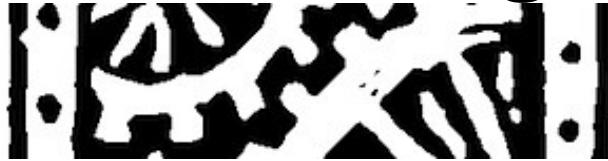


North Carolina State University, the Arts Studies Program, Interdisciplinary Studies of the  
College of Humanities and Social Sciences, and the Music Department,

Present the  
**Arts NOW Series**

# Circuit Bridges



January 27, 2015 Ballroom, Talley Student Center, North Carolina State University, 7:00 pm

Works for tape or video

selectric.metal (2011)	Travis Garrison
Bubble Coitus (2013)	Keith Allegretti
Etude aux Chemins de Fer (1948)	Pierre Schaeffer
Étude Géologique No. 2 (2014)	Lee Weissert
Aural Spiral #1 (2007)	Lin Culbertson
seascape triptych: hermetica (video) (2013)	Daniel Blinkhorn
Colony (2010)	Melissa Grey
Dancing Tree (video) (2014)	Thomas Rex Beverly
Concrete Ph (1958)	Iannis Xenakis
Idle Chatter (1985)	Paul Lansky
From Whence They Sing (2002)	Stephen Anderson
Relief (2006)	David Morneau
2BTextures (video) (2008)	Elainie Lillios / Bonnie Mitchell

No recording permitted under any circumstances. No photographs. Turn off all cell phones, electronic readers, smart devices, not-so-bright devices, handheld computers, intergalactic communicators, et cetera, et cetera. (Yes, turn them off so that you and your neighbors are not disturbed by any sudden urges to tweet, text, or WHATEVER.) Admission is charged for all Arts NOW Series events.

**Travis Garrison** is a composer, theorist, audio engineer, and performer of electroacoustic music. Garrison's composition *selectric.metal* will be included on the forthcoming "Electronic Masters" CD series on ABLAZE Records. His works have been performed at important festivals including the ICMC, SEAMUS, EMM, the Symposium on Arts and Technology, and the NYCEMF. Currently on the staff of East Carolina University where he has taught electronic music composition, Garrison holds a Ph.D. in Music Composition from the University of Florida, an MA from Dartmouth College, and a BA from the University of California, San Diego.

*selectric.metal*: Type. Bounce. Hit. Manufacture. Drone. Mix. Bake. Serve.

A native of Santa Fe, New Mexico, **Keith Allegretti** is a composer and pianist. He holds degrees in composition from Rice University (B. Mus., 2012) and the University of Michigan (M. Mus., 2014). A composer who enjoys working in all genres from chamber to orchestral and even musical theater, Keith has had performances in Santa Fe, Houston, Berlin, Ann Arbor and elsewhere by professional and amateur ensembles. Among the groups that have performed his work are Santa Fe New Music, Quartetto Indaco, the Rice University Chorale, the University of Michigan Symphony Orchestra, the American Creators Ensemble, and the Santa Fe Community Orchestra. Awards and recognitions include first place in the Santa Fe Community Orchestra Composition Competition (2012) and the University of Michigan Arthur and Mary Platsis Award (2013). Past teachers include Richard Lavenda, Anthony Brandt, Pierre Jalbert, Kurt Stallmann, Paul Schoenfeld, and Michael Daugherty.

**Bubble Coitus** was created using purely electronic technology, without any reliance on recorded sound. Opening with a series of broad gestures build out of synthesized pops, the piece paints images of thousands of tiny bubbles in a cloud. These clouds move through different densities, contours, and volume levels, each one painstakingly constructed to be different from the others. The sonic result is something that is organic and tactilely stimulating.

**Pierre Henri Marie Schaeffer** (1910 –1995) a French composer, Schaeffer is best known for his work as chief developer of *musique concrète* – electronic music made with sounds from the real world.

*Cinq études de bruits (Five Studies of Noises)* is a set of pieces by Pierre Schaeffer that includes **Etude aux Chemins de Fer**. Composed in 1948, they are the first pieces of *musique concrète* – works that use recorded sounds as compositional material. They were premiered on a radio program in October of 1948.

**Lee Weisert** is a composer of instrumental and electronic music whose compositional interests include physical (re)modeling, recursive structures, and microsound. His recent music has incorporated increasingly disparate elements such as orchestral instruments, field recordings, digital synthesis, and analog circuitry, in an attempt to find, "through experimentation, tinkering, and unconventional approaches, a ritualistic and deeply expressive world of sound." Wild Arc, his debut CD of acoustic and electronic compositions, was released in 2014 on New Focus Recordings. He is currently an assistant professor at UNC-Chapel Hill.

**Étude Géologique No. 2** is the second in a series of electroacoustic compositions that uses natural (i.e. geological) materials as source sounds. Several hundred recordings were made of bottles, crock pot lids, window panes, carboys (large vessels used for brewing beer), crystal glasses, and salad bowls. With the exception of amplitude shaping, the recordings are heard in their unaltered state. The formal structure consists of 33 sections ranging in duration from four to thirty seconds. Thus, the concept of "formal section" veers at times indistinguishably into that of

"gesture."

Musician and composer **Lin Culbertson**'s experience as an improvisor greatly informs her sound work. Her compositions are comprised of synthesized sounds, field recordings, and conventional instruments, and incorporate aspects of indeterminacy in their arrangement and performance. The influence of her graphic design background is evident in the use of graphic scores and visual translation software to include non-musical elements in the sound creation process. She is a founding member of the improvisational unit White Out.

**Aural Spiral #1** is the first in a series of compositions which are inspired by Robert Smithson's Spiral Jetty. In this study, the imagined ambient surroundings of the original installation site have been loosely rendered in synthesized sound. A photograph of the actual Spiral Jetty has been transmuted into sound through the use of a computer program. The rhythmic pulsing of water and wind lays the foundation for the first appearance of the jetty aural event. With each subsequent appearance, the duration parameter of the event is half as long as the preceding one, accelerating to the point of spiral origin. Finally the spiral submerges, sinking into obscurity beneath the pulsing waves.

**Daniel Blinkhorn** is an Australian composer and new media artist who works extensively with electroacoustic music. His creative works have received over 25 international and national composition awards and has worked in a variety of creative, academic, research and teaching contexts. He is an ardent environmental sound field recordist, where he has embarked upon a growing number of recording expeditions around the world. [www.bookofsand.com.au](http://www.bookofsand.com.au)

**hermetica** attempts to capture the sonic vitality accompanying the life of a colony of hermit crabs. After encountering a surreptitious colony of hermit crabs on an island off the coast of Venezuela, I was astounded to discover the wonderful world of sound contained within. As I stood and looked at the colony, I wondered what the small crabs sounded like. I was barely 5 feet away, yet could hear nothing of the activity within the colony. Fascinated by the idea of the arcane and hermetic textures they might create as they jostled and wrestled over one another in a somewhat confined space, I lowered a microphone into the colony in an attempt to eavesdrop, hoping to capture some semblance of their activities. Much to my surprise, the intensified mass of beautifully articulated sound I heard produced a distinct impression of motion and dexterity as the crabs grappled and vied within the colony. As I listened, what struck me most was the disparity occurring between that which I saw, and that which I heard. To see the crabs as they moved so slowly and awkwardly over one another produced a striking contrast to the sheer density and intensified activity portrayed by the sounds this action appeared to make. The work was very carefully processed to reveal this heightened aural activity, whilst nudging and transforming some of the sounds, the overall shape of the work was designed to create a portrait of the colony, allowing the listener to observe another aspect of sound ecology from a seascape environment.

Composer **Melissa Grey**'s projects include concert works, electroacoustic performances, installations, food+music events and collaborations with artists and architectural designers. Grey is currently Artistic Director of Circuit Bridges, a monthly electroacoustic concert series held at Gallery MC in New York City. Previous curatorial work includes 60x60 New York Minutes Mix (2012), Transrevelation (2007) and Sonic Channels (2006). [www.melissagrey.net](http://www.melissagrey.net)

**Colony** explores the acoustical perception and symbolic communication of the honeybee. Field recordings from hives in Nova Scotia, summer 2010.

American composer **Thomas Rex Beverly** is a graduate of Trinity University in San Antonio, Texas where he received a bachelor's degree in music composition. At Trinity, he studied with Timothy Kramer, David Heuser, Jack W. Stamps, and Brian Nelson. Beverly studied abroad in fall 2008 in Prague, Czech Republic. There he studied composition with the Czech composer Michal Rataj. He has had pieces performed at the 2013 Electroacoustic Barn Dance Festival, the 2014 Biennial Symposium for Arts and Technology at Connecticut College, 2014 National Student Electronic Music Event at Georgia Southern University, the 2014 SCI Iowa New Music Symposium, the 2014 TransX Transmissions Art Symposium in Toronto, Canada, the 2014 Sweet Thunder Electroacoustic Festival, 2014 New York City Electroacoustic Festival, the 2014 International Computer Music Conference, and the 2014 So Percussion Summer Institute. He is currently studying at Bowling Green State University in their Master of Music Composition degree program where he is studying with Elainie Lillios and Christopher Dietz.

**Dancing Tree** is product of my fascination with slow growth. The tree in this time-lapse video is about 300 years old, but is only 15 feet tall because of the desert environment where it grows. The music in this piece is a sonification of the subtle, but often frenetic movement of the dancing tree on one windy day in the desert of west Texas.

**Iannis Xenakis** (1922 -2001) was a Greek-French composer, among other things. He is one of the most important avant-garde composers of the 20<sup>th</sup> -century. Xenakis made use of mathematical tools in the making of music including set theory and stochastic processes. His work was influential in electronic and computer music.

**Paul Lansky**, a pioneer of computer music, taught at Princeton University for many years.

**Idle Chatter** is an eloquent attempt to say nothing without taking a breath for 595.9 seconds, 9.43 minutes, 31,690,400 samples or 63,380,800 bytes – take your pick – and to have some fun while doing so.

**Stephen Anderson** is a composer and pianist. His works have been performed by ensembles throughout the United States, including the West Point Military Academy Band, Dallas Chamber Orchestra, Montclair State Wind Symphony, Crested Butte Chamber Orchestra, UNC Symphony Orchestra, Carolina Choir, the MIT Concert Band and many others and at such venues as the College Band Directors National Association, the International Tuba Euphonium Association, and the Australian Trumpet Guild. Awards and recognition include two commissions from the Barlow Endowment (2005, 2010) finalist, West Point Jazz Knights Composers Forum competition (2011), Chapman Family Foundation Teaching Award (2014), Junior Faculty Development Award-UNC Committee on Faculty Research (2008), United Arts Council of Greater Greensboro, the UNC Research Council, Endeavors magazine features (2013, 2008), and reviews in All About Jazz, Jazz Times, All Music Guide (2010, 2008), and PAS (2009).

**From Whence They Sing**, for electronic media, was created entirely from a single sound file that was recorded at a street market in Tijuana, Mexico. The title loosely echoes the words of a street musician who sings, “de donde son los cantantes” as he plays the claves, and while a nearby street vendor repeats over and over the words, “one dollar...one dollar...” Various portions of the file were extracted and manipulated in Sound Hack, Audio Sculpt, Sound Edit 16, and Peak software, and the modified sounds were subsequently mapped in Pro Tools.

**David Morneau** is a composer of an entirely undecided genre. Described by Molly Sheridan as a "shining beacon" of inspiration, his diverse work illuminates ideas about our culture, issues concerning creativity, and even the very nature of music itself. His eclectic output has been described variously as "elegantly rendered", "happily prissy", "impressive", "unusual, esoteric, and offbeat". His recent album, *Broken Memory*, "absolutely wrecks shop.... For that, David Morneau wins." Morneau is Artistic Director of Circuit Bridges and Composer-In-Residence at Immigrant Breast Nest. Find out more at <http://5of4.com>

***Relief***: This sonic palindrome was created using a waveform editor to delete, clip, cut, and paste little bits of a synthesized sound. Originally intended only as a private exploration, it has become the music for a piece of dance by Erin Tisdale Feiler.

**Elainie Lillios** and **Bonnie Mitchell** collaboratively develop abstract experimental works focusing on the intricate relationships between audio and visuals. They have created experimental animations and large-scale animated interactive installations that seek to influence the audience emotionally, psychologically, and physically.

Elainie Lillios's music focuses on the essence of sound and suspension of time, conveying varied emotions and taking listeners on "sonic journeys". Lillios was a 2013-14 Fulbright Scholar in Greece and recently won second prize in the 2014 Destellos Competition. Recordings are available on Empreintes DIGITALes, StudioPANaroma, La Muse en Circuit, and SEAMUS labels, plus online at [www.elillios.com](http://www.elillios.com)

Bonnie Mitchell's artworks explore experiential relationships to our physical and psychological environment. Screenings and exhibitions include Kalamazoo Animation Festival International, SIGGRAPH, International Symposium of Electronic Arts, Ars Electronica, International Computer Music Association, and many others. Mitchell is currently a Professor in the School of Art at Bowling Green State University in Ohio, USA.

**2BTextures**: i. Branches ii. Breath. 2BTextures is a two movement abstract animation that explores the complex relationship between experimental audio and visuals. This experience takes viewers on an integrated sonic and visual journey into a surrealistic environment influenced by nature.