

Mp3 Various Artists - Fleeting Visions: Collaboration li



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The second CD in a series showcasing new works by contemporary composers. 19 MP3 Songs

CLASSICAL: Contemporary, CLASSICAL: Chamber Music Details: JAY C. BATZNER is currently Assistant Professor at the University of Central Florida where he teaches music composition and technology courses as well as coordinates the composition program. In his first year, Jay received two prestigious grants: one to create collaborative works with visual artist Carla Poindexter and the second to initiate electroacoustic music concerts in Orlando. Prior to this position, Jay was an active adjunct professor at several colleges in the Kansas City area while he completed his D.M.A. in Composition at the University of Missouri Kansas City Conservatory. While at UMKC, Jay received honors including a Distinguished Dissertation Fellowship and a Dean's Doctoral Scholar Fellowship. Jay's music ranges from instrumental chamber works to electroacoustic compositions. He has participated in numerous national and international festivals including the Wellesley Composers Conference and the International Young Composers' Meeting in the Netherlands. His music is published by Unsafe Bull Music and has been recorded on the Capstone and Vox Novus labels. Jay is a frequent contributor to the new music website Sequenza21 and a founding member of the composers organization The Collected. Jay is a sci-fi geek, an amateur banjoist, a home brewer, and juggler. NOTES: The title, Pioneer X, refers to the Pioneer 10 satellite launched in the 1970s. Pioneer 10 became the first man-made object to leave our solar system and in 2003 NASA finally lost contact with the satellite. Pioneer 10, as far as we know, is not broken or damaged. The satellite was built to last for only 6 months of travel. After 30 years, the power supply is simply not powerful enough to send a signal all the way back to Earth. For me, the most profound aspect of Pioneer 10 is how it sits alone in space, dutifully sending messages to Earth, not knowing that they will never be received. JOHN G. BILOTTA was born in Waterbury, Connecticut but has spent most his life

in the San Francisco Bay Area where he studied composition, theory, and orchestration with Frederick Saunders. A recipient of multiple commissions, grants, and awards, John's works have been performed and recorded at concerts, festivals, and workshops around the world by such outstanding international soloists, ensembles, and orchestras as Rarescale, the Kiev Philharmonic, Earplay, the Washington Square Contemporary Music Society, VocalWorks, and the Oakland Civic Orchestra. His Concerto for Wind Quartet and Orchestra was released on CD by ERMMedia in a performance by the Kiev Philharmonic under Robert Ian Winstin as part of the series Masterworks of the New Era. Other recently released recordings include Shadow Tree, for alto flute and guitar, on Capstone Records, as well as other works on the VoxNovus and New Music North labels. In June, 2007, his comic opera Quantum Mechanic won the 2007 Opera-in-a-Month Challenge and was premiered in August in American Fork, Utah, by VocalWorks. NOTES: Gen'ei no Mai is an accessible, twelve-tone work in five movements for flute and clarinet, Gen'ei no Mai started as a suggestion from a friend, Yasumasa Shigenaga, that I write a piece for two clarinets, something players could pull out for casual performance. I liked the idea but decided to make it a duo for flute and clarinet instead, a light-hearted, colorful, and virtuosic work - too difficult perhaps for casual performance, but very suitable for a chamber concert. On hearing the finished work, Yasumasa noted its dance-like character and the strong visual images it created in the mind of the listener. We discussed and rejected a number of titles until the Japanese phrase Gen'ei no Mai was proposed. Mai is an ancient word for a stylized or ceremonial dance, and the words Gen'ei refer to vague or transitory images. The closest English equivalent might be "Dances of Illusions and Fleeting Visions". Gen'ei no Mai was premiered on August 8, 2003, at the Festival of Contemporary Music in Oakland, California, in a performance by Meghan Miller, flute, and Steve Sanchez, clarinet. It is dedicated to Yasumasa with gratitude. Fire in Spring is a sonata in three movements for flute and oboe. It was commissioned by Darlene Chepil Reid and Aris Carastathis for the New Music North 2005 Festival where it was premiered. The title refers to the bright, colorful flowers that push their way up through the last snows of early spring and burn flame-like against the Canadian landscape. This image was well captured in the impressionist works of Tom Thomson who painted throughout the Thunder Bay region at the beginning of the twentieth century. Fire in Spring was premiered on May 13, 2005, at the New Music North 2005 Festival in Thunder Bay, Ontario, Canada, in a performance by Penelope Clark, flute, and Colleen Gibson, oboe. It is dedicated to Sylvia Rickard, a wonderful composer and a dear friend.

JOHN A. CAROLLO was born in Turin, Italy on November 4, 1954. He was adopted in 1959 by an Italian family who raised him in Oil City, Pennsylvania. During grade school he studied and played piano and was a member of a Catholic Church choir who sang for the congregation during weekend services. He moved from Oil City to San Diego, California in 1976, where he attended college, taking courses in music and psychology. During this time, John studied the piano with a local artist, Robert Haffenden. He graduated in 1986 from San Diego State University with a Masters Degree in Psychology and began composing for the piano. He moved to Honolulu, Hawaii in 1987 and started a fulltime career as a mental health counselor with the State of Hawaii, Department of Health. In 1997, he began private composition lessons with Dr. Robert Wehrman. Johns first work under Roberts tutelage was The Crumb Suite for Solo Piano and his first major work. Following this effort, he composed an atonal work in 1998 entitled Frenetic Unfoldings for Solo Violin. After its completion, John focused his energies on solo and chamber works. He retired in March of 2006 to compose full-time and to establish a music business named, Musica Baudino. Musica Baudino published the artist's first CD, Ampersand, in June 2006, which won best Classical CD at the 10th Annual Hawaii Music Awards Ceremony. John is a prolific artist, composing daily and has a working relationship with faculty members of the University of Hawaii's Music Department and with artists throughout the world. His works have been performed in various venues/festivals in Hawaii and abroad. He is an ASCAP member and a lifetime member of the Society of Composers in America. A full catalogue of his works can be found at : myspace.com/johnacarollo NOTES: Composed between August, 2004 and February, 2005, Romantica Passione Suite for Guitar and Violin is a nine movement work for guitar and violin dedicated to Duo46, Matt Gould, guitarist, and Beth Schneider, violinist. It tells a story in music about romantic love and of all of its emotional entanglements. This romantic tale explores various emotions which humans encounter when drawn to each other. The performers are to play with passion and intensity throughout the composition.

ARTHUR GOTTSCHALK was born in San Diego, California, but raised in the Northeast. He attended the University of Michigan at Ann Arbor, receiving a Bachelor of Music degree in Music Composition, a Master of Arts degree in Music Composition and English Literature, and his Doctorate in Music Composition, studying with William Bolcom, Ross Lee Finney, and Leslie Bassett. He is currently a Professor at Rice Universitys Shepherd School of Music, where he is Chair of the Department of Music Theory and Composition, and where he directed the universitys electronic and computer music laboratories until 2002. In 1986 he co-founded Modern Music Ventures,

Inc., a company which held a recording studio complex, a record production division, four publishing firms, and an artist management division, and for whom he produced records for PolyGram and Capitol. In 1998 Gottschalk divested himself of these latter holdings, in order that he might devote himself more fully to music composition. Gottschalk's teaching specialties include electronic music, music theory, music composition, and counterpoint. As a film and television composer he numbers six feature films, twelve television scores, and numerous industrial films and commercials among his credits. Among other awards, he is a recipient of the Charles Ives Prize of the National Academy of Arts and Letters, annual ASCAP Awards since 1980, and has been a Composer-in-Residence at the famed Columbia/Princeton Electronic Music Center and for the Piccolo Spoleto Festival. He has been recently honored with the First Prize in the Concorso Internazionale di Composizione Originale - Corciano, Italy, for his Concerto for Violin and Symphonic Winds, and with an Established Artist Fellowship from the City of Houston. With well over a hundred compositions in his catalog, his music is performed regularly in Europe, South America, Asia, and Australia, is recorded on Crystal, Summit, Capstone, Golden Crest, and AUR recordings, and is published by Subito Music, Shawnee Press, European American Music Distributors, and Spectrum Press (ASCAP). His book, *Functional Hearing*, is published by Scarecrow Press, a division of Rowman Littlefield.

NOTES: *Sonatina Casada* (literally little married sonata) was written in 2001 for virtuosi Leone Buyse (flute) and Michael Webster (clarinet), who are married and perform internationally (with a pianist) as The Webster Trio. The three movements are entitled *Two Birds*, *Flirtations*, and *Two Dancers*. The first movement explores extremely tight homophony and various parallelisms, the second is highly contrapuntal and throws melody and accompaniment rapidly back and forth between the two instruments. The third movement is energetic and rhythmic, and visits some Latin dance forms within its rondo-like architecture.

JAMIE LEIGH SAMPSON, bassoonist and composer, is currently working toward her masters degree in music composition at Bowling Green State University. She has a bachelors degree in music composition from the State University of New York at Fredonia, where her primary teacher was Dr. Donald Bohlen. In 2007, she was commissioned by the Celestial Brass Quintet to write a five-movement work entitled *Vermeers Pearls*. Ms. Sampson started performing professionally at the age of 18 and has performed with the Wits End Players, the Western New York Chamber Orchestra, the Glimmerglass Opera Orchestra, and the Southern Tier Symphony. She is an accomplished soloist who has performed many 21st-century works, including pieces by Andrew Martin

Smith, DJ Brady and Donald Bohlen. NOTES: Frozen Landscape is an exploration of gesture in a unilinear environment. Originally a two-minute exercise in composition written in 2004, this work uses an ordered set of gestures, derived from several of Beethovens piano sonatas, to control the exposition of phrase shape. Control over pitch class was not a central focus until, after several years, I decided to revise the exercise into a full composition. This allowed me to expand the dramatic range, fully exploiting the melancholy expressiveness of the bassoon.

JIM SCULLY is a composer, performer and educator in the fields of contemporary classical music, electronic music and jazz studies. He has contributed his diverse talents to the central California music scene for over 20 years. Scully holds degrees in music from California State University, Bakersfield (B.A. in Music) and University of California, Irvine (M.F.A. in Music). He is a full-time member of the CSU Bakersfield music faculty where he teaches an array of courses in the fields of Music Theory, Jazz Studies and Music Technology and serves as Founding Director of the Guitar Ensemble, Director of Small Group Jazz and as Producer/Director of the Jazz Coffeehouse Concert Series that features the small jazz ensembles under his direction. Scully plays traditional instruments such as the guitar, electric bass and piano and also makes music on Apple computers using various software samples. His works have been performed at the Bakersfield Jazz Festival, Electroacoustic Juke Joint in Cleveland, Mississippi, Bakersfield Symphony New Directions Concerts, Pacific Coast Collegiate Jazz Festival, Composer Concerts at CSU Bakersfield and UC Irvine, CSU Bakersfield Theatre for New Voices, countless Jazz Coffeehouse Concerts and aboard the Queen Mary as part of the Music Association of California Community Colleges Conference in October of 2000. He has appeared, collaborated, or worked with Kris Tiner, Keith Calmes, Kyle Burnham, Kenny Burrell, Dr. Doug Davis, Billy Childs, James Dethlefsen, Eric Marienthal, Carl Allen, Kei Akagi, Laura Porter, the CSU Bakersfield Theatre Department, and many others. Scully has also led or co-led numerous small jazz groups including the Jim Scully Group, Bodfish All-Stars, Jenn Neil Group and the Speedy Neptune Project.

NOTES: Hop, Skip and Jump was composed in 2001 while studying composition with Dr. Christopher Dobrian at University of California, Irvine. The piece follows a traditional A-B-A form where the A sections focus on the richness of the lower, or Chalumeau, register of the clarinet and the B section investigates faster, more rhythmically articulated gestures covering the full range of the instrument. The A sections contain three distinct motives that are intertwined into phrases. The motives are germ-like, in that they are generally very short with subtle evolutions throughout the A section. The B section starts with

staccato passages that leap through the various ranges of the instrument. This shift in character eventually devolves back into the material from the A section, signaling a recapitulation of sorts and the ending of the piece. The piece ends where it began, immersed in the sounds of the lower register of the clarinet.

ALLEN STRANGE composed for live electronic instrumental ensembles, live and taped electronics with voices and acoustic instruments, and theatre. Many of his works for acoustic instruments require extended performance techniques. He was particularly interested in linear tuning systems, spatial distribution, the isolation of timbre as a musical parameter and composing for groups of like instruments or voices. Elements of vaudeville, rock-and-roll, country-and-western music and the guitar techniques of Les Paul are found in his works. His recent projects include works for solo and small ensembles (Three Short Stories), a continuation of the Goddess Trilogy for solo violin (Goddess), works for electronic media with and without acoustic instruments (Quinault Cathedral and Velocity Studies V: NGate), compositions for various chamber ensembles (Songs in Black, Another Fine Mess), works for orchestra (Bainbridge Sketches and Brief Visits to Imaginary Places) and a complete evening of settings of poems by Eugene Field, (The Cautionary Tales of Eugene Field). Retired from academia in 2002, Strange lived on Bainbridge Island, Washington pursuing a full-time career composing, concertizing with his wife Patricia and working with his jazz trio, Cuve. NOTES: Another Fine Mess is a compositional exorcism- the original music is the infectious theme from the classic Laurel and Hardy films signature tune, known as "The Cuckoo Song". The composer was never credited and there are various copies of the score and music on-line. I got this tune stuck in my minds ear after watching some Stan and Ollie videos and it stayed there for several weeks. I decided to banish the tune by recomposing the music using various canonic techniques that I refer to as lagging. The original melody and its then revolutionary bi-tonal counterpoint is untouched. Lagging could be described as audio stuttering. The music begins with three instruments in unison. As it progresses the various lines create stuck notes which repeat at a constant tempo creating sonic shadows, new harmonies and complex counterpoint. The work can be performed with any three equal instruments and this version is for three soprano saxes, all played by William Trimble. There are no electronic delays or echoes all is done live.

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