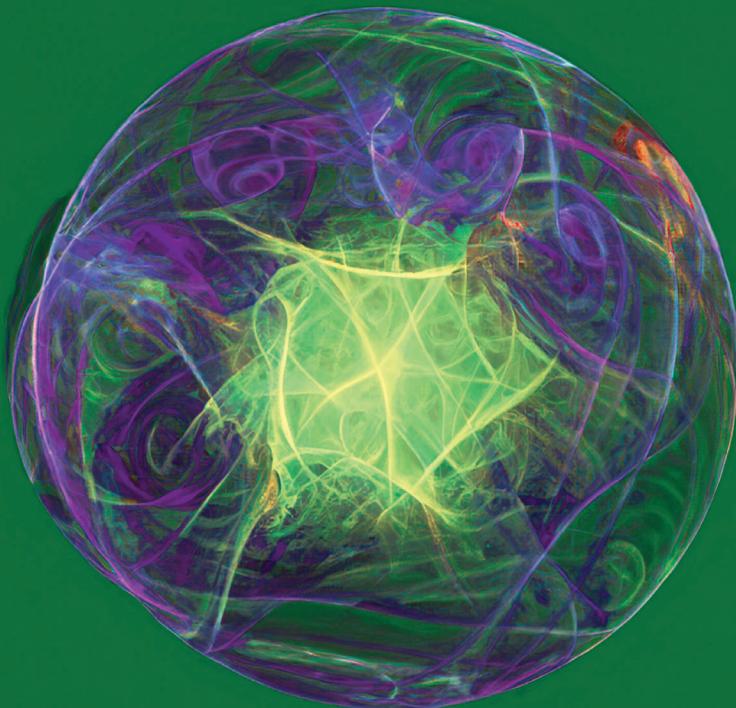




TEXAS TECH UNIVERSITY  
J.T. & Margaret Talkington College of Visual & Performing Arts  
**School of Music**



## **Electronic Nights** Concert No.3

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 Professor of Music at Texas Tech University where he teaches theory and composition. His works have been performed nationally and internationally. Recent music includes the dance and film collaboration *Evolution of Gaia* (2022), *The Universe Cantos* (2021), a suite of five movements for large orchestra, his three-movement Piano Concerto (2022), *Primordial* (2018) for large orchestra, a Violin Concerto, and the Piano Quartet, commissioned and premiered in 2016 by the world-renowned Ames Piano Quartet. A CD of his complete wind ensemble works was released in 2021 on the Toccata Classics label. Dr. Fischer has a rich library of choral works, including *Peace / Leave with You*, premiered in St. Peter's Basilica at the Vatican in February of 2020. *O Magnum Mysterium* was premiered and toured in Germany by the Lubbock Chorale. His choral works have been performed at the ACDA Regional Convention in Salt Lake City, and the National SCI Convention in Columbia, South Carolina, and are currently being recorded by the University Choir at TTU under the direction of Alan Zabriskie for release in 2025. The chamber opera *O D'Amarti O Morire*, based on the infamous Gesualdo murders, received its premiere in Toronto, Canada, and its US premiere by the faculty at the University of Delaware. Prestigious international conferences invited commissioned works for premieres at the Saxophone Congress in Slovakia (*Cobalt Blue* for alto saxophone and piano), the Viola Congress in Iceland (*Reykjavík Quintet* for solo viola and string quartet), and the ClarinetFest in Kansas City (*Sonata* for Clarinet and Piano). He was named the Grand Prize winner of the 2008 International Society of Bassists competition for his *Sonata for Contrabass and Piano*, premiered at their International Convention at Penn State University. Many of his works use a unique harmonic and melodic language about which he has given seminars throughout the United States. His music is published by Colla Voce Music and Crystalline Sky Music.



**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 Assistant Professor of Practice and Music Theory 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.

# Electronic Nights No. 3

*The Concert of Call for Contemporary Electronic Works*

*Juries: Dr. Peter Fischer, Dr. Hideki Isoda,*

*Dr. John Boyle, and Mr. Ali Balighi*

Texas Tech University School of Music

Media Production Studio 203

Wednesday, April 17, 2024, 4 pm

*Estuaries 4*

*Bret Battey (b. 1967)*

*InterObtrusion*

*Jon Fielder (b. 1986)*

*Marsbar x Klub*

*Kimia Koochakzadeh-Yazdi (b. 1997)*

*In Excess*

*Robert McClure (b. 1984)*

*Coalescence*

*João Pedro Oliveira (b. 1959)*

*Turned Over*

*Benjamin Damann (b. 1994)*

*Meigs Failed*

*Daniel Tseng (b. 2000)*

*Thawing*

*Ron Coulter (b. 1978)*

## **Estuaries 4**

Composer: Bret Battey (b. 1967)

### **Biography:**

Bret Battey (b. 1967) is Professor of Audiovisual Composition at the Music, Technology, and Innovation Institute for Sonic Creativity at De Montfort University, Leicester, UK. He creates electronic, acoustic, and audiovisual concert works and installations, with a focus on generative techniques. He has been a Fulbright Fellow to India and a MacDowell Colony Fellow, and he has received recognitions and prizes from Austria's Prix Ars Electronica, France's Bourges Concours International de Musique Electroacoustique, Spain's Punto y Raya Festival, MADATAC and MuVi4, Abstracta Cinema of Rome, Amsterdam Film eXperience the Texas Fresh Minds Festival, the International Computer Music Festival, and the Red Stick International Animation Festival for his sound and image compositions. He pursues research in areas related to algorithmic music, haptics, and image and sound relationships. He completed his masters and doctoral studies in Music Composition at the University of Washington and his Bachelors of Music in Electronic and Computer Music at Oberlin Conservatory. His primary composition and technology teachers have been Conrad Cummings, Richard Karpen, and Gary Nelson. He also served as a Research Associate for the University of Washington's Center for Digital Arts and Experimental Media. <http://www.BatHatMedia.com/>

### **Program Note:**

“Estuaries 4” is the fourth and final part of the author’s “Estuaries” audio-visual series, which can be viewed as a series of standalone works or ultimately as one large, multi-movement work. “Estuaries 4” explores contrasts between intense and frenetic textures and a gentler poetics, with the latter expressed in part through visualisation of the mathematical Rosenbrock function. The “Estuaries” series involves visualizing Nelder-Mead optimization, a process used by mathematicians to find solutions to complex, multi-variable problems that cannot be addressed by solving equations. We see the results of many such routines searching for the brightest points in a source image or maxima/minima of a function. The music was created with the author’s Nodewebba software, which interlinks pattern generators to create complex emergent behaviours.

“Estuaries 4” was awarded Best Video in the MuVi6 Visual Music Award 2022 (Granada, Spain) and Best Regional Music (Europe) Award 2022 from the International Computer Music Association.

## **Inter0btrusion**

Composer: Jon Fielder (b. 1986)

### **Biography:**

Hello, my name is Jon Fielder and you are currently reading about me and my music. I often struggle to define or describe my music, but if I had to put a label on it I would have to go with post-kerplunkity neomodernism, though you could more easily call it atonal electroacoustic/acoustic music. And if I had to describe my main interests and goals compositionally and artistically they could be distilled into 4 dyadic categories: 1) electronics and media, 2) timbre and texture, 3) gesture and energy, and 4) sound and metaphor. Throughout my career and development as a musician my interests, style and conceptualization of music has evolved many times over, but those four categories are, and always have been, at the forefront of my musical thinking. I'm particularly drawn to the thornier side of the musical spectrum, with a strong preference for atonality, juxtaposition of contrasting elements, and abrasive sounds (I think I would genuinely love the sound of chewing on tin foil). When creating my own music I often turn to more mathematical and structured approaches to generate content, which is then filtered through personal life experiences to, hopefully, create interesting sonic narratives and imagery.

### **Program Note:**

InterObtrusion is an acousmatic work that explores spectromorphology and timbral possibilities of a small collection of sounds. Sound objects are processed and morphed over time to become more and less recognizable and at times fuse with one another. Textures are also frequently interrupted by other sounds and impacts, wherein each sound source tries to establish itself as the primary voice, though ultimately no one ends up the clear winner in the end.

## **Marsbar x Klub**

Composer: Kimia Koochakzadeh-Yazdi (b. 1997)

### **Biography:**

Kimia Koochakzadeh-Yazdi (b. 1997 Tehran, Iran) is a California/Vancouver-based composer and performer. She writes for hybrid instrumental/electronic ensembles, creates electroacoustic and audiovisual works, and performs electronic music. Kimia explores the unfamiliar familiar while constantly being driven by the concepts of motion, interaction, and growth in both human life and in the sonic world.

Being a cross-disciplinary artist, she has actively collaborated on projects evolving around dance, film, and theatre. Kimia's work has been showcased by organizations such as Iranian Female Composer Association, Music on Main, Western Front, Vancouver New Music, and Media Arts Committee. She has been featured in The New York Times, Georgia Straight, MusicWorks Magazine, Vancouver Sun, and Sequenza 21.

Her work has been performed at festivals around the world including Ars Electronica Festival, Festival Ecos Urbanos, Tehran Contemporary Sounds, AudioVisual Frontiers Virtual Exhibition, The New York City Electroacoustic Music Festival, Yarn/Wire Institute, Ensemble Evolution, New Music on the Point, wasteLAND Summer Academy, EQ: Evolution of the String Quartet, Modulus Festival, and SALT New Music Festival.

She holds a BFA in Music Composition from Simon Fraser University's Interdisciplinary School for the Contemporary Arts, having studied with Sabrina Schroeder and Mauricio Pauly. Kimia is currently pursuing her DMA in Music Composition at Stanford University.

### **Program Note:**

Marsbar x Klub is the irony of my life as an Iranian.

**In Excess**  
Composer: Robert McClure (b. 1984)

**Biography:**

Robert McClure's music attempts to discover beauty in unconventional places using non-traditional means. His work has been featured at festivals including NYCEMF, Beijing Modern Music Festival, ISCM, TIES, SEAMUS, and ICMC.

His works may be found through ADJective New Music, Bachovich Music Publications, Resolute Music Publications, and Tapspace Publications as well as on SEAMUS Records, ABLAZE, and Albany labels.

Robert received his doctorate from Rice University's Shepherd School of Music. Robert has previously held positions at the Shanghai Conservatory of Music and Soochow University in Suzhou, China. He serves as Associate Professor of Composition/Theory and Director of Graduate Studies at the School of Music at Ohio University.

**Program Note:**

in excess explores the vast amounts of waste humans produce on a daily basis. This general observation was magnified during my time living/working in China. Excessive packaging accompanied nearly all products in a vain attempt to elicit a feeling of luxury in the consumer. This plastic packaging served as the primary sound producing material. Plastic sounds are put through numerous processes, both sonically and spatially, in an effort to overwhelm the listener just as physical plastic are overwhelming the Earth, particularly the ocean. Waves of plastic swirl around the listener while other plastic sounds have been filtered and colored with pitch; tainted.

This work was written in conjunction with the oboe solo, "struggling". The two pieces can be performed simultaneously under the title, "struggling, in excess". Taking cues from the oboe solo, balloons were used to simulate multiphonics; an important sound character for "in excess". The balloons scream through the din of plastic as their last breaths are extinguished under the weight of our excess.

In excess was named the Third Prize Winner of the 4th IANNIS XENAKIS International Electronic Music Competition.

## **Coalescence**

Composer: João Pedro Oliveira (b. 1959)

### **Biography:**

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 the prestigious Guggenheim Fellowship in 2023, the Bourges Magisterium Prize, and the Giga-Hertz Special Award, among others. His music is recorded in over 60 CDs, 12 of which are monographic. 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](http://www.jpoliveira.com)

### **Program Note:**

Coalescence is the process of joining or merging of elements to form one mass or whole. In this visual music piece, both visual materials and music join and separate themselves in distinct units, forming shapes and sounds that are the combination of elements joined together.

## **Turned Over**

Composer: Benjamin Damann (b. 1994)

### **Biography:**

Benjamin Damann is a composer, percussionist, and music technologist. His works — inspired by probability, indeterminacy, improvisation, and the timbral manipulation of acoustic instruments through physical preparation and electroacoustic augmentation — have been performed throughout the United States and Europe.

He is devoted to realizing electronic, experimental, and graphical works for percussion as well as programming software to aid in the performance of such works. Benjamin holds a BM in percussion performance with a concentration in composition from Eastern Illinois University, an MM in Composition from Bowling Green State University, and is currently pursuing his PhD from the University of North Texas.

## **Meigs Failed**

Composer: Daniel Tseng (b. 2000)

### **Biography:**

Daniel Tseng, an aspiring artist at the School of the Art Institute of Chicago, specializes in sound and new media. Through field recording and soundscape composition, Daniel spreads acoustic awareness in response to the low-fidelity sonic environment that permeates Chicago. Collaborating with acoustic ecology activists, Daniel's electroacoustic compositions serve as an ode of elegy, aiming to bring attention to noise pollution's impact and inspire change in the city's sonic landscape.

### **Program Note:**

Using artifacts found on the man-made peninsula of Northerly Island as instruments, a diptych of sound compositions was crafted to recreate the anthropogenic noises that permeated during the island's construction.

The recording process of the sound walk creates specific visual and sonic experiences for the recordist. By editing and mixing the field recordings, the memory and dialogue undergo a transformation, yielding a shifting narrative.

## Thawing

Composer: Ron Coulter(b. 1978)

### Biography:

Ron Coulter is a percussionist, composer, and improviser. He has presented at 100+ universities internationally and toured internationally appearing in all 50 U.S. states, Europe, Canada, and Japan. He has performed with such artists as the Glenn Miller Orchestra, Sean Jones, Al Martino, David Murray, Hugh Ragin, Sam Newsome, Vinny Golia, Matthew Shipp, Nate Wooley, New Arts Jazztet, Tony Malaby, Gino Robair, Tatsuya Nakatani, Michael Zerang, Chris Corsano, Bolokada Condé, Linux Laptop Orchestra, Robert Van Sice, Youngstown Percussion Collective, and Tone Road Ramblers, among others. Ron has presented at numerous conferences including: ISIM, PASIC, NIME, BMC-3, JEN, VU, Futurisms, Soundlines, RadiaLx, SPLICE, Athena Festival, a.pe.ri.od. ic, New Music Circle, Montreal Jazz Festival, JVC Jazz Fesvtial, and more. Other performance credits include the Youngstown Symphony, Paducah Symphony, Wyoming Symphony, National Repertory Orchestra, Altgeld Chamber Players, Music from China, and Chicago Chamber Orchestra.

Interests in noise, intermedia, interdisciplinary collaboration, and non-idiomatic improvisation have led to organizing Fluxconcerts and collaborative projects with artists specializing in performance art, video, and spoken word. Ron is co-founder of the Percussion Art Ensemble, duende entendre, Marble Hammer, Drm&Gtr, SeFaLoCo, and founder of the Southern Illinois Improvisation Series and Creative Music Series. As a composer, Ron has created 420+ works for various media.

Originally from Hermitage, Pennsylvania, Ron Coulter (b. 1978) was raised on a dairy farm and earned M.M. and B.M. degrees in Percussion Performance from Youngstown State University. His principle teachers include Glenn Schaft, Tony Leonardi, Feza Zweifel, Fred Morris, Erica Azim, Caution Shonhai, and Nina DeCiancio.

### Program Note:

Thawing, composed in 2023, is a two-channel, stereo acousmatic work made from processed samples (music box, orchestral strings, etc). The intention was the maximum use of minimal sourceaterial to create the work.



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