

CYBERSOUNDS

November 3, 2009 at 7:30pm – Rock Hall Auditorium

About the Artists

Anne Neikirk was born in 1983 in Minneapolis, MN, and grew up in Scotia, New York. She is currently working towards a Doctor of Musical Arts degree in composition at Temple University. She holds a Master of Music degree in composition from Bowling Green State University and a Bachelor of Arts degree in music from Hamilton College. She is a teaching assistant in music theory and music appreciation at Temple. She has served as an admissions assistant for the College of Musical Arts at Bowling Green State University and as a teaching assistant in aural skills and world music at Hamilton College. Anne is a member of ASCAP, SCI and the American Composer's Forum. Her compositions include works for SATB chorus, chamber ensemble, string orchestra, solo instrument, orchestra and electronic media. Her composition teachers include Aaron Travers, Samuel Pellman, Lewis Rosengarten, Burton Beerman, Marilyn Shrude, and Cynthia Folio. She is published by Purple Frog Press.

David Carpenter (b. 1972, Poughkeepsie, NY) began composing at the age of 14, when he first nurtured a love of music with Broadway musicals, which led to an acquaintance with opera and the classical repertory, in particular a love for Mozart. He received his bachelor of arts degree from Bates College in 1994, graduating with highest honors in music. He then had a year of private study with composer Herschel Garfein, during which he composed his first major work, "Amherst Summer," a setting of three Emily Dickinson poems, premiered by the Bates College Choir and Orchestra in 1996.

He earned his master's degree from the Peabody Conservatory in 1998, studying under Mr. Morris Moshe Cotel. His master's thesis, an eighteen-minute work for symphony orchestra, "Some Transatlantic Morn," went on to win honorable mention in ASCAP's 1998 Rudolf Nissim Competition. In May of 2004, Mr. Carpenter was one of seven composers chosen to participate in a residency at Tufts University with Brave New Works, a contemporary music ensemble based in Ann Arbor, Michigan, for which he wrote "Juliet," a cantata for soprano, flute and harp, with a text from Romeo and Juliet. The following September, his "Overture Apollo" for string orchestra was premiered by the Kalistos Chamber Orchestra in Boston. In the summer of 2007, he attended the Composers Symposium of the Oregon Bach Festival, Eugene, Oregon, where his piano work, "When soft voices die," was performed.

His choral work, "Fredericksburg," based on the events of the Civil War, was premiered this past November as part of Philadelphia Chamber Music Society's 2007-2008 concert series with William Stone, baritone, the Temple University Concert Choir and Temple student instrumentalists, conducted by Alan Harler. Mr. Carpenter is now a Presidential Fellow in the doctor of musical arts program in composition at the Boyer College.

Cicada Brokaw is currently pursuing a DMA in Music Composition here at Temple University. His background includes working as Associate Director at the University of Michigan's Center for Performing Arts and Technology and co-founding and working for MediaStation, a multimedia development company. He enjoys using recorded sounds within his works, creating sound montage, creating visual music and working with choreographers. He recently created the sound montage used for Merian Soto's *Postcards from the Woods* which was performed during this year's Live Arts Festival during the Philly Fringe. He also has a new choral piece and will be organizing a new performing group, the New Music and Madrigal Chorale, to perform it and other recently composed choral works.

Joo Won Park (b. 1980) is a composer/researcher of music within several genres. His music and audio applications have been featured in several conferences such as the Society for Electro-Acoustic Music in the United States Conference, Seoul International Computer Music Festival, and International Computer Music Conference, as well as in print in *Electronic Musician*, *Computer Music Journal*, and *The Csound*

Book. He received M.M and Ph.D. in composition at the University of Florida, where he studied with James Paul Sain, Paul Richards, and Paul Koonce. He graduated from Berklee College of Music majoring in Music Synthesis and Contemporary Writing/Production under the direction of Richard Boulanger. Dr. Park was an associate director of Florida Electroacoustic Music Festival, and currently serves as an assistant professor of music at the Community College of Philadelphia. His music is available on the ICMC 2004 DVD, Spectrum Press, and MIT Press.

Ben Johnston was born in Macon, Georgia, in 1926. He holds a BA from the College of William and Mary, Master of Music from the Cincinnati Conservatory, and Master of Arts from Mills College and an Honary Doctor Of Music from the University of Illinois. His teachers include Harry Partch, Darius Milhaud, and John Cage. His students include Manfred Stahkne, Neely Bruce, Kyle Gann and William Duckworth. He is perhaps best known for his compositions employing just intonation, including ten string quartets.

Maurice Wright (www.maurice.org) was born in Front Royal, Virginia, a small town situated between the forks of the Shenandoah River near the Blue Ridge Mountains. Wright's work is described by critics as "forthright and witty, a rarity in 'serious' music...fresh and completely natural but concealing a good deal of compositional craft." Performed by the Boston Symphony Orchestra, the Emerson String Quartet, the American Brass Quintet and other outstanding musicians, recordings of his compositions appear on the New World and Innova labels. Wright is Laura H. Carnell Professor of Music Composition at Temple University

Mark Zaki's professional life began at age 12 as a classical violinist. Building on his many diverse interests, his eclectic career encompasses composition, performance, media technology and the digital arts. He currently teaches at Rutgers University - Camden where he is director of the Rutgers Electro-Acoustic Lab (REAL). He lives outside NYC with his wife, two daughters, three cats and a considerable amount of software.

Zaki has created a body of work that ranges from traditional chamber music to electroacoustic music, music for film and digital intermedia art. His credits include work on more than 50 films, television programs, theater productions and recordings for companies such as PBS, Paramount TV, Disney, Touchstone Pictures, Buena Vista Pictures, Sony/Classical, Chandos and Westwind Media. Recent projects include scores for the dramatic feature film *The Eyes of van Gogh*, and the Peabody award nominated documentary *The Political Dr. Seuss* for PBS. His film work also includes both onscreen and soundtrack performances in Lasse Hallstrom's *Casanova*, the American release of Miyazaki's *Kiki's Delivery Service* and Martin Scorsese's *The Key to Reserva*.

His concert and electroacoustic music has been presented by the MIN Ensembllet (Norway), the Nash Ensemble of London, Speculum Musicae, the Boston and NYC Visual Music Marathons, the NYC Electroacoustic Music Festival, the Los Angeles Sonic Odyssey Concert Series, the Comunidad Electroacoustica de Chile (Santiago), Festival Oude Muziek (Utrecht), Nashville SoundCrawl, the Not Still Art Festival (NYC), the International Computer Music Conference, Nuit Bleue (France), Electrolune (France), Primavera en La Habana (Cuba), Musica Nova (Prague), the Seoul International Computer Music Festival, the SEAMUS National Conference, the Florida Electronic Music Festival, the NWEAMO Festival (San Diego), the New Music Miami ISCM Festival, the Cycle de Concerts de Musique par Ordinateur (Paris), the Pulse Field International Exhibition of Sound Art (Atlanta), and on the Canadian Electroacoustic Community CD project DisContact! III.

Zaki includes among his teachers Paul Lansky, Steven Mackey, Charles Wuorinen and Arnold Steinhardt and has a Ph.D. degree in composition and music technology from Princeton University. He currently divides his time between New York City and Los Angeles.

Jeffrey Stolet is Philip H. Knight Professor of Music and is director of intermedia music technology at the University of Oregon. He received a Ph.D. in music theory from the University of Texas at Austin.

Stolet's work has been presented in America, Europe, Japan, and Australia, and is available on the Newport Classic and Cambria labels. Presentations of Stolet's work have been made at major electroacoustic and new media festivals such as the International Computer Music Conference (ICMC), the Society for Electro-Acoustic Music in the United States (SEAMUS) National Conference (U.S.), Florida Electroacoustic Music

Festival, Electronic Music Midwest, SIGGRAPH National Conference, transmediale International Media Art Festival (Berlin, Germany), Boston Cyber Arts Festival, Cycle de concerts de Musique par ordinateur (Paris, France), the International Conference for New Interfaces for Musical Expression (NIME), and the International Electroacoustic Music Festival "Primavera en La Habana," in Cuba. Other venues include the Museum of Modern Art in New York, the Pompidou Center in Paris, and the Center for Computer Research in Music and Acoustics (CCRMA) at Stanford University, as well as performances and major exhibitions in Madrid, Barcelona, Seville, and Alicante (Spain); Paris, Reims, and Beauvais (France); London and Norfolk (England); Milan (Italy); Sydney and Paddington (Australia); Berlin, Cologne, Weimar, and Stralsund (Germany); Grenoble (Switzerland); Sao Paulo (Brazil); Toronto (Canada); Tokyo (Japan); and New York, Boston, Washington, D.C., Los Angeles, San Francisco, San Jose, Sacramento, Seattle, Portland, Milwaukee, Kansas City, San Antonio, and Cleveland (U.S.).

His most recent compositions include a series of pieces for infrared controllers, Max, Kyma, and the Yamaha Disklavier; a media work for mezzo-soprano, Yamaha Disklavier, computer-generated sound and computer animation, created in collaboration with media artist Ying Tan; and a series of collaborative media performance pieces with artist-performer Leon Johnson.

At the University of Oregon, Stolet directs Future Music Oregon, the Intermedia Music Center at the School of Music. He has also developed the curricula for a Bachelor of Science in Music Technology degree, a Master of Music in Intermedia Music Technology, and the curriculum for intermedia music technology as a secondary area for music students pursuing doctoral degrees.

Beyond creating new curricula, Stolet has collaborated with The New Media Center at the University of Oregon to transform an original electronic music textbook into Electronic Music Interactive, an Internet-deliverable, multimedia document containing motion animations, sound, and glossary that has received rave reviews in the press (*Electronic Musician*, *Keyboard Magazine*, *The Chronicle of Higher Education*, *Rolling Stone Magazine*).