

TURN UP Multimedia Festival for Equality

**Presented by the University of Arizona Fred Fox School of Music
in collaboration with the School of Art and the College of Fine Arts**

Director: Yuanyuan (Kay) HE
Technical Director: Carson SCOTT
Event Organizer: Joseph FARBROOK

Wednesday, March 13, 2019 at 7:30 in Crowder Hall.

We want to TURN UP the volume and visibility of artists from underrepresented groups in music, art, and technology. We promote **Interdisciplinary Collaboration, Culture-Connecting, and Equality**. We encourage partnership between different fields, cultures, and genders. To accomplish these goals, TURN UP includes multiple lectures, presentations, and master classes from leading artists from different fields, different circumstances, and different geographic areas, and culminates with a multimedia concert that includes the works of select artists.

Many works on the concert seamlessly mix live musicians, electroacoustic music, painting, video, choreographed performances, dance, and new media technologies. TURN UP will provide you a new and different way to experience the performing arts.

Please join us for this new experience and help us to TURN UP the visibility of underrepresented artists and bring interdisciplinary collaborations and true equality to art.

1. Jeffrey STOLET
ImPossible (2018)
Jeffrey STOLET, live electronics
2. Christina RUSNAK
Me-a-pa-te (2018)
Christine LANZA, flute
Charles du PREEZ, clarinet
Jacob RANSOM, percussion
3. Yuanyuan (Kay) HE
Solitary Tango (2019) (World Premiere)
Joshua THOMAS, saxophone
Yuanyuan (Kay) HE, live electronics
4. Meredith BRAMMEIER
Sonata for Horn and Piano (1st mov.) (2016)
Victoria LUIZZI, horn
Daniel LINDER, piano
5. Jacob RANSOM, music and Emigdio ARREDONDO, choreography
Last Night on Mars (2019) (World Premiere)
Jacob RANSOM, percussion
Emigdio ARREDONDO and Erina UEDA, dancers

INTERMISSION

6. Lauren HAYES
Mini Savior Opt. (2017)
Lauren HAYES, live electronics
7. Charles du PREEZ
Three Collages of Daily Objects (2019) (World Premiere)
fixed media
8. Dan ASIA
No Time (2004)
Ragreflections (2004)
Daniel LINDER, piano
9. Yuliya LANINA, animation, Russell PINKSTON, music, and Andrea ARIEL, choreography
Within, Above and Beyond (2017)
Yuliya LANINA, live performance

Bios and Program Notes

Jeffrey Stolet is a professor of music and director of the Intermedia Music Technology at the University of Oregon. He received a PhD in Music at the University of Texas at Austin. Stolet was among the very first individuals to be appointed to a Philip H. Knight professorship at the University of Oregon.

Stolet's work has been presented around the world and is available on the Newport Classic, IMG Media, Cambria, SEAMUS and ICMA labels. Presentations of Stolet's work include major electroacoustic and new media festivals, such as the International Computer Music Conference, the Society for Electro-Acoustic Music in the United States Conference, the MusicAcoustica Festival in Beijing, the New York City Electroacoustic Music Festival, the Kyma International Sound Symposium, the Third Practice Festival, the Annual Electroacoustic Music Festival in Santiago de Chile, the Florida Electroacoustic Music Festival, SIGGRAPH, the transmediale International Media Art Festival, Boston Cyber Arts Festival, Cycle de concerts de Musique par ordinateur, the International Conference for New Interfaces for Musical Expression, the International Workshop on Computer Music and Audio Technology in Taiwan, and the International Electroacoustic Music Festival "Primavera en La Habana," in Cuba.

Stolet's recent work has centered on performance environments in which he uses a variety of wands, sensing devices, game controllers, and other magical things to control the sonic and videographic domains. 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*, and *Rolling Stone*).

ImPossible is an interactive performance composition for three custom-made infrared sensors, Max and Kyma. *ImPossible* is a true virtuoso performance work that requires the rapid execution of thousands of notes within short timespans. *ImPossible* is about musical speed and pounding action controlled through physical micro- and macro- movements. Through waves of musical intensifications the interaction between performer and instrument drives the dramatic thrust of the composition to its final climax. The title is a play on words that refers the extreme technical difficulties of performing the piece – Impossible – and the idea that these impossible difficulties can be overcome – *ImPossible*.

Passionate about composing about place and the human experience, **Christina Rusnak** seeks to integrate context into her music from various sources, including landscape, culture, history and art. She strives to compose music that is thought provoking, and engages both the performers and the audience.

Ms. Rusnak's work has been performed across the country at the Fairbanks Summer Arts Festival, the Call of the Wild Arts Festival, among others. An avid hiker, she has been commissioned by the U.S. Forest Service, Oregon State Parks, Dallas Contemporary Art Museum and several ensembles. Her work has been performed by talented ensembles and

performers as Third Angle, Citiwater and Corvus New Music Ensembles, Vocal Luna, and Jeffrey Jacob among others. She has been selected as an Artist in Residence for Homestead National Monument and North Cascades National Parks.

Composing since age nine, Rusnak also works with communities and organizations as an advocate for both New Music and place. Her essays appear in LandscapeMusic.org, New Music Box, the IAWM Journal and Oregon Arts Watch among others. She serves on the board of the International Alliance of Women in Music. Her music is available on Parma Recordings.

In addition to the 50th anniversary of the National Historic Trails System, 2018 marks the 175th anniversary of the Oregon Trail. In this piece, I strive to evoke the essence of the landscape along the route, which is generally divided into three geographic areas: the Plains, the Rockies, and the Oregon Territory. The movements represent three very specific and different sites. Each one represents important places for both the trail's historic inhabitants and the settlers who traversed the trail to reach what they imagined was the land of bounty. Thus the music attempts to take the listener back to the landscape itself, and to life prior to and during the pioneers' cross-country experience. Emigrants endured hardships unimaginable in the 21st century. The Oregon Trail cemented the U.S. boundary with Britain and justified human sacrifice in the name of progress. Thus, the emotions of these people, both with historical ties to the landscape, and the travelers moving through, found their way into the music.

I. *Me-a-pa-te* (Scott's Bluff) Nebraska. Me-a-pa-te translates as "hill that is hard to go around". The bluff rises 800 feet above the valley floor. The surrounding Platte River Valley of Nebraska, with its once-endless prairie grasslands, has served as a pathway, hunting area and farmlands for thousands of years. The piece interweaves the prairie landscape, the lives of its diverse inhabitants with the experience of the settlers and their wagons traveling by Scott's Bluff.

Yuanyuan (Kay) He is a composer and video artist with roots in China. Her works often explore and intertwine various forms of media to create unique audiovisual experiences that engage the audience. Many of her works involve collaborations with choreographers, dancers, video artists, audio technicians, and stage lighting and design artists. As a multimedia composer, she is very active in the music community. Kay serves as the Creative Director for Electronic Music Midwest (EMM), which is an annual music festival dedicated to programming a wide variety of electroacoustic music and providing high quality electronic media performances. She is also the founder and Director of the TURN UP Multimedia Festival, which works to promote Interdisciplinary Collaboration, Culture-Connecting, and Equality. She is currently Assistant Professor at the University of Arizona, where she teaches composition, electro-acoustic music, and orchestration.

During her career, Kay has won many awards and been selected for many performances in the U.S. and abroad. Kay earned her Bachelor of Arts degree at the Central Conservatory of Music in Beijing and her Master of Music degree at the University of Missouri-Kansas City. She holds a Doctor of Musical Arts in Composition from the University of Texas at Austin where she studied under Dr. Russell Pinkston and Dr. Yevgeniy Sharlat.

Solitary Tango was commissioned by Joshua Thomas. The piece is inspired by traditional tango, both dance and music. In the piece, I use a multifaceted approach both visual and aural. This piece is a sum of many different art mediums, such as live instrument, electronic music, dance, film, photography, and live video.

Live saxophone and fixed media playback intertwine to create a bold and complex texture, which mixes with energetic, rhythmic electronic grooves and live audio processing that spin with the bold colors, multi-layer textures, and dance influence of the visual counterpart. Video and audio become one, like a couple that melt into one another. Solitary Tango, I am dancing with “me.”

Born and raised in the Midwest, composer **Meredith Brammeier** earned music degrees from Princeton University and the Eastman School of Music on the East Coast and the University of Southern California on the West Coast. This blend of experiences from diverse areas of the United States has resulted in Brammeier’s distinct and vibrant American style. Her compositions include pieces for soloists and small ensembles as well as works for concert band, choir, and orchestra.

Brammeier’s compositions have been performed across the United States and Europe, in venues ranging from St. Stephen’s Cathedral in Vienna to Carnegie Hall in New York City. Her work has earned honors and awards from The American Prize, the Sorel Organization’s Medallion Choral Composition Contest, the Roger Wagner International Choral Composition Competition, the California ACDA Choral Composition Competition, and the South Bay Master Chorale Choral Composition Contest. She is Professor of Music at California Polytechnic State University in San Luis Obispo, California, where she teaches music theory, composition, and musicianship.

Sonata for Horn and Piano is a three-movement work that combines traditional forms with contemporary rhythmic and harmonic material. Movement I, “Heroically,” is in sonata form and uses quartal and quintal harmonies in addition to tertian chords and shifting modality.

Sonata for Horn and Piano was composed for Andrew Pelletier, Professor of Horn at Bowling Green State University, and was premiered by Dr. Pelletier and the composer at the 48th International Horn Symposium on June 18, 2016 in Ithaca, New York.

Jacob Ransom is a percussionist, composer, and educator. Currently, he is working on his Doctoral degree in percussion performance at the University of Arizona under the tutelage of Dr. Morris Palter.

Ransom bridges the divide between academic wisdom and folklore. At the University of Arizona, Ransom is the assistant director of Cross Talk, the first electronic percussion ensemble,

and works with the UA Steel Ensemble. He embraces both scholarly and colloquial approaches to music and life, savoring the intricate while holding deep appreciation for the simple. Ransom has performed and collaborated with many groups and artists including: Y La Bamba, Darol Anger and the Furies, Tiburones, Nick Delphs, Megan Diana, Rorey James, and Esperanza Spalding.

Ransom has held the position of principal percussionist for the University of Alaska Symphony Orchestra, and is currently the principal percussionist for Arizona Symphony Orchestra. He received his Masters of Music degree from University of Alaska, Fairbanks, studying with Dr. Morris Palter, and received his Bachelors of Music degree at Southern Oregon University, studying with Dr. Terry Longshore.

Last Night on Mars This piece is inspired by the desolate and beautiful Sonoran desert landscape. The space and silence of the land envelop one's thoughts and help create a dialogue between the earth and sound. The piece begins with rhythmically shifting and percussively struck chords, like the growth pattern of cholla cactus, zigzagging, growing and folding. As focus pans backwards, an echoing ripple of analogue synthesizer ebbs and flows creating a counter rhythm to first pattern. Out of the intersection, a meandering and subtle melody emerges. The melodic content carves through the harmonic structure in a similar way that the arroyos and washes cut through the rugged terrain. The second section of the piece evolves into a more static and rhythmic pulsing contrapuntal melodic line. The rain begins to fall creating dust, mud, and suddenly, giant waterways form where once dry river beds, seemingly lifeless, now rush with mineral stained flushes of rapidly moving water. The final section of the piece illustrates this effect with similar melodic content as the first section, but with more dramatic intensity and with added harmony, percussive textures, and rhythmically complicated bass parts.

Lauren Sarah Hayes is a Scottish musician and sound artist who builds and performs with hybrid analogue/digital instruments. She is a “positively ferocious improviser” (Cycling ‘74), her music refusing to sit nicely between free improv, experimental pop, techno, and noise.

Over the last decade she has developed and honed a deliberately challenging and unpredictable performance system that explores the relationships between bodies, sound, environments, and technology. The Wire described her most recent album MANIPULATION (pan y rosas discos) as “skittering melodies and clip-clopping rhythms suggesting a mischievous intelligence emerging from this web of wires”. She is a member of the New BBC Radiophonic Workshop, and Assistant Professor of Sound Studies in the School of Arts, Media and Engineering, Arizona State University, where she leads Practice and Research in Enactive Sonic Art (PARIESA).

Exploring instability, vulnerability, and unpredictability, *Mini Savior Opt.* is the latest in a series of improvisations formed out of playful and tactile explorations of my most recent hybrid analogue/digital performance system. An excessive number of components, of which the space, audience, and performer are all part, mutually affect each other through a network of sound analysis and digital signal processes. Commissioned by hcmf//

CHARLES

Charles du Preez hails from rural Nebraska, and grew up next to a cornfield. After earning his BA in English at Nebraska Wesleyan University, he attended the California Institute of the Arts, where he received his MFA in Music Performance. He is currently a second year DMA clarinet student at the University of Arizona studying with Dr. Jackie Glazier, and serves as the graduate teaching assistant for the clarinet studio. Other activities include performing with the Southern Arizona Symphony Orchestra, Arizona Symphonic Winds, and recently being added to the sub list for 3rd clarinet/bass clarinet with the Tucson Symphony Orchestra. Recent endeavors include competing as a finalist in the International Clarinet Association Orchestral Audition Competition (Ostend, Belgium, 2018), the San Luis Potosi Opera Festival (Mexico, 2018), and performing two works by Giacinto Scelsi at the American Single Reed Summit (2018). Charles was selected as a Medici Scholar through the Fred Fox School of Music in May 2018. When not doing music, he enjoys running, triathlon, and practicing qi gong and yoga daily.

Three Collages of Daily Objects

This piece relies heavily the sweet tones of the clarinet...although these sounds are distorted and manipulated. One's perspective makes the difference upon viewing and understanding anything; and in this piece, everyday objects are presented in an alternative way.

Daniel Asia (b. 1953, Seattle, WA) is one of a small number of composers who have traversed both the realms of professional performance and academia with equal skill. As testament to this he is a 2010 recipient of a major American Academy of Arts and Letters award. Elliott Hurwitt writes in a Schwann Opus review of the composer's music, "Daniel Asia is a genuine creative spirit, an excellent composer... He is a welcome addition to the roster of our strongest group of living composers."

His orchestral works have been commissioned or performed by the symphony orchestras of Cincinnati, Seattle, Milwaukee, New Jersey, Phoenix, American Composers Orchestra, Columbus (OH), Grand Rapids, Jacksonville, Chattanooga, Memphis, Tucson, Knoxville, Greensboro, Seattle Youth, and the Brooklyn, Colorado and Pilsen (Czech Republic) philharmonics. Asia's works have been performed by renowned conductors including Zdenek Macal, Jesus Lopez-Cobos, Eiji Oue, Lawrence Leighton Smith, Hermann Michael, Carl St. Clair, James Sedares, Stuart Malina, Robert Bernhardt, George Hanson, Jonathan Shames, Odaline de la Martinez, and Christopher Kendall.

He has been the recipient of the most important grants and fellowships in music including a Meet The Composer/ Reader's Digest Consortium Commission, United Kingdom Fulbright Arts Award Fellowship, a Guggenheim Fellowship, four NEA Composers Grants, a M. B. Rockefeller Grant, an Aaron Copland Fund for Music Grant, MacDowell Colony and Tanglewood Fellowships, ASCAP and BMI composition prizes, and a DAAD Fellowship for study in the Federal Republic of Germany. From 1991-1994, Mr. Asia was the Meet the Composer/ Composer In Residence with the Phoenix Symphony.

After receiving his BA degree from Hampshire College, Mr. Asia received his MM from the Yale School of Music. After serving as Assistant Professor of Contemporary Music and Wind Ensemble at the Oberlin Conservatory from 1981-86, Mr. Asia resided in London from 1986-88 working under the auspices of a UK Fulbright Arts Award and a Guggenheim Fellowship. He is presently Professor of Composition, and head of the Composition Department, at The University of Arizona Fred Fox School of Music, Tucson. Mr. Asia's music is published by Theodore Presser Co. He is represented as composer and conductor by Stanton Consulting & Management of Astoria, New York. Married to Carolee Asia, Mr. Asia and his wife are the parents of three children.

Ragflection and ***No Time*** – One might say that the rag was rediscovered in the '60s and '70s by the classical musicians William Bolcom, Albright and Gunther Schuller, particularly in the music of Scott Joplin. It was a time of exploration, particularly of various vernaculars, and an intermingling of jazz and classical. Rochberg was writing in the style of Beethoven and Mahler, and others were re-examining tonality. *Ragflection* is my playful contribution to, and my take on, the rag genre. It is a rather natural addition to my piano works as my music of the last forty years or so is increasingly tonal and interested in raising sparks from an interaction with the world of popular music. *No Time* might be considered a riff on an often found jazz/pop rhythm, but “frozen,” or very much slowed down.

Yuliya Lanina is a Russian-born American multimedia artist. Her paintings, animations, interactive sculptures, and performances portray alternate realities that fuse fantasy, femininity, and humor.

Lanina's works have been exhibited in such museums and institutions as the Seoul Art Museum, Korea; Moscow Museum of Modern Art, Russia; Ludwig Museum, Cologne, Germany; Cleveland Institute of Art, OH; Elisabet Ney Museum, Austin, TX, and Galapagos Art Center, Brooklyn, NY.

Her multimedia works and performances have awarded her invitations to many art fairs, festivals and conferences, as well as to SXSW Interactive, SIGGRAPH Asia (Japan); SEAMUS (Oregon), 798 Beijing Biennial (China); Seoul International Media Art Biennial (Korea); KunstFilm Bienalle (Germany), Fusebox (TX) and the Creative Tech Week (New York City). Her work has been featured in Brooklyn Rail, Houston Press, Glasstire, Art Review, Wagnmag, Bloomberg News, Austin-American Statesman, Australian Art Review, Sight Lines, NYArts Magazine, ART on AIR.com/MOMA, PS 1, Beijing Today and can be found in several national and international private and corporate collections. Revolt Magazine chose Lanina as one of their top ten New York City artists of 2013.

Lanina is Lecturer at the Department of Arts and Entertainment Technologies at The University of Texas at Austin.

Within, Above and Beyond is a journey inside the mind of an artist. The piece explores the symbiotic relationship that can exist between the artist and her work. Through creativity, the artist is able to explore the depth of tragic experience by unlocking the hidden parts of her subconscious that lay dormant in its wake.

In an attempt to make sense of her fragmented memories, the artist writes in a journal. She is sucked into the uncanny and bizarre world that is a reflection of her creativity. There she meets her alter ego who leads her on a tour of her subconscious.

The animation and Lanina's live performance are synchronized with original music by the Guggenheim-winning composer, Russell Pinkston. The electroacoustic track mixes fixed media with sounds that the performer manipulates in real time through motion tracking.

All images are hand painted first, then animated on the computer using Adobe Photoshop, Anime, and Premiere.

This project is supported in part by Cultural Arts Division of the City of Austin Economic Development Department, [Marble House Residency](#) and [The Museum of Human Achievement](#)