



*presents*

*a concert of electronic music by*

CHAPMAN WELCH

ARTHUR GOTTSCHALK

RUSSELL PINKSTON

*and*

KURT STALLMANN

*Saturday, April 16, 2011*

*8:00 p.m.*

*Wortham Opera Theatre*

*Celebrating*

1975-2010

*35* Years

THE SHEPHERD SCHOOL OF MUSIC RICE UNIVERSITY

## PROGRAM

*Unsafe Microwave Oven Experiments* Chapman Welch

Chapman Welch, guitar  
Ben Zilber, trombone

*NYCDizMix* Arthur Gottschalk

for fixed media

Stephen Bachicha, diffuser

*Lizamander* Russell Pinkston

Leone Buyse, flute soloist

*Arecibo* Arthur Gottschalk

for fixed media

*Moon Crossings* Kurt Stallman, music

Alfred Guzzetti, images

Karl Blench, conductor

Kaoru Suzuki, violin

Joanna Becker, violin

Mary Jeppson, violin

Timothy Rowland, viola

Andrew Griffin, viola

Patrick Moore, cello

Bella Leslie, contrabass

Leone Buyse, flute

Andre Dyachenko, E-flat clarinet

Michael Webster, B-flat clarinet

Max Pipinich, Bassoon

John Turman, Horn

Doug Surber, Trumpet

Ben Zilber, Trombone

Benjamin Krause, Celeste

Robert McClure, Glockenspiel



## PROGRAM NOTES

### *Unsafe Microwave Oven Experiments* . . . . . Chapman Welch

*Unsafe Microwave Oven Experiments* presents two distinct musical narratives that are expressed concurrently. When each narrative comes in and out of focus, it has changed as if it has been developed while we could not hear it. Fully notated sections juxtaposed with controlled improvisations articulate these frenetic, rhythmic sections and static, harmonic landscapes. The piece was written for and is dedicated to Ben Zilber.

– Note by the composer

CHAPMAN WELCH received his D.M.A. in music composition and electronic music from the University of North Texas where he worked at the Center for Experimental Music and Intermedia (CEMI) from 2001 through 2006. He has taught at Rice University, the University of Houston, and the University of North Texas. Currently, he serves as the electro-acoustic specialist for the Rice Electro-Acoustic Music Labs (REMLABS). Welch's music has been presented at numerous festivals in the United States and abroad including the LaTeX festival, June in Buffalo, SPARK, Hawaii International Conference for the Humanities, the Florida Electro-Acoustic Music Festival, ICMC, and SEAMUS conferences.

### *NYCDizMix* . . . . . Arthur Gottschalk

I had the honor of working with the late Dizzy Gillespie on a number of occasions, including a Fantasy Records release featuring Gillespie and legendary tenor man Arnett Cobb. Many of the trumpet sounds heard in *NYCDizMix* came from the out-takes of that session; a few others were provided by trumpeter Reynaldo Ochoa. These sounds were assembled, edited, and layered into the ProTools environment, and each layer was heavily processed and staggered in relation to the other layers - creating, perhaps, a momentary auditory "glimpse" of the Ür-trumpet.

– Note by the composer

ARTHUR GOTTSCHALK attended the University of Michigan, studying with William Bolcom, Ross Lee Finney, and Leslie Bassett. He is on the faculty of The Shepherd School of Music at Rice University in Houston, Texas, where he is Professor of Music Theory and Composition. A recipient of the Charles Ives Prize of the American Academy of Arts and Letters, he has received many other national and international awards in the field of music, and most recently has been honored with the prestigious Bogliasco Fellowship. With the number of works in his catalog approaching two hundred, his music is performed domestically and internationally on a regular and frequent basis, is recorded on New Ariel, Crystal, Summit, Capstone, Beauport Classical, ERMMedia, Golden Crest, and AUR recordings, and is published by Subito Music, Shawnee Press, TrevCo Music, European American Music Distributors, Alea Publishing, and The Spectrum Press (ASCAP).



*Lizamander* . . . . . Russell Pinkston

*Lizamander* was written for Elizabeth McNutt. It is the second in a series of works for solo instruments and Max/MSP, the first of which was called *Gerrymander*, written for the clarinetist, F. Gerard Errante. The focus of both of these works is on interactivity and structured improvisation. The computer captures material played by the solo instrument during the performance and uses that material (as well with some pre-recorded materials) to generate a syncopated rhythmic accompaniment, over which the performer is free to improvise within certain constraints. *Lizamander* relies heavily on pitch tracking throughout the piece, not only for score following during the preset sections, but also for sample triggering, contrapuntal harmonization, and other "intelligent" effects during the free sections. It relies even more heavily (as does *Gerrymander*) on having an extraordinary performer!

— Note by the composer

RUSSELL PINKSTON currently resides in Austin, Texas, where he is Professor of Music Composition and Director of Electronic Music Studios at The University of Texas at Austin. He holds degrees from Dartmouth College (BA 1975) and Columbia University (M.A., 1979, D.M.A., 1984). He is active both as a composer and as a prominent pedagogue and researcher in the field of computer music. His compositions span a wide range of different media, including symphonic, choral, and chamber works, electronic music for modern dance, and interactive performance pieces. While the primary focus of his research has been in the area of real-time DSP and interactive systems, his numerous examples and user-interface software for Csound are also renowned. He has received a number of significant honors, including a Guggenheim Fellowship, the Charles Ives Fellowship from the American Academy and Institute of Arts and Letters, and a senior Fulbright Fellowship to Brazil. He is a founding member and former President of the Society for Electro-Acoustic Music in the U. S., and has served as an ICMA Regional Representative for the Americas.

*Arecibo* . . . . . Arthur Gottschalk

The Arecibo Observatory is a radio telescope located in Puerto Rico, and operated by Cornell University under cooperative agreement with the National Science Foundation. The observatory's 1,000 foot radio telescope is the largest single-aperture telescope ever constructed. It carries out three major areas of research: radio astronomy, aeronomy, and radar astronomy observations of solar system objects. The telescope is internationally recognized for its work in the Search for Extraterrestrial Intelligence (SETI). Arecibo Observatory was designed and initiated by astrophysicist William Gordon, in 1960, and completed in 1963. Bill Gordon was Provost at Rice University during a portion of my tenure here; he was a friend and an ardent supporter of music at the university. This piece, *Arecibo*, imagines the sounds represented by the radio signals received from the vastness of our universe, and may or may not contain audible clues as to the existence of intelligent life therein. Listen closely...

— Note by the composer



*Moon Crossings* . . . . . Kurt Stallmann

*Moon Crossings* is for large ensemble (15 instruments), electronic sounds, and two channels of video. The piece is divided into three Scenes separated by brief pauses. The rhythms are derived from the sound of rain falling and the harmonies from the opening sounds of the triangle. The title comes from two moments in the piece when the moon crosses the two video screens that flank the stage.

The rhythms of this work are derived from the sounds of rain falling. They are performed in "soft focus" meaning that performers are free to interpret the rhythms within each two-second measure. It is desired that the performers will take the very broad dynamic indications, the tempo expressions, and interpret the rhythms to create their own parts. In this sense, the music is semi-improvisational. The rests in the measures have been eliminated to encourage rhythmic freedom. The performer does not have to invent the notes or relative rhythmic relations between notes, but can feel free to invent the expressive aspects of the part within the limitations provided.

More than half of the music is accompanied by video images projected on two large screens. These images loosely derive from some of the same natural sources as the music and reflect its rhythms, spatial dispositions, and layering. They are conceived as additions to the density of voices in the ensemble.

The composer is grateful to the Fromm Music Foundation for making this piece possible and to Marion Boulton Stroud and the Acadia Summer Art Program for the residency where it was developed.

— Note by the composer

ALFRED GUZZETTI'S films include the feature-length *Family Portrait Sitings* (1975), the first in an autobiographical cycle that continued with *Scenes from Childhood* (1980) and *Beginning Pieces* (1986). Guzzetti collaborated with Susan Meiselas and Richard Rogers on the documentaries *Living at Risk: The Story of a Nicaraguan Family* (1985) and the feature-length *Pictures from a Revolution* (1991) and with anthropologists Ákos Östör and Lina Fruzzetti on *Seed and Earth* (1994) and *Khalfan and Zanzibar* (2000). He has also worked in more experimental modes, creating the short films *Air* (1971) and *Evidence* (1972) and, more recently, a series of videotapes, including *The Tower of Industrial Life* (2000), *Calcutta Intersection* (2003), *History of the Sea* (2004), and *Still Point* (2008). He and Kurt Stallmann collaborated on the video episodes of *Sona* (2005) and *Breaking Earth*, a gallery installation shown at *DiverseWorks*, Houston, in 2008.

KURT STALLMANN devotes his energy towards synthesizing many of the mediums available to composers today. His works include pieces for acoustic ensembles, acoustic/electronic groupings with interactive elements, environmental sounds, and purely synthetic sounds. As a composer and improviser, he enjoys frequent collaboration with improvising musicians and artists from other disciplines. Recognition of his work includes a 2009 Goddard Lieberson Award from The American Academy of Arts and Letters and a 2008 Guggenheim Memorial Foundation Fellowship.

Recent performances include *INTO LITE* for Jeremy Kurtz and Demarre McGill (principal bassist and flutist of the San Diego Symphony); *Dear Ms. Lia*, a text piece performed by the composer as soloist that explores the ques-

tion of why his daughter been receiving credit card applications since the age of three; and **Breaking Earth**, a commission from Meet The Composer Commissioning Music/USA for a twenty-five minute multi-disciplinary installation with filmmaker Alfred Guzzetti. In 2008 and 2009, he also served as Composer-In-Residence at Sharpstown High School in a national pilot program sponsored by the FutureStage program of Fidelity Investments and the Houston Symphony Education and Outreach Program. Current projects include an electronic work for the unveiling of a new structure by artist James Turrell at Rice University for premiere in the Fall of 2011; and an interactive electronic work for virtuoso saxophonist Stephen Duke for premiere in the Spring of 2012. Stallmann serves as Associate Professor on the composition faculty at Rice University's Shepherd School of Music where he directs the computer music facility, REMLABS.



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