

NODUS Ensemble at MAC

Concert I

Images from the composer's eyes:

A concert of works for video and video with instruments

October 21, 2006 at 8:00 PM

Visual artists and musicians approach images and sound in different ways. Tonight's concert features works by composers that have incorporated visual images into their music either by combining them with computer generated sounds and/or more traditional orchestral instruments as well as those that have collaborated with visual artists in the creation of their works.

PROGRAM

Paisaje del sonido (Soundscapes)
Video by Jacek Kolasinski
Photographs by Rafael Salazar
Luis Gomez Imbert, contrabass

Orlando Jacinto Garcia

Circles and Rounds

Dennis Miller

Grito del Corazon
Paul Green, clarinet
Saul Bitran, violin
Jennifer Snyder, piano
Michael Launius, percussion

Judith Shatin

Hang Time 2 on Jones Street
Paul Green, clarinet

Reynold Weidenaar

Liquid Gold

Kristine Burns

Cave
Elissa Lukofsky, flute
Paul Green, clarinet
Saul Bitran, violin
Luis Gomez Imbert, contrabass
Jennifer Snyder, piano
Michael Launius, percussion
Robert Dundas, narrator
Orlando Jacinto Garcia, conductor

Eve Beglarian

ABOUT THE WORKS

Paisaje del Sonido (Soundscapes) for video, recorded processed sounds, and contrabass began as a work for contrabass and tape written for Luis Gomez Imbert in 1992 while I was in Caracas, Venezuela as part of a Fulbright artist/lectureship. The work was created at the Center for Acoustic and Music Research (CEDIAM) housed in the Universidad Central de Venezuela. A second version of the work, for contrabass, string quartet, and 3 performers playing wind chimes and glasses was written in 2000. This second version titled Pasiasje del Sonido II was recorded by Luis Gomez Imbert and the Miami String Quartet and released on CRI's eXchange series CD 900.

The original version of the work for contrabass and tape was revised in 2004 and premiered shortly thereafter by Mr. Imbert in Miami as part of a multi media presentation with the photography of Rafael Salazar. The slowly unfolding music paired with Salazar's large photographs of majestic clouds created a unique experience for the audience. A new version of the work was recently completed incorporating Salazar's clouds as part of a video created by artist Jacek Kolasinski in collaboration with me. The video includes Salazar's images as well as other material presented in contrast to or coinciding with the slow evolution of the music creating a counterpoint in pacing between the visual images and the sound world. Tonight's performance is the world premiere of this version of the work. - OJG

Circles and Rounds explores a variety of circular paths, processes and forms within a virtual environment. The work is in four sections and is unified by recurring visual and musical elements. All images were created with Maxon Cinema 4D, and the music was composed using a variety of tools, including Native Instruments Reaktor and Applied-Acoustics Tassman. - DM

Grito del Corazón was inspired by Goya's "Black Paintings" and was commissioned by the Ensemble Barcelona Nuova Musica for their "Painting Music" concert. I met videographer Katherine Aoki at the MacDowell Artist Colony, and it was there that we decided to collaborate on this project. Grito del Corazón was premiered at the VIII Festival de Cinema Independent de Alternative 2001 in Barcelona, and later that season at the Staedlejik Museum in Amsterdam. Recent performances include those by Da Capo Chamber Players at the Knitting Factory in New York, as well as the 2006 Pittsburgh New Music Ensemble, the S2006 onomagenes Festival in Buenos Aires and the 2006 Ai-maako Electroacoustic Music Festival of Chile. The digital music was created using RTcmix, with extensions developed at the Virginia Center for Computer Music. The instrumental score involves guided improvisation, and scores are available for a variety of solo instruments as well as chamber combinations. -JS

Hang Time 2 on Jones Street (2003). This work is a video art/music exploration of the architecture and sounds of a one-block street in Greenwich Village, New York. There are structures, masonry, wood, ironwork, stoops, garbage bins, security gates, keystones, and window reflections. The soundscape music—from conversation, laughter, a gate latching, and music from the radio of a passing car—is derived from 12 seconds of sounds recorded in the street. The visuals explore the humble qualities of structures, leaves, bricks, iron—a spiritual connection with them—at their most fundamental level. The viewer is in a place of memory, loss, and past identity. The sounds have gestural qualities, a sensibility, a voice. They have been reshaped into a meditation in continuous contact with its origin. The work is scored for a solo part (any instrument) to be performed by a musician with the soundscape music and video. - RW

Liquid Gold (2001) is the second in a series of "metal" pieces that explore a symbiotic relationship between metallic sounds (both synthesized and sampled) and largely monochromatic synthesized video. - KB

Cave was commissioned by the St. Louis based ensemble Synchronia for a program investigating the theme of America in Y2K. The text is by Eileen Myles. It is the third piece in the last year I have been asked to write on this subject, and I'm noticing that I know less about the meaning of the millennium, or the future in general, the more I'm asked to write pieces about it. I have, however, had several excellent conversations about souls with Ansel Elgort, who is seven, while I've been writing this piece, so I dedicate it to him with love and thanks for his friendship. - EB

Text:

Now more than any other time in history, you really ought to please yourself because in mysterious winds a cave inside your soul might be the only place to go.

ABOUT THE COMPOSERS/VIDEOGRAPHERS

Through more than one hundred works composed for a wide range of performance genres, **Orlando Jacinto Garcia** has established himself as an important figure in the new music world. The distinctive character of his music has been described as "time suspended- haunting sonic explorations" with "a certain tightness and rigor infrequently found in music of this type" - qualities he developed from his studies with Morton Feldman among others. Born in Havana, Cuba in 1954, Garcia migrated to the United States in 1961. In demand as a guest composer and lecturer at national and international festivals, he is the recipient of numerous honors and awards from a variety of organizations and cultural institutions, most recently including the Nuevas Resonancias, ACF Sonic Circuits, Salvatore Martirano, Bloch International Competition, and fellowships, residencies, and other awards from the Rockefeller, Fulbright, Dutka, and Cintas Foundations, as well as the State of Florida Council for the Arts. With performances in most of the major capitols of the world by numerous distinguished soloists, ensembles, and orchestras, his works are recorded on New Albion, O.O. Discs, CRI (Emergency Music and eXchange labels), Albany, North/South, CRS, Rugginenti,

Capstone and Opus One Records and are available from Kallisti Music Press, the American Composers Alliance, BHE and North/South Editions. He is the founder and director of several international festivals including the New Music Miami Festival and the Music of the Americas Festival, as well as being the founder and artistic director of the NODUS Ensemble and the Florida International University (FIU) New Music Ensemble. Garcia is Professor of Music and director of the Composition Program for the School of Music at Florida International University in Miami.

Jacek Jerzy Kolasinski came to the United States from Poland where he studied history and philosophy at the Jagiellonian University in Krakow. He holds a BA degree in International Relations. Jacek received his MFA and BFA from Florida International University in Miami. His multimedia works and installations have been featured in several shows and screenings in the USA and abroad. His work is rooted in the experience of growing up in two worlds: the “Old World” of Europe in Krakow, and the “New World” of the United States in multicultural Miami. These convergent worlds create a running theme that surfaces in many of his works: the search for identity in the vortex of cultural displacement. Kolasinski won a Florida Cultural Consortium Fellowship in the media and visual arts and the Kosciuszko Foundation Fellowship.

Rafael Salazar is an artist whose work focuses on getting the audience to see what he sees. His large expansive photomontages of objects and places have a documentary quality to them and at the same time are full of enchantment mystery and depth. Salazar’s photographs have been shown throughout the region and are included in the Taplin, and Margulies collections among others.

Dennis Miller is on the Music faculty of Northeastern University in Boston where he heads the Music Technology program and serves on the Multimedia Studies Steering Committee. His mixed media works have been presented at numerous venues throughout the world, most recently the DeCordova Museum, the New York Digital Salon Traveling Exhibit, the 2005 Art in Motion screenings, Images du Nouveau Monde, CynetArts, Sonic Circuits, the Cuban International Festival of Music, and the 2004 New England Film and Video Festival. His work was also presented at the gala opening of the new Disney Hall in Los Angeles (2003) and at SIGGRAPH 2001 in the Emerging Technologies gallery.

Recent exhibits of his 3D still images include the Boston Computer Museum and the Biannual Conference on Art and Technology, as well as publication in *Sonic Graphics: Seeing Sound* (Rizzoli Books) and *Art in the Digital Age* (Thames and Hudson). Miller’s music and artworks are available at www.dennismiller.neu.edu.

Judith Shatin’s music “...pulls one in with artistic embrace...” according to *The Pittsburgh Post-Gazette*. A timbral explorer in both acoustic and digital realms, her dynamic music elicits strong emotional responses. Twice a fellow at the Rockefeller Center in Bellagio, she has received four NEA fellowships and grants from the American Music Center, Meet the Composer, the New Jersey State Arts Council, and the Virginia Commission for the Arts. A two-season retrospective of her music was sponsored by the

Lila Wallace-Readers Digest Arts Partners Program. That project culminated with her evening-length folk oratorio, *Coal*, for which she wrote her own libretto and harvested sounds in a working coal mine. Commissions have come from groups including the Ash Lawn Opera, Barlow Foundation, Kronos Quartet, newEar, and the National Symphony, among many others. CD's include *Piping the Earth* on the Capstone label (CPS-8727) and *Dreamtigers* on Innova (innova 613). Residencies include La Cité des Arts, Bramshaus, Mishkan Amanim, MacDowell, Virginia Center for the Arts and Yaddo. Educated at Douglass College (AB), The Juilliard School (MM) and Princeton University (PhD), she is William R. Kenan, Jr. Professor and Director of the Virginia Center for Computer Music at the University of Virginia. For more information, visit www.judithshatin.com.

Reynold Weidenaar, born in 1945, is a composer and video producer. He founded and edited Electronic Music Review with Robert Moog in Trumansburg, N.Y. He later worked in Cleveland as a recording engineer, recording the weekly concerts of the Cleveland Orchestra under George Szell for broadcast syndication. He began working with electronic images on film in the mid-1970's; his film "Wavelines II" received 15 awards. In 1980 he began to work with video. His first concert video, "Love of Line, of Light and Shadow: The Brooklyn Bridge," for clarinet, color video, and electronic sound, received the Grand Prize at the Tokyo Video Festival and numerous other awards. Since then he has produced seven more concert videos; these works have received numerous honors, hundreds of live performances, and thousands of screenings and broadcasts in their tape versions. He received a B.Mus. from the Cleveland Institute of Music and an M.A. and Ph.D. from New York University. He was awarded an N.E.A. Composer Fellowship, and Fulbright and Guggenheim Fellowships in video. He retired from teaching in 2003 and lives in New York City.

Composer and author **Kristine H. Burns** is the Associate Dean of Academic Affairs for the College of Architecture and the Arts at the Florida International University School of Music in Miami. As the owner and editor of WOW/EM, Women On the Web/ElectronMedia (<http://music.dartmouth.edu/~wowem>), she has created an award-winning educational web site for young women interested in creative digital media, as well as science, math, and computers. Burns' scores and recordings are published and distributed by Tuba-Euphonium Press, Frogpeak Music, and Seeland Records. Her book *Women and Music in the US Since 1900: an encyclopedia* (Greenwood, 2002) was "Enthusiastically recommended for large public libraries and music libraries." because "no other source so comprehensively covers American women and music simultaneously." (Library Journal). She is a member of CMS, ICMA, IAWM, and SEAMUS, for which she serves as Editor of Journal SEAMUS. Her music has been described as "offbeat," "humorous," and "striking."

"One of new music's truly free spirits,"* and a "remarkable experimentalist," **Eve Beglarian** is a composer, performer, and audio producer whose music has been described as "an eclectic and wide-open series of enticements." Her chamber and orchestral music has been commissioned and performed by the Bang on a Can All-Stars, the California EAR Unit, Relâche, the Paul Dresher Ensemble, the American Composers Orchestra,

Sequitur, Dinosaur Annex, and the Robin Cox Ensemble, among many others. Her experience in music theater includes music for Mabou Mines' Obie-winning Dollhouse, Animal Magnetism, and Ecco Porco, directed by Lee Breuer; the collaboration Hildegurls' Ordo Virtutum, directed by Grethe Barrett Holby, which premiered at the Lincoln Center Festival; Forgiveness, a collaboration with Chen Shi-Zheng and Noh master Akira Matsui; and the China National Beijing Opera Theater's production of The Bacchae, also directed by Chen Shi-Zheng. She has worked with choreographers Stephanie Nugent, Victoria Marks, Susan Marshall, Robert La Fosse, Monica Levy, Cydney Wilkes, Ann Carlson, and Hilary Easton. Current projects include From A Far-Off Country, a collaboration with cellist Maya Beiser and visual artist Shirin Neshat, which will premiere at Carnegie's Zankel Hall in March 2006; The Libation Bearers, with director Lee Breuer, which will premiere at the 2006 Patras Festival in Greece; EndZone, a dance-theater piece with choreographer David Neumann premiering at Dance Theater Workshop in fall of 2007; The Man in the Black Suit, based on Stephen King's story, with co-librettist and director Grethe Barrett Holby; Re-Thinking Mary, a performance project initiated at the Atlantic Center for the Arts last fall; and A Book of Days, a long-term project of 365 multimedia pieces for live performance as well as internet delivery. Recordings of Eve's music are available on CRI Emergency Music, OO Discs, Canteloupe, Accurate Distortion, Atavistic, and Kill Rock Stars. Her latest CD, Tell the Birds, was recently released by New World Records.

Clifton Taylor's video and projection work has been seen all over the world including the George Pompidou Center, Paris, New York City Center, London's Sadler's Wells Theater and Theatre du Chatelet, Paris. In addition to his projection work, he has worked as a scenic and lighting designer for the theater on Broadway: The Two and Only (Ovation Nomination), Hot Feet (Henry Hewes Nomination), Frozen. Off-Broadway: The Two and Only, Frozen (Lortel nomination), Scattergood, Endgame, The Streets of New York, Last Easter. Recent regional credits include Tanglewood Music Center, Houston's Alley Theater, ACT (Seattle), the American Conservatory Theater (San Francisco), Cleveland Play House. Dance: American Ballet Theatre, the San Francisco Ballet, Alvin Ailey American Dance Theatre, Houston Ballet, Lar Lubovitch Dance Company, the Elisa Monte Company and Armitage Gone! Dance. International: Maggio Danza in Florence, Italy; Sardono Dance Theatre of Indonesia; Ballet do Rio de Janeiro; Ballet de Lorraine in Nancy, France; London's Rambert Dance; the Scottish National Ballet; Les Grandes Ballets Canadiens; Ballet Jazz de Montreal. Mr. Taylor is currently working on the projections for a new ballet by Ron K. Brown based on the work of the photographer Charles Harris, as well as preparing the scenic and lighting designs for a Cambodian production of the Magic Flute for the Vienna Mozart Festival this coming December.