

AMPHIBIAN

NEW MUSIC AND VIDEO AT THE HIART GALLERY
227 West 29th Street New York, NY

February 20 2011 8pm

CYBERSOUNDS

ADAM VIDIKSI

MITOCHONDRIAL DREAMS (2011) for percussion and electronics

MAURICE WRIGHT

DOMESTIC TRANQUILITY (2011) visual music

RYAN OLIVIER

DISTANCE (2008) music video

MATTHEW GREENBAUM

23 SKIDDO (2012) music/video

JOO WON PARK

TOCCATA For contact microphone, found objects and computer

ANNIE NIEKIRK

BALLOON MAN (2011) for alto sax and computer-generated sound
Aaron Stewart, saxophone

VINCENT MANZO

NIL (2010) for solo classical guitar and interactive music system

BETH WIEMANN

**CROWS EVERYWHERE
ARE EQUALLY BLACK (2008)** Music video

Admission: \$15/10 students and seniors

MITOCHONDRIAL DREAMS: The mitochondria within my body will perish at the time of my death. They are part of us; indeed we could not exist without them, yet these small creatures are genetically dissimilar from our own code. They are an essential part of our shared human heritage. The community of mitochondrial cells within me has propagated in a line unbroken since before the first humans walked the earth – yet the genetic lineage passed through these cells exclusively from mother to child will be destroyed and forgotten. *Mitochondrial Dreams* is a musical work for found percussion items and electronics produced using Csound, Pure Data, and Logic. It explores the wonder of contemplating the ancient genetic history these cells carry. *Mitochondrial Dreams* is a celebration of the marvelous complexity of life and a reckoning with mortality. For more information, please visit www.vidiksis.com

DOMESTIC TRANQUILITY: Complications upset the tranquil life of a man who has everything: satellite TV, an electric bed, and a beautiful place to live. A trope on the beauty of the ordinary and the enslavement of the consumer, Domestic Tranquility employs ray-tracing graphics, rule-based sound synthesis, and twelve-tone music to weave an almost plotless tale in which the protagonist is driven, literally, to the ground. For more information, please visit <http://www.mauricewright.org/Compositions.htm>

DISTANCE is a visual music piece that explores the use of video and sound to enhance the viewer's artistic experience. It highlights how one's visual and aural perception of a subject is affected by time and distance. The inspiration for the piece came from the experience of viewing artworks by pointillist like Georges Seurat and the digital reproduction of images using pixels. The image and the music start as broken fragments of the whole. As the piece progresses slowly, you step back and see and hear how each part fits into the bigger picture or progression. This project features artwork by my grandmother Joan Maloney. For more information, please visit <http://www.ryanolivier.htm>

23 SKIDDOO: for more information, please visit <http://www.matthewgreenbaum.com>

TOCCATA is an improvisational piece for contact microphones and solid objects. The work aims to establish/augment the relationship between various acts of touching (scratching, hitting, rubbing, tapping, etc) and listening in a rather hectic and nervous performing mood. The piece extensively uses live signal processing capability of SuperCollider. For more information, please visit www.joowonpark.net

BALLOONMAN is based on the poem *In Just*- by e. e. cummings. The saxophone melody is a transcription of a recording of Cummings reading the poem, and sounded in the beginning by the saxophone alone. The tape part consists of manipulations of the recording as well as motivic development of the transcription. Cummings' own reading is gradually presented in various relationships with the saxophone; in the end the poem is finally heard in its original form with the saxophone in imitation. *In Just*- is used with permission by Liveright Publishing. For more information, please visit www.annieneikirk.com

NIL is a composition for solo classical guitar and interactive music system. The opening notes of the guitar performance are sampled by the computer and placed into a small buffer. As the performer continues to perform from a notated score, the computer begins manipulating qualities of the audio, and processes the live input of the performer. All of the computer processing and sound generation for NIL occurs in real-time and is driven by the performance of the guitarist; nothing is prerecorded. For more information, please visit www.vjmanzo.com

CROWS EVERYWHERE ARE EQUALLY BLACK, composed in 2008, was commissioned by the University of Maine Fulbright Program for premiere at its regional conference. The title refers to a Chinese proverb, suggesting the trickster qualities attributed to crows in many cultures. The video was produced in Final Cut, and the sounds in Reason and Soundhack software. Most of the video and sound elements came from video filming in Massachusetts, with some synthesized sound used for percussive sections of the audio track, and for use in convolution. For more information, please visit http://home.earthlink.net/~bwiemann/beffpage_001.htm

AARON STEWART has appeared in ensembles and as a soloist in venues including the Kimmel Center, The Holywell Music Hall at Oxford University, and Carnegie Hall, and has been a guest artist with the Temple Symphony Orchestra, The Curtis Symphony Orchestra, and Symphony in C, as well as being an on-call saxophonist for The Philadelphia Orchestra. He has performed the classical literature for concert saxophone widely and has also promoted the dissemination of new music for his instrument, especially its extended techniques. His teachers have included Gilles Tressos, Christophe Bois, and Damien Royannais at the CESMD de Poitou-Charentes, Poitiers, FR; Marshall Taylor at Temple University; Clint Schmitt at the University of Tennessee; Françoise Coumont at Le Conservatoire de Plaisir, FR; Masataka Hirano, Sylvain Malezieux, and Fabrizio Mancuso at the Académie Habanera Saxophone Festival in Poitiers, FR, 2010. Mr. Stewart is currently Professor Lynn Klock's graduate teaching assistant at the University of Massachusetts, Amherst, where he is pursuing a Masters Degree in saxophone performance.