



**From the Middle of the Earth to Carmen:
Contemporary video by contemporary composers**

May 22, 2010 at 8PM at Harold Golen Gallery

The composers have infiltrated the boundaries between the arts for centuries. More recently, the digital technologies have enabled passages to and establishment of new cross-disciplinary art territories. Tonight, we are offering you an opportunity to experience a journey during which five musical minds transport you into the realm of digital video. The award winning works range in their engagement with poetry, opera, animation, theater and virtual reality. Produced by *music concrete* and sound synthesis engines, the minimal beats will battle with abstract washes of sound and color. Come and witness!

More info at www.12nights.org

FREE!

Program:

Dennis H. Miller: *Echoing Spaces*

Ivan Elezovic: *Mediterranean-Riots-Colors*

Chikashi Miyama: *Piano Chimera*

Ivan Elezovic: *Dedicated to Giacinto Scelsi*

Sabrina Pena Young: *Virelaan*

Jacob Cooper: *Commencer Une Autre Mort*

Harold Golen Gallery

2294 NW 2nd AVE

MIAMI, FL 33127

Wynwood Art District

Event contact: 434-284-2985

ABOUT THE ARTISTS:

Jacob Cooper's diverse compositions have earned him a Morton Gould Award from ASCAP, a Charles Ives Scholarship from the American Academy of Arts and Letters, and a grant from the American Music Center's Composer Assistance Program. He has held fellowships and residencies the Bang on a Can Summer Institute (2004), the Banff Centre for the Arts (2005), and the Atlantic Center for the Arts both as a composer (2007) and as a video artist (2009).

Cooper's music has been performed by several ensembles across the continent, including the JACK Quartet (New York), the NOW Ensemble (New York), the Boston Modern Orchestra Project, and the Minnesota Orchestra. His work has recently appeared at the Wordless Music concert series at the Miller Theater in New York and at the YZY Gallery in Toronto, and on the popular videoblog Rocketboom. NPR's All Things Considered recently aired a piece on Timberbrit, Jacob's opera about a fictional reunion between Britney Spears and Justin Timberlake.
www.jacobcoopermusic.com

Ivan Elezovic (DMA, University of Illinois at Urbana-Champaign) studied composition, music theory, and electronic music at the University of Manitoba, McGill University, and the University of Illinois working with Michael Matthews, Randolph Peters, Zack Settel, Alcides Lanza, Guy Garnett, Erik Lund, and Scott Wyatt.

After receiving the Presser Award in 2001, he went to IRCAM where he studied with Brian Ferneyhough and Marc-André Dalbavie. He was also accepted at the Internationales Musikinstitut in Darmstadt, Germany working with Isabel Mundry, Tristan Murail, Robert HP Platz, and Valerio Sannicandro.

His compositional output ranges from acoustic to electroacoustic works including mixed media, and has been recognized by numerous competitions and festivals in North and South America, Europe, and Asia. Dr. Elezovic's compositional approach has demonstrated both good craftsmanship and an interest in pursuing innovative conceptual goals. Presently, he is teaching at Palm Beach Atlantic University in West Palm Beach, Florida. www.ivanelezovic.com

Dennis Miller received his Doctorate in Music Composition from Columbia University and is currently on the Music faculty of Northeastern University in Boston where he heads the Music Technology program and serves on the Multimedia Studies Steering Committee. His mixed media works have been presented at numerous venues throughout the world, most recently the DeCordova Museum, the New York Digital Salon Traveling Exhibit, the 2005 Art in Motion screenings, Images du Nouveau Monde, CynetArts, Sonic Circuits, the Cuban International Festival of Music, and the 2004 New England Film and Video Festival. His work was also presented at the gala opening of the new Disney Hall in Los Angeles (2003) and at the SIGGRAPH 2001 in the Emerging Technologies gallery. Recent exhibits of his 3D still images include the Boston Computer Museum and the Biannual Conference on Art and Technology, as well as publication in Sonic Graphics: Seeing Sound (Rizzoli Books) and Art of the Digital Age (Thames and Hudson). Miller's music and artworks are available at www.dennismiller.neu.edu.

Chikashi Miyama is a composer, video artist, interface designer, and performer. He received his MA (2004) from Kunitachi College of Music, Tokyo, Japan, and Nachdiplom (2007) from Music academy of Basel, Switzerland. He is currently attending the State University of New York at Buffalo for his ph.D, and teaching electronic music as a TA.

He has studied under Takayuki Rai, Erik Oña, and Cort Lippe. His compositions have received a second prize in ASCAP/SEAMUS student commission competition (2010/USA), a special prize in Prix Destellos (2009/Argentina), and an honorable mention in the Residence Prize section of the Bourges Electroacoustic Music Competition (2002/France). His works and papers have been accepted by ICMC ten times, and selected by various international festivals in more than 15 countries, such as Mix, Re:New (Denmark), Musica Viva (Portugal), Espace sonore, dBâle, SHIFT (Switzerland), Next generation (Germany), Agora Resonance, Scime (France), Lica-Mantis (UK), June in Buffalo, NWEAMO, SPARK, NYCEMF, SEAMUS (USA), SuperCollider symposium, Pdcon, Sonoimágenes, Dorkbot meeting, and NIME. <http://chikashi.net/>

Sabrina Pena Young

International composer and media artist Sabrina Peña Young has premiered her works globally at the Australasian Computer Music Conference, Turkey's Cinema for Peace, Electrolune (France), Voices on the Edge, Vox Novus 60x60 International Mix, Art Basil Miami, the International Computer Music Conference, SEAMUS, the IAWM Beijing International Congress, the Pulsefield International Exhibition of Sound Art, Miramax's Greenlight Competition (film score, "the War"), the New York International Independent Film Festival (film score "Voices of da Chillun"), Primera en La Habana X (Cuba), and numerous festivals throughout the United States. Young released her debut electroacoustic album, "Origins" in 2008 and in 2009 published "The Feminine Musique: Multimedia and Women Today", an intriguing look at electronic music and experimental video through the works of controversial women. Millikin University recently premiered the multimedia oratorio, "Creation", composed for computer animation, African drums, 50-member women's chorus, and electronic tape. Young has taught at Murray State University and Florida International University. <http://sabinapenayoung.blogspot.com/>

ABOUT THE PIECES:

Dennis Miller: *Echoing Spaces*

Echoing Spaces (2009) is a nine-minute work for single-channel video and stereo audio. The work explores a number of virtual environments in which the primary elements recur (echo) both in immediate succession and at different times throughout the piece, always in varied form.. The visual imagery employs a number of similarly shaped elements that appear in overlapping, morphing configurations, and the restricted color palette helps maintain a focus on the primary objects. The music of *Echoing Shapes* was created using a variety of modern techniques including convolution and physical modeling. The quasi-tonal context adds an additional layer of continuity to the work.

Ivan Elezovic: *Mediterranean-Riots-Colors*

between ingot dawn and wine-dark night the centuries
Hang the changing colors of the day
the circle of conclusion
squared by the eye of setting forth

establishes the middle, which is everything unblinking
MEDI//TERRA//the middle of the earth
the torn edges of this map form a new shoreline on the top of the old
another red noon
why is the golden apple flecked with blood?
how did the beauty contest lead to endless war?
whose face among the multitudes will be remembered?
the ghostly crowds surge and dissolve
but their silent cries ring forever

Ivan Elezovic: *Dedicated to Giacinto Scelsi*

Creating this piece apropos 20th anniversary of Giacinto Scelsi's death gives me a great opportunity to emphasize some of the most important highlights of the composer's life and his music. What captured my attention is what Scelsi called the "third dimension" of the sound, a definition that is more metaphorical than scientific. What Scelsi implies by the "third dimension" is the analytic attributes of musical elements other than pitch and duration. Scelsi examines specific techniques such as microtonal clusters, trills, tremolos, glissandos, and various instrumental articulations that play an important role in making the "third dimension" of the sound convincing. One of the most notable pieces in which Scelsi demonstrated how the idea of the "third dimension" works is *Quattro Pezzi (su una nota sola)* [Four Pieces (each one on a single note)].

Sabrina Pena Young: *Virelaan*

The award-winning Millikin Percussion Ensemble, under the direction of Brian Justison, commissioned *virelaan* in 2008 for the annual Halloween Percussion Concert at the haunted Albert Taylor Theater in Decatur, Illinois. *virelaan* is dedicated to the ghost of the Rail Girl, whose life was tragically and mysteriously cut short over a century ago. Throughout *virelaan* images and sounds combine to spin the gruesome tale of her demise and of the fate of her spirit in the after life.

Chikashi Miyama: *Piano Chimera* (2007)

The goal of this work is to establish a counter-point like relationship between image and sound, treating video images as a musical instrument. These two instruments, video images and electronic sounds, sometimes play chords and other times play alternate passages. All sound materials employed in this piece originate from a piano. I recorded a large number of sounds from every part of the instrument (e.g. keyboard, pedal, soundboard, lid, strings, tuning pins, bridge, etc.) and tried to find natural, gestural connections among them. The piece employs just three editing techniques: cutting, control of amplitude, and pitch shifting. I intended to present these unprocessed sounds in a new light by means of, hopefully, unexpected connections. For the video part, I also used images of a piano, especially movements of the internal mechanics. I applied monochrome, masking, and blurring effects in order to emphasize motions and keep a certain level of abstractness.

Jacob Cooper: *Commencer Une Autre Mort*

Death often seems perfunctory in opera. It is so ubiquitous and so expected that it rarely elicits any sentiment in the viewer: no compassion, no terror, no pain. By digitally altering recordings of staged performances, this video strives to make us feel such emotion in a revised scene from Bizet's *Carmen*.

Just before Don Jose decides to kill his former lover, he begs her to come back to him, telling her that they can *Commencer Une Autre Vie*. He promises her a new life, but that of course never arrives. Now, at least, she can have a new death.

ABOUT 12 Nights:

The 12 Nights is a program within Foundation for Emerging Technologies and Arts (FETA) which was established to cultivate composition, performance, production, and research of emerging electronic music, art and multimedia forms in South Florida. Since its inception in 2007, the 12 Nights presented 28 concerts of electronic music and art and several talks. We have also produced *International Kaiju Science Fiction Music and Performance Competition* and *International Beauty, Horror and Silence Festival*.

We have featured established acts such as Nicholas Collins, Lukas Ligeti and Elliott Sharp as well as up-and-coming artists such as Sam Pluta, Margaret Schedel and Michael Straus. Our aim is to combine the Miami-based and International artists, having featured music by the Miami-based Orlando Garcia, Gustavo Matamoros and Kristine Burns. We have promoted young ensembles of electronic music such as the University of Miami's Electronic Music Ensemble and Florida International University FLEA Laptop Ensemble.

Our 2008 Season featured works of more than 60 composers and media artists from 5 continents and culminated into the *International Kaiju Science Fiction Music and Performance Competition*. The Season's final concert during Art Basel Miami met with tremendous success. In 2009 Season, we produced 13 concerts, including three during our *Beauty, Horror and Silence Festival*. We featured works of more than 160 composers, digital artists and performers from 5 continents. In 2010 Season, we are once again committed to bring the local and International computer music and art to Miami audiences. www.12nights.org