



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



Electronic Nights Concert No.2

The Concert of Call for
Contemporary Electronic Works

Wednesday, February 21, 2024, 4 pm
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.



Dr. John Boyle is an Instructor of Theory and Composition in the School of Music at Texas Tech University. Dr. Boyle taught for twenty years at the Interlochen Center for the Arts, where he also served as the Coordinator of Composition and Theory. During the last two summers, he has been a member of the faculty at the Lake City String Academy in Lake City, Colorado. In the last decade, Boyle has been a program annotator for Lake City Arts, Chamber Music Amarillo, and the Quartz Mountain Music Festival. He has also served as concert speaker/lecturer for CMA 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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<i>Chain of Circumstances</i>	<i>Joseph Klein (b.1962)</i>
<i>Kāssān!</i>	<i>Farzan Salsabili (b.1998)</i>
<i>Macro</i>	<i>Gabriel José Bolaños Chamorro (b.1984)</i>
<i>Anamorphosis</i>	<i>Clemens von Reusner (b.1957)</i>
<i>Grind</i>	<i>Droki Ouro (b.1996)</i>
<i>Trichromacy</i>	<i>Andrew A. Watts (b.1989)</i>
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Chain of Circumstances

Composer: Joseph Klein

Biography:

Born in Los Angeles in 1962, Joseph Klein is a composer of solo, chamber, and large ensemble works, including instrumental, vocal, electroacoustic, and intermedia compositions. His music—which has been described as “a dizzying euphoria... like a sonic tickling with counterpoint gone awry” (NewMusicBox) and exhibiting a “confident polyvalence [that] heightens its very real excitement” (The Wire)—reflects an ongoing interest in processes drawn from such sources as fractal geometry, chaos, and systems theory, often inspired by natural phenomena. His works frequently incorporate theatrical elements, whether as a component of the extra-musical references or as an organic outgrowth of the musical narrative itself. Literature is another important influence on his work, with recent compositions based on the writings of Franz Kafka, Elias Canetti, Alice Fulton, W.S. Merwin, Milan Kundera, and John Ashbery.

Klein holds degrees in composition from Indiana University (DM, 1991), University of California, San Diego (MA, 1986), and California State Polytechnic University, Pomona (BA, 1984). His composition teachers have included Harvey Sollberger, Claude Baker, Robert Erickson, and Roger Reynolds. He is currently Distinguished Teaching Professor at the University of North Texas College of Music, where he has served as Chair of Composition Studies since 1999.

Program Note:

Chain of Circumstances, originally intended for live performance with piano, solo dancer, and interactive computer music, was reconceived as a screendance during the COVID-19 pandemic. Featured on this realization are pianist Richard Shuster and dancer/choreographer Jordan Fuchs, with lighting design by Dayna Ballenger and videography by Danielle Willis. The original version of this work explored aspects of recombinance, modularity, and non-linear musical structures, and was conceived as a series of disparate, distinctive, and relatively static musical states. In this screendance version, the pianist's choices regarding the assemblage of musical modules served as an impetus for the dancer's semi-improvised choreography, which in turn was filmed, then recontextualized and compiled into the present video by the composer. Chain of Circumstances was supported by a grant from Texas Woman's University, and was composed in February-March 2020 for pianist Richard Shuster and dancer/choreographer Jordan Fuchs. This screendance version was completed in October 2020.

Kāssān!

Composer: Farzan Salsabili

Biography:

Farzan Salsabili (b.1998) is an Iranian acoustic/electronic composer and pianist. He began his musical studies at the University of Applied Science and Technology in Tehran, Iran, where he graduated with a Bachelor's degree in music composition and piano performance.

His primary teachers include Karen Keyhani, Arshia Samsamnia, and Madjid Tahrir. He participated in several master classes and seminars held by composers such as Ken Ueno, Chaya Czernowin, Katharina Rosen- berger, Don Freund, Nina C. Young, Marco Stroppa, Reza Vali, and others.

He is the recipient of several international and national prizes including the 4th International Composer New Music Generation (Kazakhstan), XXVIII Concorso 2Agosto (Italy), the 3rd K'Arts International Composition Competition (South Korea), the 3rd International Symposium of Music Research (Taiwan), the 6th Reza Korourian Electroacoustic Competition (Iran), Petrichor Records Young Iranian Composer Project (Iran/US), among others.

His music has been performed and broadcasted by Orchestra del Teatro Comunale di Bologna (Italy), Cube Ensemble (Bulgaria), Sufi Ensemble (Turkey), Strike a Chord (Taiwan), etc., and also by individuals including Pasquale Corrado, Yasamin Shahhosseini, Kelariz Keshavarz, Orhan Kayyali, Marina Pomelnikova, and others, in different countries such as Australia, Canada, Iran, Ireland, Italy, Kazakhstan, the Netherlands, South Korea, Turkey, and the USA.

Several of his pieces have been published in compilation albums by Spring Records (UK), Unexplained Sounds Group (Italy), Noise a Noise (Iran), and have been broadcasted by radios such as RAI5 and Radio3 (Italy), CiTR 101.9 (US), Concertzender (the Netherlands), FSK 93 (Germany), and others.

Program Note:

Kāssān! is a term derived from a Tungusic shamanic poem that a shaman recites during a healing ritual to ask for help from the spirits, for healing and mercy to the patient.

The word itself does not have a specific meaning (or it may have been forgotten through decades) and it is only the manner of its tone that defines its function, a tone that is sometimes a warning, and sometimes a request.

Focusing on the role of this word in poetry and ceremony, this piece narrates the shaman's ecstatic journey in search of communication with healing spirits.

Macro

Composer: Gabriel José Bolaños Chamorro

Biography:

Gabriel José Bolaños Chamorro (b. 1984 Bogotá, Colombia) is a Nicaraguan/American composer of solo, chamber, orchestral and electroacoustic music. He frequently collaborates closely with performers, and enjoys writing music that explores unusual techniques, structures, and timbres. He is interested in computer-assisted-composition, auditory perception, linguistics, graphic notation, improvisation, and modular synthesizers.

Bolaños is currently an Assistant Professor of Music Composition at Arizona State University, where he teaches courses in composition, analysis, music technology, and acoustics, and co-directs the PRISMS contemporary music festival. He received a BA in music from Columbia University and a PhD in Composition and Theory from UC Davis. His music is published by BabelScores.

Bolaños has received numerous awards and grants for his work, including a Fulbright US Scholar Grant, the Suzanne & Lee Ettelson Composer's Award, a Research & Development Grant from the Arizona Commission on the Arts, a residency at CMMAS in Morelia, Mexico, a commission from Vertixe Sonora and Hong Kong Baptist University, and a commission from CIRM and Festival Manca in Nice, France. Beyond his work as a composer and teacher, Bolaños has also written music for film, theater, and dance, has experience performing as a flamenco dance accompanist, and enjoys swimming, gardening, and playing folk music with his wife, Megan.

Program note:

Macro explores analogues between filming with a macro lens and recording with close-miking techniques. By zooming in on everyday objects and sounds, I sought to create a surreal ecosystem where things are simultaneously recognizable and unrecognizable.

This piece is part of a larger collection of audiovisual vignettes called The Grand Transparents. In these works, I explore novel interactions, relationships and paradoxes between visual and auditory stimuli to create unfamiliar ecosystems where unusual relationships, interactions and paradoxes are not only possible, but strangely commonplace.

Anamorphosis

Composer: Clemens von Reusner

Biography:

Clemens von Reusner (1957) is a composer based in Germany. His works of electroacoustic music and radiophonic audio pieces focus equally on purely electronically generated sounds as well as sounds found in special places and processed in the studio.

Clemens von Reusner composed commissioned works for radio and for festivals, and in his musical language he also repeatedly referred to contemporary as well as historical works from music, literature and the visual arts.

He is a member of the "Academy of German Music Authors" and he has received national and international awards for his works. They are performed at renowned international festivals of contemporary music in Asia, Europe, North and South America. Clemens von Reusner received invitations to the World Music Days for New Music 2011 in Zagreb, 2017 in Vancouver, 2019 in Tallinn.

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Program Note:

Anamorphosis is about the processing of two contrasting structures exposed in the first part of the composition. One has more gestural character, the other is more textured. Both structures are based on a short sound of a wooden door, which, however, does not appear in its original form in the composition.

The structural nature of this basic material, especially the fast repetitions changing in time, leads to spectral and temporal variants of these structures, developed in the second and third - more reprise-like - part of the composition.

Anamorphosis has been widely performed at international festivals of electroacoustic music, was invited for performance at the World New Music Days 2019 in Tallinn, Estonia and has been awarded at "XIIIº International Destellos Competition 2020" (Argentine) and "21th Weimarer Frühjahrstage für zeitgenössische Musik" (Germany) - 1st price and audience award.

Grind

Composer: Droki Ouro

Program Note:

Each year, approximately five-hundred billion plastic cups are used, of which roughly six billion end up in landfills every year. “grind” attempts to symbolize the faulty business and political ideologies that ultimately contribute to a lack of environmental sustainability through the destructive morphology of a single sound source: a plastic Keurig coffee pod hitting the floor.

Biography:

| drɔ-’ki ’ow-rv is a composer framing pictorial properties found in visual art, namely color, shape, balance, and space, with organizing principles of philosophical, sociological, and metaphysical intent. These elements forge aural convictions that engage with intersectional experiences related to persecution, assimilation, and masking – a self-portrait. Their music has been described as “beautifully haunting” (Robert Avalon Competition), “patiently evocative” (George Lewis), and “unsettling, [yet] interesting” (Joshua Weatherspoon, Cycling ’74), and has been performed by Hypercube, Duo Sequenza, and ensemble vim. drɔ-’ki ’ow-rv has been featured at several festivals including the Aspen Music Festival, SEAMUS, and ICMC and has been commercially released with several labels including Navona Records, PARMA Recordings, Petrichor Records, and RMN Music.

drɔ-’ki serves as Assistant Professor of Music Technology at Johnson University, Director of Equity, Inclusion, and Diversity for the Millennium Composers Initiative, and as a composer-mentor for the Mississippi Valley Orchestra Emerging Composer Fellowship. drɔ-’ki is published with Elision Publications and Universal Edition. drɔ-’ki has held teaching positions at Hocking College, Eastern Music Camp, Ohio University, and the University of Miami. drɔ-’ki received their Doctor of Musical Arts in Composition from the University of Miami, Frost School of Music, studying under Lansing McLoskey, Dorothy Hindman, and Juraj Kojas.

Trichromacy

Composer: Andrew A. Watts

Biography:

Andrew A. Watts is a composer of chamber, symphonic, multimedia, and electro-acoustic works regularly performed throughout North America, Europe, and Asia. His compositions have been premiered at world-renowned venues such as Burning Man, Ravinia, Boston's Jordan Hall, Darmstadt, and the Holywell Music Room. Watts has written for many of the top new music groups today including Ensemble Dal Niente, Ekmeles Vocal Ensemble, Proton Bern, Distractfold Ensemble, RAGE Thormbones, Splinter Reeds, Quince Vocal Ensemble, and Line Upon Line. Recently, Watts premiered a large-scale work Silicon Valley Requiem, blending synthesized and live voices. He completed his D.M.A. in Composition at Stanford, received his master's with distinction from Oxford, and his bachelor's with academic honors from the New England Conservatory. He has been a featured composer at the MATA Festival (USA), impuls Academy (Austria), Rainy Days Festival (Luxembourg), Delian Academy (Greece), Young Composers Meeting (Netherlands), Cheltenham Music Festival (England), Course for New Music at Darmstadt (Germany), Composit Festival (Italy), Ostrava Days Institute (Czech Republic), highSCORE Festival (Italy), Wellesley Composers Conference (USA), Etchings Festival (France), Fresh Inc. Festival (USA), New Music on the Point (USA), and Atlantic Music Festival (USA). Watts is currently a Lecturer in Music Composition at UCSB's College of Creative Studies.

Program Note:

Trichromacy is three movement algorithmic compositional experiment in the domain of slow- motion video processing of speech. The playback order and speed of the video clips is MIDI triggered to achieve novel juxtapositions of vocal sounds, mostly desemanticized, but occasionally revealed with intelligibility.

The text for the first movement is excerpted from *Meditations on First Philosophy* by René Descartes, pondering the possibility that we are all merely pawns living with the fallacy of agency and understanding while secretly controlled by an unknown puppet master. The text for the second and third movements is adapted from *The Republic: Book VII, "The Allegory of the Cave"* by Plato. For the prisoners in the story, because all that is known is a distorted reality, the true reality appears to be a fake, surreal existence. Altogether, Trichromacy seeks to create a dialogue between these historical philosophies regarding existence in a simulation and the trajectory of modern society towards an online, proxied, virtual avatar-based lifestyle.

Soundstallation 6

Composer: Ramin Akhavijou

Biography:

Iranian composer, Ramin Akhavijou, graduated from the Art University of Tehran with a Master's degree in Music Composition and later moved to the United States in 2017 to continue his studies at Carnegie Mellon University (CMU) where he received his second Master's degree in Music Composition. He is currently a Ph.D. student in Music Composition and Theory at the University of Pittsburgh where his focus is Music Perception and its relation to his compositions. His principal teachers have been Reza Vali, Leonardo Balada, Eric Moe, Mathew Rosenblum, Jesse Stiles, and Amy Williams. The dialectic interrelation between sounds has always been one of his main concerns and motivators for his compositional work and research. He is scientifically investigating this interrelation through various interdisciplinary projects. His passion for science and technology has led him to take diverse compositional paths reflected in his wide range of compositions.

Akhavijou's works have been performed in many countries by various ensembles, and orchestras such as Brno Philharmonic Orchestra, CMU Philharmonic Orchestra, JACK Quartet, Klangforum Wien, Argus Quartet, Carpe Diem String Quartet, Phoenix String Quartet, TAK, Da Capo, Duo Cortona, NAT28, Kamraton, CMU New Music Ensemble, and by soloists such as Thomas Piercy, David Danel, Yumi Suehiro, Aurélieen Brauner, Phoebe Robertson, Sarah Steranka, Mark Micchelli, Devon Tipp, and many more. He has received numerous honors, prizes, and commissions including the Iranian Music Association Prize (Tehran Iran, 2013), ACIMC Award (Paris France, 2014), IMHM prize (London England, 2014), Iranian Music Association Prize (Tehran Iran, 2015), ConTempora Award, Association of Macedonia (Skopje Macedonia, 2015), Orient/Occident Award (Lviv Ukraine, 2015), ABLAZE Records Award (Cincinnati USA, 2016), Bruno Maderna Award (Lviv Ukraine, 2016), NAT28 (Pittsburgh USA, 2017), CMU String Quartet Prize (Pittsburgh USA, 2018), Gindroz Prize (Pittsburgh USA, 2018), CMU Orchestra Composition Competition Prize (Pittsburgh USA, 2019), Co-Opera (Pittsburgh USA, 2019), artist-in-residence Physics & Astronomy (Pittsburgh USA, 2021), Alter Ego Chamber Opera (Philadelphia USA, 2022).

Akhavijou has received some fellowships and scholarships such as FEZANA, Art & Science, A&S, Andrew Carnegie, Czechoslovak Nationality Room. His music has been published by Ablaze Records, Aldebaran Editions, and Sound Silence Thought. His first opera "languagemachine" was produced by the Pittsburgh Opera Company and performed by the CMU New Music Ensemble in April 2019. He is one of the directors of CFIM (Center for Iranian Music) at Carnegie Mellon University and currently writing his second opera.

Program Note:

I designed a circuit on the canvas using conductive copper tape, linked to a touch sensor and Arduino. I painted the canvas, leaving sections for the copper tape. This transformed the painting into an instrument: touching the coppered spot captures a signal detected by the touch sensor, which is then sent to Max/MSP to trigger the sound. With 12 capacitive sensors from the sensor shield, one shifts the library. The bottom-right spot changes the sound library, comprising 11 low/mid-range sounds and 11 high sounds/harmonics. I manipulated string sounds, each lasting 4 to 7 seconds.

Theurgy

Composer: Elliot Yair Hernández López

Biography:

Elliot Yair Hernández López, born on June 3rd, 1999 in Mexico. He studied Art and Digital Communication at UAM Lerma and he is currently pursuing the Master Degree in Music Technology at UNAM.

He studied sound art with Manuel Rocha Iturbide, multichannel electroacoustic composition with Edmar Soria and electronic art with Hugo Solis.

He has presented his audiovisual works and electroacoustic pieces in different countries such as Mexico, Colombia, Peru, Argentina, USA, Canada, UK, Japan, Portugal and Austria.

Recently, he won the international acousmatic composition competition Young Lion*ess of Acousmatic Music 2022 (Vienna, Austria), the first place in the JTTP Prize Latin America (Montreal, Canada), an honorable mention for his work "Ritual" in the selection of the Ars Electronica Forum Wallis 2021 (Valais, Switzerland) and the research diploma with his thesis "Composición Automatizada de Música electroacústica (C.A.M.E)" at the UAM Lerma.

As a digital artist, he seeks to experiment with different objects and disciplines to create immersive, reflective and abstract pieces with the aim of creating sensations and emotions for the public through audiovisual elements.

Program Note:

Theurgy is a spiritual practice that involves the use of rituals, invocations, and other techniques to cultivate a direct experience of the divine. It is often associated with ancient Greek and Egyptian religions and has also been practiced in various forms in other cultures throughout history.

Theurgy is often seen as a way to access higher states of consciousness and achieve a deeper understanding of the nature of reality. It is an individualized practice, and practitioners may use different techniques and approaches to achieve their desired spiritual goals.



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