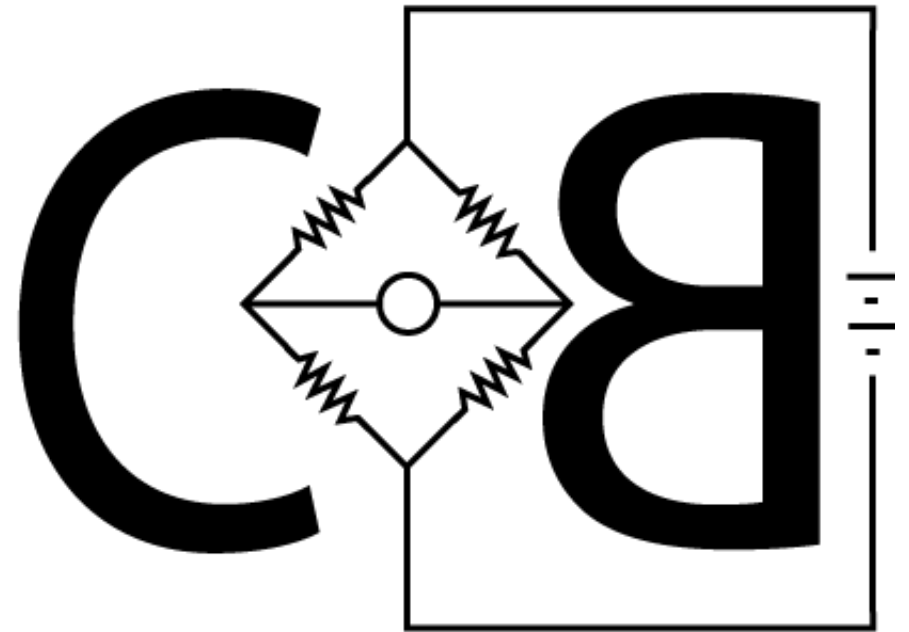


Vox Novus Presents



CIRCUIT BRIDGES

NO. 9

The Brooklyn Bridge

2014 • 10 • 23



GALLERY 

Vox Novus Presents
CIRCUIT BRIDGES: NO.9
2014•10•23
The Brooklyn Bridge

part 1

Extreme Monkey Reconnaissance
(aka: The Monkey Lab) Elevator Machine Room

Cumulonimbus Doug Geers
[Maja Cerar, violin]

Sonance and Excursus Barry Sharp

The Circle of Light Dan Henry Bøhler

More Serious Joel Gressel

Oneirophrenia Ana Paola Santillan Alcocer

The Call George Brunner

part 2

Soft Revolvers Myriam Bleau

Concorde concrète Douglas Cohen

Rituals of Elasticity at The Temple
of the Mouse who Ate the World Nicholas R. Nelson

Kitty Nord Christian McLeer

Spare Bedroom (1970, 2014) Whitney George

CIRCUIT BRIDGES is a monthly electroacoustic concert series, held at Gallery MC in New York City. Our mission is to connect with similar organizations from around the globe that foster and promote innovative electroacoustic music and sound. Our concerts feature local composers and sound artists and those from visiting communities and immerse audiences in the vast wealth of electroacoustic music being created today.

Circuit Bridges is dedicated to creating a community for creators of electroacoustic music and strives to explore all that is included, and currently being innovated, under the electroacoustic umbrella, such as sonic art, radio art, glitch, circuit bending, electronica, real-time improvisation, network performance, audiovisual composition, mash-up, and data sonification.

CIRCUIT BRIDGES is a Vox Novux project.
www.VoxNovus.com
circuitbridges.com

Melissa Grey & David Morneau, Artistic Directors
Milica Paranosic, New York City Concert Director
Robert Voisey, Executive Director

UPCOMING CONCERTS

Circuit Bridges: Bridging Aural Architectures
2014•11•20, 7:30pm

Gallery MC [549 West 52nd Street, New York City]

Circuit Bridges and Stony Brook University are partnering to present an evening of electroacoustic music. Margaret Schedel and Daniel Weymouth have built a program that includes composer Leigh Landy (Music, Technology and Innovation Research Centre) from Leicester, UK. The concert will also feature music and performances by Dan Abatamarco, Shiau-uen Ding, Chris Howard, Pierre Jodkowski, Jaram Kim, Cort Lippe, David Morneau, Phuc Phan, Kristen Starkey, Yumi Suehiro, and Rodolfo Valente.

Circuit Bridges: New Nodes Extravaganza
2015•01•29, 7:30pm

Gallery MC [549 West 52nd Street, New York City]

Circuit Bridges is presenting a concert of collaborators from around the world who are part of our New Nodes network. We will also be featuring music and performance by New York City composers.

Circuit Bridges Jukebox
<https://soundcloud.com/circuit-bridges/sets/circuit-bridges-jukebox>

Circuit Bridges TV
<https://www.youtube.com/user/circuitbridges>

Rituals of Elasticity at The Temple of the Mouse who Ate the World

one residential recreational area died
and the
camping owned parks
and is entertainment.
Lobbying complex on in
one of the most complex
followed walt by studios
walt would disney district
world themed or resort
simply park.
Disney the world.
to an an entertainment designed venues:
followed magic living.
Kingdom California was and the
magic government the of disney
lobbying million
opened annually.
Improvement it disney houses
the 27 prototype themed vacation resort is
informally company. known animal as a walt
one disney operated parks disney two the
water bed parks essentially and
died original:
Disney's theme.

Christian McLeer, an American Composer is a graduate of the Manhattan School of Music. Christian has composed a number of works that have been commissioned and recorded including 12 operas, the ballet *The Grandfather Clocks*, and the opera *Haibo*. His work, *Black Lung* was included on the 60x60 project. As a concert pianist Christian has performed at many respected venues including Weill-Carnegie Hall, Steinway Hall, Merkin Concert. He co-founded the Remarkable Theater Brigade, he is the musical director at Jan Hus Presbyterian Church, and co-directs the Composer's Voice Concert Series in New York City with Vox Novus.

Kitty Nord is inspired by the nordic tale of the Kitty that licked radio active milk from the frozen tundra. The Kitty becomes radio active and begins to grow larger than the really big frozen mountain that it was standing next to. It gets so big that it can not withstand its own gravitational forces and begins to collapse into a singularity and just like that the Kitty is gone like a poof of dust.

Whitney George is a composer and conductor who specializes in the use of mixed media to blur the distinctions between concert performance, installation art, and theater. Utilizing a wide variety of material including literary texts, silent film, stock footage, and visual arts, George's compositions are characterized by an immersive theatricality that thrives on collaboration in all phases of the creative process. Her affinity for the macabre, the fantastic, and the bizarre frequently gives rise to musical programs that evoke the traditions of phantasmagoria and melodrama, challenging musicians to experiment liberally with their stage personae, and audiences to widen the scope of their attention.

The original score to *Spare Bedroom* (1970) seems to assume an attitude of distance towards the film's viscerally disturbing imagery. While not necessarily cheerful, its meandering jazz piano riffs are blissfully disinterested, amplifying the horror of what is depicted with such cavalier irony that, by the end, the work as a whole seems to require moral justification. George's re-scoring embraces an opposing tradition of horror film music, matching the brutal tone of the visuals with cold sincerity. The piano remains prominent, but is now frozen within a single, stark musical idea. Here, a sense of horror is generated not from grotesque discord between sound and image, but rather from the sense of an inescapable environment. The events depicted are no less perplexing in terms of their narrative relation to each other, but George's music leaves no room for us to doubt that we are in the presence of something evil. – Evan Moskowitz

PEOPLE // NOTES

Elevator Machine Room is an idea born in a late night stale-whiskey-and-cold-french-fry induced haze. It is manifested in the performances of Robert Voisey and David Morneau. These composers work together to create epic stories and soundscapes using little more than their wits and computer savvy. Elevator Machine Room is unlike anything else you've ever heard. There are no happy endings or intellectual ennui, only cold-hard truth and sloppy electronic soundscapes.

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. <http://5of4.com>

"With few opportunities and much competition,...composers show creativity in just getting heard." And in Chris Pasles's article in the Los Angeles Times, **Robert Voisey** is highlighted as one of those composers. Composing electroacoustic and chamber music, his aesthetic oscillates from the Romantic to the Post Modern Mash-Up. His work has been performed in venues throughout the world including: Carnegie Hall, World Financial Center Winter Garden Atrium, and Stratford Circus in London. Voisey has been profiled and music broadcasted on HEC-TV public television in St Louis, Elektramusik in France, as well as radio stations all around the world including: Cityscape NPR St. Louis Public Radio; Arts & Answers & Art Waves on WKCR, Upbeat with Eva Radich on Radio New Zealand.

Doug Geers began composing music with computers shortly after his Dad brought home an Atari 800 in 1983. Since then, he has used technology in nearly all of his works, whether in the compositional process, as part of their sonic realization, or both. He has created concert music, installations, and large multimedia theater works. Reviewers have described his music as "...glitchy... keening... scrabbling... contemplative" (New York Times), "kaleidoscopic" (Washington Post), and "...Powerful..." (Neue Zürcher Zeitung). Geers is an Associate Professor of Music at Brooklyn College, City University of New York. www.dgeers.com.

Cumulonimbus: Oftentimes we see the clouds and sense a storm. What butterfly has beaten its wings to make each event that dots life?

Maja Cerar, violin. Solo performances at the Davos "Young Artists in Concert" Festival, Gidon Kremer's Lockenhaus Festival, ISCM World Music Days (soloist in European premiere of John Zorn's concerto *Contes de Fées*), and "American Mavericks" recital in Miller Theatre. Repertoire ranges from the Baroque to the present and includes performances with dance (Merce Cunningham Studio, Joyce SoHo), theater (Theater an der Sihl), and laptop orchestra (Princeton). Multimedia works in collaboration with Liubo Borissov featured at the 250th anniversary of Columbia University, the ICMC in Barcelona and the opening of SIGGRAPH 2007. M.A., M.Phil, and Ph.D. in Historical Musicology at Columbia University. www.majacerar.com

American composer Barry Sharp received his B.M. in Composition from Murray State University, and is currently pursuing his M.A. at the University of Iowa. His compositions exploit the gravity of a single note or notes to bring about a variety of textures and atmospheres from which narrativity and thematic materials arise. In working with both acoustic and electronic mediums, Barry's music always strives to paint an expressive and evocative landscape for the listener. Barry's composition teachers have included Mike D'Ambrosio, Brian Ciach, Lawrence Fritts, and David Gompper. More of his work, including scores and recordings, can be found at www.barrysharpmusic.com.

Sonance and Excursus: Differentiating between musical tone and noise lies in the inherent abilities as a listener to perceive alterations between sounds. Ideally, Sonance and Excursus (sound and digression) utilizes sounds that are typically associated with noise and intends to create musical textures, structures, and expression. Using a central core of tones throughout, ideas "sound and digress" from commencement.

Dan Henry Böhler is a Norwegian composer, producer, performer and multimedia designer. In addition to designing and composing for video games, Dan recently produced, narrated and composed the music for an audiobook called "The Easter-eggs" by Gabriel Scott. He created, directed and produced "The Witness", an educational music video about the Holocaust featuring a survivor of the concentration camps - used as important educational material in Norway. Dan recently wrote a children's opera Jack and the Beanstalk for Nevada Opera including an animated backdrop where the giant appears 20' tall. Future engagements include an Opera Short for RTB's performance at Carnegie Hall.

Circle of Light: Love does not hurt; it is the absence of love that hurts. Our shadow is an empty outline of who we are on the other side; dare to turn around. If the truth does not set you free you have most definitely been lied to; those who remember come full circle. Don't give advice, and don't contradict yourself.

Joel Gressel (b. Cleveland, 1943) received a B.A. from Brandeis University and a Ph.D. in music composition from Princeton University. He studied composition with Martin Boykan and Milton Babbitt, and computer music with Godfrey Winham and J.K. Randall. His computer music has been recorded on the Odyssey and CRI labels. He currently lives in New York, working as a computer programmer, maintaining and extending software that models tax-exempt housing-bond cash flows.

More Serious is the second in a set of three pieces (after *Is it Serious?*, before *Too, Serious*) that share common themes. I was reluctant to move on to new material before fully exploring what could be done with the ideas in *Is It Serious?*, and I was intrigued by the parallel to art exhibitions where several paintings have common elements. The piece was composed in 2012 on my home computer using an updated version of the Music 4BF program that presumably no one else has used since the 1980s. All the sounds were digitally synthesized.

Linda Pehrson has danced to electronic music in New York, St. Petersburg and Moscow, Russia. Trained in ballet, modern and jazz she enjoys dancing and choreographing operas, Gian Carlo Menotti's "The Saint of Bleeker Street", plays, Tom Frey's adaptation of "A Christmas Carol" and on 60x60 events, Dance Parade, Composers Concordance and International Street Cannibals concerts. Recently she performed Joseph Pehrson's "Vienna Dreams", David Taylor's music with the New York Trombone Consort and Kat Wildish's adaptations of classical ballet variations at The Ailey Citigroup Theater. Thank you, John Oliver and Ken Paoli, for composing these inspiring pieces, and thank you, Rob Voisey and David Morneau, for encouraging me to dance to them.

Ana Paola has been the recipient of several awards and fellowships including the Fulbright Scholarship; the UNESCO--Aschberg Bursaries for Artists Programme; resident composer at the VCCA. Her piece NEMESIS, was selected to represent Mexico at the UNESCO 57th International Rostrum of Composers. She holds the LTCL Licentiate in composition, with distinction, from TRINITY COLLEGE LONDON and her Master of Music degree from Rice University. She is pursuing a doctorate degree at McGill University. She has been performed by such ensembles as th Duo Harpverk, The Het Trio, the Enso String Quartet, Speculum Musicae, the New York New Music Ensemble and Mexico's National Symphony Orchestra.

Oneirophrenia is based on this serious mental disorder. A type of schizophrenia, its symptoms include deliriums, disorientations and other instabilities. It is linked to the extended lack of sleep, hence causing loneliness and isolation.

The music and video is divided into 3 main sections: The first section reflects and leads you to experience the actual view and schizoid state of anguish, confusion and delusion of a patient with this detrimental illness.

The second section encompasses a debate of certain groups of people against forced mental illness treatment and medication, asserting that they cause even more harmful mental effects to patients.

The third section reflects the losing battle of the patient.

The interaction between the music and the images aids the overall atmosphere of this clinical profile.

George Brunner is an American composer recognized for electroacoustic and acoustic music. Significant residencies include Institut International de Musique Electroacoustique de Bourges (2003 & 2009), Electronic Music Studios of Stockholm (1996, 1998 & 2001), and Istanbul Bilgi University, Turkey (2002 & 2004). Significant commissions include the Royal Irish Academy, Dublin Ireland (2003 & 2004), Morris Lang, percussionist-The New York Philharmonic (1997, 2007, 2012), Relache Ensemble (2001), and various individual performers and chamber groups. He composed 2 Short Operas produced by Remarkable Theatre Brigade for their Opera Shorts Program (2009, 2010). Brunner is the Director of the Music Technology Program and Composition Faculty for the Conservatory of Music at Brooklyn College. His music has been released on Chrysopee Electronique 25 (2003), MSR Classics (2009), and MSR Classics (Autumn 2010).

The Call is a collage that is an abstraction of multiple telephone calls that tell different versions of a story at one time, jumping from call to call and somehow making sense (hopefully) of the composite information. The samples were all taken from existing recordings except for two sounds that I created. There were a few thousand samples. The work was compiled by subtracting samples to a few hundred and then making the final mix based upon a planned narrative. There was a conscious choice to take most samples from Rock and Opera because of specific similarities that exist in these two types of music. The Call was composed at the Electronic Music Studios of Stockholm (Sweden) in 2001 and remixed in New York in 2011.

Myriam Bleau is a composer, digital artist and performer based in Montreal. Exploring the limits between musical performance and digital arts, she creates audiovisual systems that go beyond the screen, such as sound installations and performance-specific musical interfaces. Her presence on the popular music scene influence her hybrid electronic practice that integrates hip hop, techno, experimental and pop elements. Her work has been presented across Canada, in the US and in Europe in festivals and conferences such as Sounds Like, New Interfaces for Musical Expression, Earzoom and Network Music Festival.

Soft Revolvers is a music performance for 4 spinning tops built with clear acrylic by the artist. Each spinning top is associated with an 'instrument' in an electronic music composition and the motion data collected by sensors – placed inside the tops – informs musical algorithms. With their large circular spinning bodies and their role as music playing devices, the tops strongly evoke turntables and DJ culture, hip hop and dance music. LEDs placed inside the tops illuminate the body of the objects in a precise counterpoint to the music, creating stunning spinning halos.

Douglas Cohen is a composer based in New York City who has collaborated extensively with artists in other fields, including California performance artist Dee McMillin, Texas sculptor James Magee, and New York film artist Lawrence Brose. Cohen is a member of the composition faculty of the Brooklyn College Conservatory of Music of the City University of New York.

Concorde concrète is an homage to Pierre Schaeffer and his *Étude aux chemins de fer*.

Nicholas R. Nelson, has been composing vocal, choral, orchestral and experimental music since his early years, receiving his international premiere at the Edinburgh Fringe festival in 1998. After moving to Brooklyn to study at Brooklyn College and with Morton Subotnick and George Brunner, Nick then joined the City University of New York Graduate Center as a doctoral student, studying with Douglas Geers and Jason Eckardt, and remains engaged as a lecturer in Music Technology at Brooklyn College.

Nelson's music has been performed all over New York City—in addition to performances in The Netherlands, Germany, Austria, Prague and Hong Kong. Performers who have collaborated with Nick include violinist Sarah Saviet, trombonist David Whitwell, organist Clio@na Shanahan, and flautist Katie Cocks, and he is engaged for future endeavours with ensembles in the UK, The Netherlands and Germany.