

## CYBERSOUNDS

September 25, 2010 at 7:30pm – Rock Hall Auditorium

### *About the Artists*

**Arthur Campbell**, an internationally acclaimed clarinetist, has toured extensively throughout the U.S., Canada, Europe, and Asia, performing in some of the world's most prestigious venues, and benefiting from a celebrated solo recording career.

Reviews in leading publications consistently recognize Campbell as a preeminent clarinet virtuoso. Reflecting on clarinet playing of the past century, *Fanfare Magazine* sums it up with: "That brings us to the American school, which has managed to produce, in my opinion, the finest clarinetists of all—Stanley Drucker, David Shifrin, Richard Stoltzman, Harold Wright, and let us not forget Benny Goodman; and now Arthur Campbell can be added to this prestigious list." Campbell's recording *Brahms: Clarinet Chamber Music*, on the German audiophile label *Audite*, won the Supersonic Award in Belgium, the Magnifique Award in France, and the Recomendado in Spain. *American Record Guide* writes, "Campbell, a Canadian native who studied with Robert Marcellus, is a terrific player..." Germany's *Ensemble Magazine* raves, "stirring for both heart and mind..." while *Audiophile Audition* states "potent rainy-day music..." *Opus* magazine (France) writes "Campbell finds a beautiful instrumental balance for a musical message of remarkable expressive wealth." while *Fanfare* exclaims "exquisite playing". Campbell is booked to release an In Recital disc and an all Stamitz disc with *Audite* in the upcoming seasons.

In addition to his highly praised performances of the standard canon, Arthur Campbell is hailed as one of the foremost champions of contemporary repertoire of his generation and has had pieces written expressly for him by dozens of distinguished composers. About his 2010 season concerto performances in Merkin Hall with the Manhattan based NorthSouth Ensemble, *The New York Times* wrote: "Arthur Campbell was the eloquent soloist... Unaccompanied for long stretches, his clarinet sang, purred and growled ornate soliloquies during the fitful work..." A review in *The Clarinet* of his world premiere recording of Shulamit Ran's *Three Scenes for Clarinet* states: "The performance of this work is exceptional. Campbell's tone, phrasing, and dynamic contrast really portray the essence of this piece, a work which will most likely become a standard in the clarinet repertoire." Also in great demand as a master teacher, Dr. Campbell has taught and performed at universities, conservatories, and festivals in Great Britain, France, Germany, Italy, Hungary, Turkey, Estonia, Lithuania, China, Canada and the US. He is a Professor of Music at Grand Valley State University in Michigan where he has built a thriving studio of clarinet students from around the globe. For more information, visit [www.ArthurCampbell.net](http://www.ArthurCampbell.net).

**Benjamin Broening** is a composer of acoustic and electroacoustic music. His commissions include works for the Charlotte Symphony, the Choral Arts Society of Philadelphia, the Band and Orchestral Division of Yamaha Corporation of America, the Arts Now Series at North Carolina State University, Ensemble U: (Estonia), Duo Runedako, and Connecticut Choral Society among many others. In the past few seasons his music has been performed in Japan, China, Singapore, Hong Kong, Estonia, Romania, Ukraine, France, Germany, Italy, Ireland, England, Scotland, Canada and across the United States. A recipient of a Fulbright Fellowship, Broening has also received recognition and awards from the American Composers Forum, Virginia Commission for the Arts, ACS/Andrew Mellon Foundation and the Presser Music Foundation. His music has been recorded on the Centaur, everglade, Equilibrium, MIT Press and SEAMUS record labels. A solo disc of his music performed by eighth blackbird was recorded in October 2008 and is in preparation for release in 2010. Broening is founder and artistic director of the Third Practice Electroacoustic Music Festival at the University of Richmond, where he is Associate Professor of Music. He holds degrees from the University of Michigan, Cambridge University, Yale University and Wesleyan University.

**Kui Dong** writes music of various kind and is currently on Composition faculty of Dartmouth College. She has just completed a string quartet for Arditti quartet and a percussion quartet for Slagwerkgroepdenhaag percussion group in Holland. She is currently writing a piece for mixed chorus and treble chorus commissioned by Volti and Piedmont Children's choir in San Francisco. Kui is very excited to write music with computer again (many thanks to Arthur Campbell for his encouragement and initiation for writing one), after 8 years of absence!

**Elizabeth Hoffman** composes acoustic and electroacoustic music (the latter since the early 1990s and study with Bülent Arel at Stony Brook and Diane Thome and Richard Karpen, at the University of Washington.) Hoffman is currently a faculty member at New York University, FAS where she founded and directs the Washington Square Computer Music Studio. Recognition for her electroacoustic music has come from the Bourges International Competition (France), Prix Ars International Competition (Austria), Seattle Arts Commission grants, and the Jerome Foundation "Sonic Circuits" grant. Recent commissions and collaborative projects include work with NYC performers such as the GlassFarm Ensemble, TimeTable Percussion, Ivan Goff, and Marilyn Nonken. Current projects include a new work for live electronics commissioned by clarinetist Arthur Campbell for release in 2010. Present interests center around tuning, timbre, harmony at the border of noise, and the use of technology to help performers and composers transcend the limits and restrictions of notation, and to generate unresolvable musical complexities.

**Maurice Wright** ([www.maurice.org](http://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.

After experimenting with visualization of musical sound and with digital animation, he presented his first visual music composition in March, 1996. Recent work has been seen and heard in festivals across the United States, and in Beijing, Copenhagen, Dresden, Seoul, Stockholm, and the United Kingdom. Composing with electronic music since 1967, his most performed work is the Chamber Symphony for Piano and Electronic Sound (1976), recorded on the Smithsonian, CRI/New World, and InNova labels. Wright is Laura H. Carnell Professor of Music Composition at Temple University's Boyer College Of Music and Dance, and serves as Chair of the Music Studies Department and Coordinator of the Music Composition Division.

**Joo Won Park** (technical director) 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* 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 *Computer Music Journal*.