windows* are stochastic. More specifically, the patch generates singular segments of sine waves that continuously change through a random walk. The performer can only control the upper and lower boundaries of these changes, or rather, they can establish “windows” within which the next possible values can occur. This enables broad formal control of the piece in real-time and results in fractal-like sonic motifs.



RAMIN ROSHANDEL started learning the setaar at the age of thirteen. He’s currently a PhD student in Music Composition at The University of Iowa working with David Gompper. His recent works include two video-art collaborations with Nima Bahrehmand and music for the movie *Mammal Hall*, choreographed by Stephanie Miracle and directed by Auden Lincoln-Vogel. His acoustic compositions have been performed by Anna Elder, Will Fried, Daniel Schreiner, JACK Quartet, Ensemble Dal Niente, Kamratōn Ensemble, and LIGAMENT duo as well as in *New Music On the Point*, SICPP (Summer Institute for Contemporary Music Practice), among many others. Roshandel was the setar soloist of Jean-François Charles’ opera, *Grant Wood in Paris*, in its premiere.
www.ramin-roshandel.com

JEAN-FRANÇOIS CHARLES is Associate Professor of Composition and Digital Media at the University of Iowa. He creates at the crossroads of music and technology, as in the soundtrack to Dziga Vertov’s movie *Kino-Pravda No. 5 and No. 6*, with Nicolas Sidoroff and Krystian Sarrau, or in his musical chemistry work *Aqua Ignis*, with scientific glassblower Benj Revis. His opera *Grant Wood in Paris* was commissioned by the Cedar Rapids Opera Theatre and premiered April 12-14, 2019. As a clarinetist, he has performed improvised music with many artists, including Maurice Merle, Douglas Ewart, and Gozo Yoshimasu. Together, Roshandel and Charles performed in Iowa City, Chicago, and at the Electroacoustic Improvisation Summit in New York City. Their debut album, *Jamshid Jam*, was released on October 18, 2022.
www.jeanfrancoischarles.com

Jamshid Jam

How do you imagine taking part in a dialogue with the sound of an ancient tradition that has always been on the verge of disappearance? The sonic dust of a country that has been burned to the ground several times over the centuries and yet has formed some of the most elaborate and highly sophisticated musical structures to have ever existed. How does one find a language to communicate with such a phenomenon? How would one penetrate the many ephemeral layers of such a sound world? In *Jamshid Jam*, Jean-François Charles and Ramin Roshandel assume the impossibility of such dialogue by taking it to its extreme, where the very nature of logic and language is dissolved. The two sonic sensibilities do not meet for a dialogue, peace-making, or other metaphorical forms of meaning-making external to the sounds, but to touch, just to touch what is in front of them through the medium of an ancient instrument and a futuristic machine (written by Nima Janmohammadi).



The University of Arizona Fred Fox School of Music
2023 TURN UP Multimedia Festival
March 23, 24, 25

CONCERT V
Saturday, March 25, 7:30 pm

PROGRAM

AppleLeah Reid

Bethany Jargstorf, soprano (UA)
Aysen Milliogullari, soprano (UA)
Conway McGrath, soprano (NYU)
Laura Kay, soprano (NYU)

A Journey to the Stars..... Yuanyuan (Kay) He
Georgios Cherouvim

Yuanyuan (Kay) He, piano
Georgios Cherouvim, live video

Breath in a Ram's Horn Daniel Asia

- I. What do we know
- II. Old medals, prayer shawls
- III. Job longed for the grave

Yunah Lee, soprano
Jenny Lee, piano

Magenta SunsetDinah Bianchi

Mia Chen, violin
Mika Rabago, clarinet
Thea Mesirow, cello
Efrat Berestizhevsky, piano

Petaluma HowlsThomas Limbert

Martina Portychova, mezzo-soprano



Concert V Program (continued)

The Dance under the Thunderlight..... Yuyao Shangguan

**Kenya Fluker, flute
Iris Fang, cello
Corey Denham, vibraphone**

Daniel's Prayer..... Joao Pedro Oliveira

Qi Qi, mezzo-soprano

The Beauty Within..... Yu Han

**Hayley Meier, choreographer (UA)
Allegra Romita, choreographer (NYU)
Charles Palmer, dancer (UA)
Olivia LaBruzzo, dancer (UA)
Xinyi Zhang, dancer (NYU)
Lejing Liu, dancer (NYU)
Iris Fang, cello
Jing Jin, piano
Devin Bayly, live video**



About the Composers — Concert V



LEAH REID is a composer, sound artist, researcher, and educator whose works range from opera, chamber, and vocal music, to acousmatic, electroacoustic works, and interactive sound installations. Winner of a 2022 Guggenheim Fellowship, Reid has also won the American Prize in Composition, first prize in the KLANG! International Electroacoustic Composition Competition, and Sound of the Year's Composed with Sound Award, IAWM's Pauline Oliveros Award, and prizes in the Iannis Xenakis International Electronic Music Competition and the International Destellos Competition. She has received fellowships from the Guerilla Opera Company, Transient Canvas, the Hambidge Center, MacDowell, the Virginia Center for the Creative Arts, the Ucross Foundation, and Yaddo. Her compositions have been presented at festivals, conferences, and major venues throughout the world, including Aveiro_Síntese, BEAST FEaST, Espacios Sonoros, EviMus, ICMC, IRCAM's ManiFeste, LA Philharmonic's Noon to Midnight, MA/IN Festival, NYCEMF (USA), OUAEMF, Série de Música de Câmara, the Tilde New Music Festival, TIES, and WOCMAT, among many others. Her works are published with Ablaze Records, New Focus Recordings, Parma Recordings, RMN Classical, and BabelScores. Reid received her DMA and MA in Music Composition from Stanford University and her BMus from McGill University. She is an Assistant Professor at the University of Virginia. Additional information may be found at www.leahreidmusic.com.

Apple, for four sopranos, explores the sounds and rhythms present inside Gertrude Stein's poem "Apple" from *Tender Buttons*. The work contains eight sections that examine the poem from various angles. The first section explores the phoneme /aep/ and a "normal" singing style; the second section explores percussive whispered and spoken consonants from "apple" through "shake"; the third explores spoken and Sprechstimme vowels from "apple" through "please"; the fourth explores half-sung syllables from "apple" through "no no gold"; the fifth section explores spoken/Sprechstimme/and sung words and word-clusters through "change sweet is"; the sixth section is the most melodious and explores "bready" through "kind of" with the melody, and "apple" through "please" in the accompaniment; the seventh section explores the entire poem moving from whispered through half-sung textures, examining "apple" until "ham"; and the 8th section focuses on the final phrase: "this is use". The piece was composed using a multidimensional timbre model Reid developed while at Stanford University. The model is based on perceptual timbre studies and has been used by the composer to explore the compositional applications of "timbre spaces" and the relationship between reverberant space and timbre, or rather the concept of "timbre in space". This work was commissioned by Accordant Commons and was written during a residency at MacDowell.

"Tender Buttons" [Apple]
by Gertrude Stein

Apple plum, carpet steak, seed clam, colored wine, calm seen, cold cream, best shake, potato, potato and no no gold work with pet, a green seen is called bake and change sweet is bready, a little piece a little piece please.

A little piece please. Cane again to the presupposed and ready eucalyptus tree, count out sherry and ripe plates and little corners of a kind of ham. This is use.

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About the Composers – Concert V (continued)



YUANYUAN (KAY) HE is a composer and multimedia artist with roots in China. Her research focuses on using innovative technologies to blur the boundaries between different fields and combine different art forms. Her works often explore and intertwine various forms of media to create unique audiovisual experiences. Many of her works involve collaborations with musicians, choreographers and dancers, scientists, engineers, photographers, visual artists, and stage design artists. Her immersive multimedia project

StellarScape is a convergence research collaboration synthesizing science, humanity, music, visual art, and technology. Kay serves as the Creative Director for Electronic Music Midwest which is an annual music festival dedicated to programming a wide variety of electroacoustic music and providing high quality electronic media performances. She is also the founder and director of the TURN UP Multimedia Festival, which works to promote Interdisciplinary Collaboration, Culture-Connecting, and Equality. She is currently an assistant professor at the University of Arizona Fred Fox School of Music, where she teaches composition, electroacoustic music, multimedia, and orchestration.



GEORGIOS CHEROUVIM is a multidisciplinary artist and educator from Athens who lives and works in Brooklyn. He works in the fields of computer animation, creative programming, and new media. He graduated with honors and an award from the National Center for Computer Animation in the UK. His work has been featured in numerous festivals and venues worldwide, including Siggraph, Ars Electronica, South by Southwest, International Symposium on Electronic Art, Art Futura and Stavros Niarchos Foundation Cultural Center.

Georgios teaches animation at the School of Visual Arts in New York City, and has given guest lectures and presentations at the Institute of Architecture and Media of Graz University, the National Center for Computer Animation in the UK, DevHour in Mexico City, and TEDx at the Ionian University. He is a member at the ONX studio, a mentor at the NewInc and has served as a jury member for the ÉCU film festival and the Irish Film & Television Academy.

A Journey to the Stars is a movement of a larger immersive multimedia work – PlanetScape. It is an interdisciplinary collaboration between Fred Fox School of Music, the Department of Astronomy, School of Dance, School of Information, and UA Research Technologies Department. The performance includes live musicians, electronic music, and dancers, collaborating with interactive cinematography – fusing kinesthetic and acoustic sensing with cosmic simulation in real time. This convergence research collaboration is catalysed by the powerful union of concepts at the confluence of astronomy, humanity, and socio-technical experience advanced by Dr. Chris Impey, Dr. Yuanyuan (Kay) He, Dr. Winslow Burleson, Dr. Peter Torpey, Devin Bayly, Gustavo Almeida, and Hayley Meier.

Space is vast. A few dozen humans have traveled to the Moon, but the distance to even the nearest star is millions of times further than the distance to the Moon. There are scientists and engineers who have dedicated themselves to space exploration. As we are entering a new era of discovering exoplanets, interstellar travel will become essential to the ultimate goal of space exploration – finding a new home for mankind.



About the Composers – Concert V (continued)

A Journey to the Stars for piano and electronics was inspired by the following storyline: A space traveler can reach a speed 3% to 5% of the speed of light. At that this speed, the nearest star, Proxima Centauri, at a distance of four light years, takes more than a century to reach. Reaching a truly Earth-like world would take millennia. The traveler is completely dislocated from the home planet; time for them is frozen, while on Earth many generations in their family live and die. It's a journey with no return. In suspended animation, a state close to death, nobody knows if a person would dream or just be oblivious to their situation. It's a journey to the stars – it's a journey with no return.



DANIEL ASIA has been an eclectic and unique composer from the start. Over his long career he has enjoyed grants from Meet the Composer, a UK Fulbright award, Guggenheim Fellowship, DAAD, MacDowell and Tanglewood fellowships, ASCAP and BMI prizes, Copland Fund grants, a Barlow Award, and numerous others. In 2010 he was awarded an Academy Award in Music from the American Academy of Arts and Letters. From 1991-1994 he was Meet the Composer Composer-in-Residence of the Phoenix Symphony. His various orchestral works have been performed by the Cincinnati Symphony, Seattle Symphony, Milwaukee Symphony, New Jersey Symphony, Phoenix Symphony, American Composers Orchestra, Columbus Symphony, Grand Rapids Symphony, Jacksonville Symphony, Chattanooga Symphony, Memphis Symphony, Tucson Symphony, Knoxville Symphony, Greensboro Symphony, Seattle Youth Symphony Orchestra, Colorado Philharmonic Orchestra, and many others. The recorded works of Daniel Asia may be heard on the labels of Summit, New World, Attacca, Albany, Babel, Innova, and Mushkatweek. For further information, visit www.danielasia.net.

Breath in a Ram's Horn is a song cycle of five poems, three of which are to be performed tonight. They range from the sublime to the mundane, from the sacred to the profane. The texts are by the writer / poet Paul Pines. He and I first met at the MacDowell Colony, an artist's retreat in Peterborough, New Hampshire. We became close friends, partly as the result of a shared ferocity brought to the game of table tennis. I requested books of poetry and have since written many works based on his writings. Pines' poems seem to bring together very disparate worlds, uniting a wealth of emotional perspectives. The imagery ranges from Ecclesiastes to the Blues, stating something universal that is culled from the simple and earthy. At the core of the work is man's uneasy place in the universe; that of a curious bystander to his own inner world, living in a physical world he also hardly understands. How these interior and exterior worlds meet and interact is the enigma at the center of these poems, often imbued with a wry and delicate sense of humor. The poems in this cycle are imbued with images of family and Judaism, and their intertwining. One finds memories of the poet's father, mother, and grandfather; memories of prayer shawls, phylacteries, praying; imagery of the high holydays, Rosh Hashana and Yom Kippur, and the power of recollection; and a reflection on Job and David. And just like the lives of these two Biblical characters, the poems are not pretty or easy, but rather filled with the difficulties and anguish of a life as it is really lived.



About the Composers – Concert V (continued)

BREATH IN A RAM’S HORN TEXTS

1. What Do We Know

What do we know
that we shall keep?

Does a housefly
have a heart?
A dragonfly?
A flea?

My father as a boy
sold apples
on the street
after his father
ran off as

later
in his heart
he ran from me

As a boy
I ran away
hoping he’d find me

(he never did)

and found instead
my grandfather Marcus

lost
in my heart
searching for him

2. Old Medals, Prayer Shawls

Old medals
prayer shawls
letters from Warsaw

locked behind a closet door

my father’s chipped phylacteries
he put on one morning
to show us

he was bound
by law

(no less
than Laius
killed by the son

he left out
to die)

that destiny
is not arbitrary

but what
we build
bound
hand and foot

my father
thus

swaying
as he prays
to a strange god
in a strange tongue

3. Job Longed for the Grave

Job longed for
the grave

would’ve
preferred it

to the lesson
David

learned
throughout

his life
as King

among
The Chosen...

that the Lord
whose

unmediated
suffering

flows through
Creation

requires
us

blossoms of
his sorrow

to
open in praise

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About the Composers – Concert V (continued)



Award-winning Michigan composer **DINAH BIANCHI** seeks to create vibrantly exciting music; music that is sublime, beautiful and with the communicative power that drives the imaginative spirit of all artists. Well received both nationally and internationally, Bianchi's music has been performed in concert halls located in Europe, Asia, Canada, and the United States. She is well versed in a variety of musical genres with a portfolio that includes music for orchestra, concert band, string ensemble, chamber ensemble, solo works, and electronic music. Bianchi's compositions have received numerous recognitions. She was recently awarded the 2022 Society of Composers Region II Composition Award for her orchestral composition, "Chasse Noir." Her orchestral work, "Into the Sky," received a 2022 Global Music Award, and following in the same light, Bianchi's band work, "Snowflakes in April," received Honorable Mention in the Professional Division of the 2022 American Prize. In December of 2021, she completed a recording session for "Chasse Noir" with the Janáček Philharmonic Orchestra in the Czech Republic. The recording was released in August of 2022

Magenta Sunset is an electroacoustic work that features the clarinet, violin, cello, piano and a fixed media recording. Designed with this instrumentation in mind, the work consists of a multitude of sounds and elements originally recorded by use of the chosen ensemble. Throughout the work, the listener will be mesmerized by the ways in which pitch, rhythm, timbre, extended techniques, sonic layering, motifs, and the overall use of sound editing complement one another. Along with a semi-aleatoric live score, these elements harmoniously present themselves between the performers and the fixed media recording, interacting with one another to construct a captivating and ever-changing soundscape.



THOMAS LIMBERT is a composer, percussionist, music technologist, and audio engineer with interests in temporality, the intersections of technology and performance, global music aesthetics, and acoustic ecology — concerns which continually inform his creative work. Thom's music has been commissioned and/or performed across North America and abroad by orchestras, choirs, chamber ensembles, soloists, theater groups, and opera companies. His engineered recordings of Pulsoptional, a new music group for which Thom performs and composes, appear on the Fugu Fish and Innova labels. Thom has recently been working closely with renowned ethnomusicologist, Paul Berliner, to record, edit, and mix the audio material that accompanies Berliner's multiple publications on the Mbira Dzavadzimu music of Zimbabwe featuring the repertory of Berliner's longtime collaborator and co-author, mbira master, Cosmas Magaya (mbiraplatform.org). He holds degrees from Duke University (PhD Music Composition) and the University of North Carolina at Chapel (BA Music and Philosophy). Thom is Associate Professor of Music at Sonoma State University where he directs the composition and recording arts programs.



About the Composers – Concert V (continued)

Petaluma Howls

Every night during the month of April 2020, at the height of the Covid-19 quarantine, I recorded a few minutes of my Petaluma, CA neighborhood residents howling at 8pm. These collective outbursts allowed us to blow off steam in an uncertain time, come together as a community, and most importantly, give a literal shout out to health care workers and first responders. Some nights were louder than others and one will hear cars swooshing by my recorder, dogs joining in, or fireworks being set off down the street. To build the electronic voice accompaniment, I analyzed the recording of each night using specialized software (and my ears) to determine the closest applicable tonality as projected by the howlers. I carefully time-compressed the several minutes of howling from each night into only a few seconds and then electronically filtered and resonated the resulting clouds of sound through a chord progression and synthesized bass line derived from the tonal implications of each recording. The vocal part is meant to highlight the pitch content of the compressed soundscapes with the singer being asked to produce vocal sounds that emulate deconstructed and elongated howls. My hope is that the composition gives the listener a musical and emotional impression of this unique sonic and social phenomenon.



YUYAO SHANGGUAN was born in a small town in China. He is a composer with an impressive range of experience in classical music, video game music, film/TV, electroacoustic music, and multimedia. He completed music for multiple TV shows, video games in iOS and Android already released in China. Also, his full orchestra piece won the 2nd prize of the 2022 Oscar Navarro International Young Talented Composer Competition. Right now, he is pursuing the DMA in music composition at the University of Arizona Fred Fox School of Music, studying with Dr. Yuanyuan (Kay) He.

The Dance under the Thunderlight

She lived in peace with them once — bringing them water, and food — imparting their knowledge and skills. With the rise of the village and the city, they ushered in an era of supremacy. Her devotion, however, was not rewarded. For thousands of years, the hand of greed reached out to her again and again. They wanted her power; they wanted everything she had; they wanted herself. As they attempted to control her forever, the fire of anger flared in her heart. Her resentment and anger turned into the supreme golden power surrounding her. “It is my turn now!” she roared, and waved her lightning gun towards their kingdom and threw it. The power of gold turned into countless tiny lightning bolts falling from the sky, and the objects it touched were instantly turned into black charcoal. When the thunder spear destroyed their kingdom, it also destroyed their pride. Fear, helplessness, death, and destruction, which they called “power”, which they had brought to her for thousands of years, finally came back to them. They smiled, cried, prayed, and jumped around to avoid the golden lightning. No one knows when this punishment will end. With the passage of time, these gradually became their culture and habits. And the descendants, who did not know the truth, called these strange movements The Dance under the Thunderlight.



About the Composers – Concert V (continued)



Composer **JOÃO PEDRO OLIVEIRA** holds the Corwin Endowed Chair in Composition for the University of California at Santa Barbara. He studied organ performance, composition, and architecture in Lisbon. He completed a PhD in Music at the University of New York at Stony Brook. His music includes opera, orchestral compositions, chamber music, electroacoustic music, and experimental video. He has received over 70 international prizes and awards for his works, including three Prizes at Bourges Electroacoustic Music Competition, the prestigious Magisterium Prize and Giga-Hertz Special Award, 1st Prize in Metamorphoses competition, 1st Prize in Yamaha-Visiones Sonoras Competition, and 1st Prize in Musica Nova competition. He taught at Aveiro University (Portugal) and Federal University of Minas Gerais (Brazil). His publications include several articles in journals and a book on 20th century music theory.
www.jpoliveira.com

Daniel's Prayer

The Book of Daniel is probably one of the most mysterious books in the Bible. The descriptions of the events and prophecies include murder, treason, orgies, and torture. It also has several very interesting and enigmatic prophecies that can be interpreted in many ways to be related to the present times. Social instability, global war, mass extermination, and many other events can possibly be interpreted in the prophetic writings of this young boy. Daniel's Prayer is an excerpt of the visual music opera *The 70th Week* which includes several events in the life of this prophet and his companions, as well as the three main prophecies that still may not have been fulfilled. As the description of the piece (a visual music opera) suggests, the operatic action is re-interpreted in a screen, using several computer-generated images and sounds, as well as pre-recorded vocal lines and dance movements. *The 70th Week* was the result of a commission by the Ministry of Culture in Portugal.

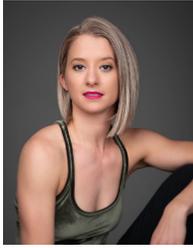


YU HAN is a doctoral student in Music Composition at the University of Arizona Fred Fox School of Music studying with Dr. Yuanyuan (Kay) He. Her research focuses on music composition for interdisciplinary projects in collaboration with dancers, musicians, and visual artists. She is a talented musician and composer and has scored impressive films, animations, and documentaries, like *1cm*, *Outsider*, and *Insomnia*. Her works are in multiple capacities with many different music styles, from film scoring to classical, electroacoustic, and Chinese traditional music.

The Beauty Within is a choreographic work that highlights the human connection of live UArizona dancers and remote NYU dancers represented through interactive visual effects driven by real-time motion capture. The piece explores self-discovery through emotional vulnerability and intimacy, showcasing the beauty within all of us and the importance of human connection.



About the Composers – Concert V (continued)



HAYLEY MEIER is a performing dance artist, choreographer, and educator. She received her early training in upstate New York under Timothy M. Draper and went on to earn a BFA in Dance from the University of Arizona. Hayley became a principal dancer for the Rochester City Ballet under Jamey Leverett's direction, and later joined River North Dance Chicago, performing notable works worldwide. She holds an MFA from the University of Arizona, where she received the Creative Achievement Award for exceptional creativity and innovation in the arts. During the pandemic, Hayley founded Body by Hayley, a virtual Pilates class focused on building strength, stability, and proper alignment, while fostering connectivity. In 2022, she was involved in the immersive multimedia production StellarScape at South by Southwest in Austin, Texas, which blends music, science, visual art, dance, and technology. Hayley's mentoring of undergraduate students earned her the Arizona Arts Undergraduate Advising/Mentoring Award. She is currently a full-time Assistant Professor of Practice with the University of Arizona School of Dance.



ALLEGRA ROMITA (MA, CMA, EdM, RYT) is co-creator of Functional Awareness: Anatomy in Action®. Allegra serves as the Program Administrator and Faculty for NYU Steinhardt Dance Education program. Since 2011, Allegra has been performing regionally and nationally with Sydnie L. Mosley Dances and is the Artistic Visioning Partner with the collective. Allegra graduated from the University of Michigan with honors with a BFA in Dance and a minor in Movement Science. She received her MA in Dance Education from NYU Steinhardt and EdM in Motor Learning and Control from Teachers College, Columbia University. She is a Certified Movement Analyst (CMA) in Laban Movement Analysis through the Laban/Bartenieff Institute of Movement Studies. Allegra teaches at Brooklyn Yoga Project and Heatwise Yoga in Brooklyn, NY, and co-teaches in the teacher training programs at both studios.



DEVIN BAYLY is a member of the Research Technologies Data & Visualization team at the University of Arizona. He works with researchers, students and faculty to bring their data to life through drop ins, 1:1 consultations, short and long-term collaborative projects, and general protocols enhancing the visualization offerings of the UA High Performance Computer.

Yuanyuan (Kay) He (UArizona), director; Agnieszka Roginska (NYU), artistic director; Reid Ferris (UArizona), audio engineer; Ron Creason (UArizona), lighting designer; Zack Nguyen (NYU), audio transmission engineer; David Mazi (UArizona), network audio engineer; Yuhan Wang (NYU), motion capture technician; Gustavo de Oliveira Almeida (UArizona), sensor technology expert; Yu Han (UArizona), student assistant and rehearsal coordinator; Atharva Dhekne (NYU), production coordinator; Zhu Wang (NYU), motion capture expert; Yi-Chen Chang (NYU), audio engineer; Sarthak Tickoo (NYU), student research software developer, HSRN



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