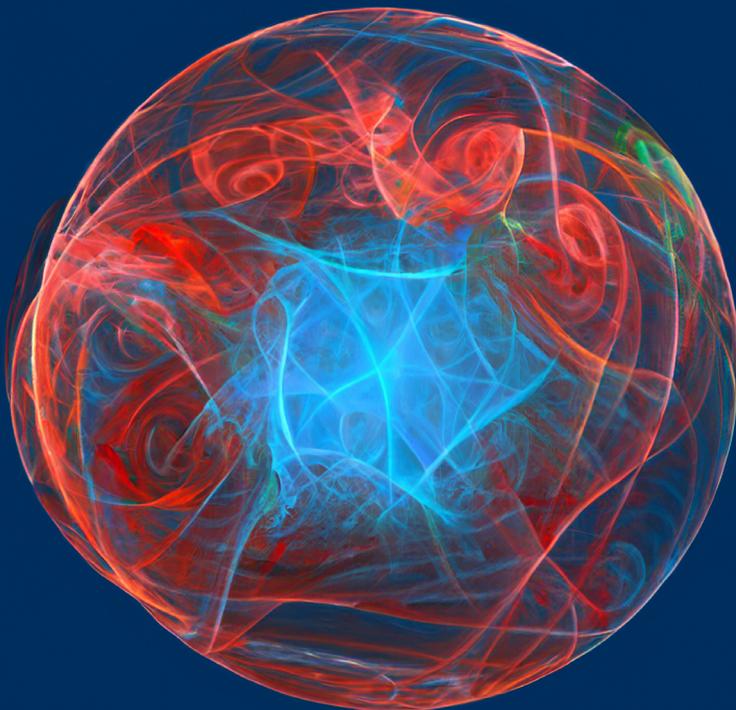




TEXAS TECH UNIVERSITY
J.T. & Margaret Talkington College of Visual & Performing Arts
School of Music



Electronic Nights Concert No.1

The Concert of Call for
Contemporary Electronic Works

Wednesday, January 24, 2024, 4PM
Texas Tech University School of Music
Media Production Studio 203

Juries:

Dr. Peter Fischer, Dr. Hideki Isoda
Dr. John Boyle, and Mr. Ali Balighi



Dr. Peter Fischer is Associate Professor of Music at Texas Tech University where he teaches composition and theory. His works have been performed nationally and internationally. He was named the Grand Prize winner of the 2008 International Society of Bassists, Solo Division, for his Sonata for Contrabass and Piano. Recent works include Primordial (2011), for orchestra, Sonata for Clarinet and Piano (2008), the Ballet of Magical Beings (2006) The Ygdrassil Prelude (2006), and Firedance (2011), all for wind ensemble, and the piano solo works Rings of Crystalline Sky, Notturno I, and Notturno II. New choral works include Twilight, Peace, I Would Live In your Love, and O Magnum Mysterium. He is currently completing work on a Trumpet Concerto (January 2013) with wind ensemble. Works in the coming two years include a Violin Concerto (2013), a Piano Concerto (2014), and a Cello Concerto (2014). Dr. Fischer studied composition with Dinos Constantinides, Peter Hesterman, Mark Lee, Paul Haydn, and Jan Bach. He studied electronic and computer music with Stephen David Beck. He studied piano with Cynthia Geyer, Mark Lee, and George Sanders. He completed a DMA in Music Composition at Louisiana State University and holds degrees in Music and English Literature from Illinois Benedictine College, and a Masters Degree in Music Composition from Eastern Illinois University.



Dr. Hideki Isoda is an Emmy-nominated media composer, producer, and accomplished recording, mixing, and mastering engineer. He has produced countless albums for renowned musicians, as well as soundtracks for broadcasters such as NHK Japan, the BBC and PBS. Dr. Isoda has had years of experience teaching and serving as Associate Dean of Technology and Area Chair at Universities prior to joining the faculty of Texas Tech University School of Music in 2020. He studied at Indiana University Jacobs School of Music, Berklee College of Music and earned a PhD in Composition and Music Technology at The University of Sydney. He teaches a broad spectrum of specialized knowledge, technical skills, and a forward-thinking mindset necessary for musicians in the 21st century. As a Director of Media Production, he supervises over 400 concert recordings and collaborates with other faculty members to produce a number of research-quality recordings each year. Dr. Isoda's research in Music Informatics focuses on developing new electronic musical instruments utilizing AI technologies.



and QMMF.

As composer, his music has been performed at the International Electronic Music Plus Festival, the Bowling Green State University New Music Festival, the North American Saxophone Alliance Region V Convention, and the Virginia College Band Directors Symposium XI. He has written commissioned music for the Diocese of Gaylord, Quartet-a-Tete, cellist Jeffrey Lastrapes, and saxophonist Kevin Heidbreder. In 2003, one of his composition students was named a Presidential Scholar in the Arts. As a result, the US Department of Education named him a Distinguished Teacher and he received his commemorative plaque from First Lady Laura Bush.



Mr. Ali Balighi, a composer, sound designer, and sound engineer, was born in Tehran, Iran. He graduated from The University of Art in 2011 with a Bachelor's degree in Music Performance. A passion for composition led him to pursue a Master's degree in Composition at Texas Tech University, where he is currently a student for a Doctor of Musical Arts (DMA) in Composition.

Balighi's compositions have been showcased internationally at festivals and conferences, including Sonic Matter, New York City Electroacoustic Music Festival, Hot Air Music Festival, Tehran Contemporary Music Festival, NoiseFloor UK Contemporary Music, Research On Contemporary Composition Conference, ClarinetFest, Cortona Sessions For New Music, Audiovisual Frontiers Festival, ICSC 2022 6th International Csound Conference, and Tehran International Electronic Music Festival. His works, such as Daramad for Three Sopranos and Fixed Media, Khane Haftom for Santur, and Too Loud A Solitude for Cello and Live Electronics, have been featured in these platforms.

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Primor DAion

Patrick Reed (b.1991)

AI Phantasy

Panayiotis Kokoras (b.1974)

KET ZeroOne

Arshan Najafi (b.2001)

Constellations

Julian Scordato (b.1983)

Kowloon

Alejandro Brianza (b.1989)

Nostalgia

Dayquan Moeller (b.2001)

Digital Hymn

Masafumi Oda (b.1986)

Suffering

Vesal Javaheri (b.1998)

Letter to no one

Yong Tan (b.1998)

PRIMOR D'AION
Composer: Patrick Reed
Video Artist: Conner Mizell

Programm Note:

About the idea of creation and development of a life cycle, to then be reborn again. The sound sources go through constant transformation as it grows until death, with a hint of its reborn again. The video was created after in a collaboration with a video artist, generating video in Ai using key words based on the description of the sound sources used in the piece.

Biography:

Patrick Reed is a native of Dallas Texas, as a composer and educator, he hopes to foster and teach an interest and love for contemporary music to people of all ages. His music style ranges from solo to large ensemble compositions to works written for beginners and young band ensembles. His works have recently been performed at the International Computer Music Conference(ICMC), Electronic Music Midwest, New York City Electroacoustic Music Festival, SEAMUS, NSEME, and Society of Composers national and regional conferences.

Reed is currently pursuing a PhD. in music composition at the University of North Texas. Reed earned his Master in Music in composition at Bowling Green State University, where he studied with Elainie Lillios Christopher Dietz, and Mikel Kuehn. He holds a Bachelor of Music in Composition and Music Education from Texas Tech University, where he studied composition with Peter Fischer and Mei-Fang Lin.

AI Phantasy
Composer: Panayiotis Kokoras

Program Notes:

AI Phantasy was composed at the GRIS multichannel studio, the University of Montreal in Quebec, Canada; the MEIT theater at CEMI, the University of North Texas, and my home studio. I used a vacuum cleaner to set into vibration various membranes and other probes at the end of the suction tube, which I then modulated with my hands following the Fab Synthesis paradigm. In addition, I developed a series of circular pan flute kind of sound generators which could rotate electromechanically at variable speeds. In this case, the airflow generator was an air pump compressor and a modified airbrush attachment to control airflow and direction. The word Phantasy refers to a phantasy with "Ph" as a state of mind of an infant child during the early stages of development. Fantasies are constructed from internal and external reality, modified by feelings and emotions, and then projected into both real and imaginary objects. On the other hand, Fantasy (with "F") is a reverie, a daydream, an imagined unreality that anyone can create. We fantasize consciously about future possibilities and the fulfillment of our basic needs and wishes. Fantasies may well include elements of the deeper unconscious fantasies. In AI Phantasy, sonic realities, soundscapes, ambiances, studio-recorded sounds of found objects, instrumental sounds, voice, or synthesized sounds, processed or not, are all mixed. In a way, they are largely unconscious in that they differentiate little, if at all, between reality and imagination, from conscious reality.

Continued...

Biography:

Kokoras is an internationally award-winning composer and computer music innovator, and currently Professor of composition and CEMI director (Center for Experimental Music and Intermedia) at the University of North Texas. Born in Greece, he studied classical guitar and composition in Athens, Greece and York, England; he taught for many years at Aristotle University in Thessaloniki. Kokoras's sound compositions use sound as the only structural unit. His concept of "holophonic musical texture" describes his goal that each independent sound (phonos), contributes equally into the synthesis of the total (holos). In both instrumental and electroacoustic writing, his music calls upon a "virtuosity of sound," a hyper-idiomatic writing which emphasizes on the precise production of variable sound possibilities and the correct distinction between one timbre and another to convey the musical ideas and structure of the piece. His compositional output is also informed by musical research in Music Information Retrieval compositional strategies, Extended techniques, Tactile sound, Hyperidiomaticity, Robotics, Sound and Consciousness. More information at <http://www.panayiotiskokoras.com>

KET ZeroOne

Composer: Arshan Najafi

Program Note:

"KET ZeroOne" is an electro-acoustic journey of Kamancheh Extended Techniques which I have performed, recorded, processed and composed.

Biography:

Arshan Najafi (b. 2001) is a Composer, Performer, Sound Artist, Visual Artist and Poet. He started playing the Violin at the age of ten and later decided to study Kamancheh (Persian Spike Fiddle) with Saba Alizadeh. His piece, "Transgression in Common City" for solo Flute was one of the selected pieces for Petrichor Records "Call for Young Iranian Composers" that led to some private lessons with Chaya Czernowin, Reza Vali, Arshia Samsaminia and Mohammad Amin Sharifi. His pieces have been presented and published by Spectro Centre for New Music, Noise a Noise records, Petrichor Records, Unexplained Sounds Group, Cold Spring Records and XOR Space. He was one of the selected composers of the 7th Reza Korourian Electro-Acoustic Music Competition held by Yarava Music Group. His debut book "Twenty Wrong Turns" was published by Aso Publications in the summer of 2022 in Tehran.

Constellations

Composer: Julian Scordato

Program Note:

This work begins from the exploration of an imaginary celestial space which is translated into sound space. How does each celestial sphere – starting from its manifestation as a unit – interact with the cosmos where it belongs? How does it react to its law? How does it transform itself integrating with the system, until the loss of identity? In contrast to this process, the constellations act by highlighting the bodies in their uniqueness through the creation of symbolic links: beyond their meaning, they stand as a classification and articulation device of the individual within the system.

Continued...

Past performances and exhibitions:

Center for Computer Research in Music and Acoustics (Stanford, 2014), Muestra de Música Electroacústica MUSLAB (Mexico City, 2014), 20th Colloquium on Music Informatics (Rome, 2014), Festival Punto De Encuentro (Granada, 2014), Contemporary Music Research Center (Athens, 2015), Venice Conservatory of Music (2015), Festival de Vidéomusique de Montréal (2015), Festival Ex Nihilo (Aguascalientes, 2015), Art & Science Days (Bourges, 2015), Electronic Language International Festival (São Paulo, 2015), New York City Electroacoustic Music Festival (2015), Sirga Festival (Flix, 2015), PoetryFilm (London, 2015), Living Lab Music 6 (Padova, 2015) Centre de Cultura Contemporània de Barcelona (2015), Colloquium of the Centre Iannis Xenakis (Rouen, 2015), Saarbrücker Tage für Elektroakustische und Visuelle Musik (2015), 9a Muestra de Arte Sonoro e Interactivo In-Sonora (Madrid, 2016), PoetryFilm (Skagastrond, 2016), XV Festival Internacional de la Imagen (Manizales, 2016), Backup Film Festival (Weimar, 2016), 7th Hack & Art Day (Sabadell, 2016), Festival di Musica Contemporanea di Cagliari (2016), Malaysia Music Technology Festival (Kuala Lumpur, 2016), Sound-Image Colloquium (London, 2016), Festival Ecos Urbanos (Mexico City, 2016), Sonorities Festival (Belfast, 2016), Spektrum (Berlin, 2017), ZKM Center for Art and Media (Karlsruhe, 2018), Centre for Contemporary Arts (Glasgow, 2018), 5 th Conference on Technologies for Music Notation and Representation (Melbourne, 2019), 14th Symposium on Computer Music Multidisciplinary Research (Marseille, 2019), Radical dB Festival (Zaragoza, 2019), ZKM Center for Art and Media (Karlsruhe, 2020), Sónar+D (Barcelona, 2020), Festival Ecos Urbanos (Mexico City, 2020).

Biography:

Julian Scordato is a composer and artist whose practice focuses mainly on sound, graphics, algorithms and interactivity. He studied composition and electronic music at the Conservatory of Venice and sound art at the University of Barcelona. In 2009 he co-founded the Arazzi Laptop Ensemble, a group of electroacoustic music performers and composers interested in the interaction between musicians and technology. In 2015 he joined and currently leads SaMPL – Sound and Music Processing Lab, a distributed infrastructure for education, research and production based in Padua, Italy. As a technologist, Scordato has written articles and presented research results related to interactive systems for music performance and graphic notation in conferences and lectures. Coordinator of the Electronic Music School of the Conservatory of Padua, since 2017 he has been professor of electroacoustic music composition and performance.

His award-winning electroacoustic and audiovisual works have been performed and exhibited in international festivals and institutions including Venice Biennale, Institute of Contemporary Arts (London), Centre de Cultura Contemporània de Barcelona, Prague Quadrennial of Performance Design and Space, Electronic Language International Festival (Sao Paulo), Cervantes Institute (Rio de Janeiro), International Image Festival (Manizales), Gaudeamus Music Week (Utrecht), Centre for Contemporary Arts (Glasgow), Sonorities Festival (Belfast), Seoul International Computer Music Festival, Art & Science Days (Bourges), Kochi-Muziris Biennale, Center for Computer Research in Music and Acoustics (Stanford), Athens Digital Arts Festival, ZKM Center for Art and Media (Karlsruhe), Spektrum Art Science Community (Berlin), and New York City Electroacoustic Music Festival. His music has been broadcast by Radio UNAM, NAISA Radio, Resonance FM, RAI Radio3, RadioCemal, Radio Papesse, RadioCona, Radiophrenia, Radio Gracia, Radio Circulo, Radio Tsonami, and other stations. His scores have been published by Ars Publica and Taukay Edizioni Musicali.

www.julianscordato.com info@julianscordato.com

Kowloon
Composer: Alejandro Brianza

Program Note:

Located in Hong Kong and also known as “the city of darkness”, was the most densely populated settlement in history. And although its inhabitants maintained an organization based on a harmonious state of anarchy, certain problems related to gangs, drugs and other illegalities led to Kowloon’s demolition in 1994. The memory of Kowloon today is a cyberpunk postcard, swinging between tranquility and chaos. Hildegarde Westerkamp award / Canadian Electroacoustic Community 2022

Biography:

Composer, researcher and teacher. Master in Scientific Research Methodology, Bachelor in Audiovision, Sound and Recording Technician and flutist. He is currently a PhD candidate in Humanities - Music at the Universidad Nacional del Litoral. He teaches at the Universidad del Salvador, Universidad de Buenos Aires and Universidad Nacional de Lanús, where he is also part of research related to sound technology, electroacoustic music, artistic research and contemporary languages, of which he has given lectures, conferences and workshops at congresses, festivals and various national and international academic meetings. His productions have been presented in Argentina, Brazil, Chile, Bolivia, Peru, Ecuador, Colombia, Mexico, United States, Canada, Spain, United Kingdom, France, Monaco, Austria and Japan. He is a member of the Andamio collaborative platform, coordinator of the Soundscape Study Group and member of the Latin American Sound Artists Network.
alejandrobrianza.com andamio.in

nostalgia
Composer: Dayquan Moeller

Program Note:

nostalgia is a sound poem exploring the longing for childhood innocence that we all experience with age. The piece was created using three samples. The first sample comes from a Shirley Temple DVD Collection Commercial in which the young actress sings “animal crackers in my soup, monkeys and rabbits loop-the-loop.” This phrase was raised two octaves and sped-up to create the high-pitched, static looped at the beginning and end of the piece. It was also lowered two octaves and slowed-down to create the moaning sounds heard in the middle section. The second sample comes from a 2006 Everest College commercial, in which a spokesperson encourages the viewer to “pick up the phone and make the call.” I chose to sample these two commercials because they frequently aired on tv in the early 2000s, and have since become a cultural meme. The third sample, “I don’t want to leave,” is taken from a field recording of a day out with friends, the summer before my final year as an undergrad.

Biography:

I am a Long Beach-based composer and sound artist whose work takes many forms such as video, installation, happenings, and solo performance. While the medium I use frequently changes, my methods remain the same: I use music, sound, and the spoken word to create sonic meditations on the past. More specifically, my work investigates the reciprocal link between identity and memory, as I seek to subvert hegemonic narratives of the past by highlighting the memories of people from marginalized communities. In May of 2023, I graduated from Whittier College where I studied Social Theatre and Music. During my time at Whittier I was a recipient of the Mellon Mays Undergraduate Fellowship, the Whittier College Art & Technology Fellowship, and was a guest artist at the 2023 Santa Fe Springs Art Festival. Since graduating, I have continued debuting new works across Southern California.

Digital Hymn
Composer: Masafumi Oda

Program Note:

The confrontational structure between the Digital, a discrete world, and the Real, a continuous world has been showing an important shift. There, the AI consists boundary surface and becomes neighbor at the same time. Then, the duality between the Digital and the Real have become more and more symmetrical and the Real has not been the master for the Digital. Along this symmetry and similarity, we can admit the digital beings, which are unknown for us.

In this piece, using various digital techniques, I intend a Hymn for imaginary digital beings on the basis of ontological arguments above. Both hymn-like part and harsh rhythm part show sharp contrast, and this matter itself means the radical discreteness which is the particular way of being for the Digital entities.

Biography:

Born in Saitama, Japan, in 1986. Enrolled in Department of Philosophy, Sophia University. Having got master's degree by writing a master's thesis about Deleuze's philosophy. After graduated, crossing between academic philological studies and investigation of philosophically unique position of myself, and trying to output these results as performance, electronic music, digital video work, and recently, "Application Art". My definitive theme is "a multiplicity (multimedia) of radical duality". Treating software, hardware, digital, analog, abstract concept, concrete proper noun and so on completely equally, then trying to reveal completely new "figure" of them via works and performances under the relationship between "continuity" and "discreteness". Participated in many international music and art festivals with music, audio-visual pieces, performances, and paper presentations in US, Italy, German, Austria, Belgium, England, Korea, China, Thailand, Argentina, Chile, South Africa, NY, and Japan. My audio-visual piece "Radical Duality II" was awarded at International Electronic Music Competition 2021 (China). My audio-visual work "Radical Duality II" became the winner of Penn State Living Music 2022, hosted by The Pennsylvania State University. My electroacoustic piece "Anti-Automationism" was selected at "World (New) Music Days 2023" hosted by International Society for Contemporary Music. A member of ASCAP and Japanese Society for Electronic Music.

Official HP: <https://www.masafumi-rio-oda.com/>

Suffering

Composer: Vesal Javaheri

Program Note:

Suffering, is a fixed media using a Double Bass. All sounds used in the piece are made through Double Bass and Electronic Effects. The sounds are recorded by a Zoom H8 and then have been processed in MAX MSP and Ableton Live software. This piece, was selected for the Sixth Reza Korourian Electro-Acoustic Composition Competition.

Biography :

Vesal Javaheri (b. 1998) began his musical career at the age of ten, playing classical guitar with Karina Kimiae, and later with Pedram Falsafi, Babak Valipour, and Eileen Arjmand. He pursued his artistic interests in Electronic Composition and Music Programming with Kiawasch Saheb-Nassagh and Sohrab Motabar. Some of his compositions have appeared on compilation albums in Iran, the United Kingdom, Poland, Argentina, and Italy. And have been broadcast in countries such as the United States, Canada, Ireland, Australia, France, Portugal, the Netherlands, and Iran. "Chaos," his first personal album, was released in June 2022 and also his second album "The Day" was released in March 2023. One of his compositions, suffering, was selected for the Sixth Reza Korourian Electro-Acoustic Composition Competition. The other piece, Requiem, was chosen for the first Golden LALA Electronic Composition Competition. His musical activities include more than just composing and performing. He's also worked as a sound designer and composer for plays like DreamLand, Nasakh, Process, and There Will Be Blood.

Letter to no one

Composer: Yong Tan

Program Note:

While putting together my composition senior recital, I realize that not many musicians today are open to new music. I understand that performers need to build their repertoire by performing standard classical pieces, but I believe we can do better. We don't have to wait for years to appreciate modern music, like how many revolutionary compositions such as "Rite of Spring" was treated. "Letter to no one" is a *musique concrete* that I sample myself typing a letter about the thought. The content expresses my hope and frustration, but my main purpose is to encourage all musicians to be open to new music.

Biography:

Yong Tan is a Malaysian media composer, concert composer, and producer. He believes that music can carry not only emotion but also information. Therefore, his works often investigate issues of philosophy, social, and environmental.

In October 2023, his piano solo "9 Etudes for Piano" won the FreeHand 3rd Malaysian Contemporary Composers Piano Festival call for score, and was commissioned to write a new work for the UCSI International Piano Festival Competition 2024. In June 2023, his commissioned orchestra work "Dots" was performed at the Penang Performing Art Center in Malaysia as part of the Rondo Festival. In 2022, his piano solo composition "Sad Fact" was selected for the FreeHand 2nd Malaysian Contemporary Composers Piano Festival call for score. In 2021, he won the UITM Tunku Zain Piano Trio Composition Competition with his piano trio "My little Sister 'asking' for Present"; and the Kyle Pearl 2nd Annual Open Call with his cello solo "1 = 1+1". He has also participated in some music festivals including the 2023 SoundBridge Festival Malaysia, the 2023 Atlantic Music Festival in the US, the 2023 Young Composers Initiative hosted by The Rondo Production, the 2022 Emerge Virtual Workshop hosted by the Julius Quartet, the 2021 SMCC SoundBridge Virtual Festival Malaysia, the 2021 Malaysia Young Composer Workshop, and the 2021 Musical Exchange Program hosted by The Rondo Production.

Yong Tan holds a dual degree in concert composition and media composition from West Chester University of Pennsylvania. He is now pursuing his master's degree (class of 2025) in screen scoring at New York University.



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