

# Music at the Forefront

electroacoustic music by

Kristine H. Burns

Russell Pinkston

Anna Rubin

Wednesday, March 28, 2001

8 p.m.

Bryan Recital Hall

## PROGRAM

**Landmine** (2001) \_\_\_\_\_ **Anna Rubin**  
for amplified MIDI flute, Kurzweil and digital audio

Fiona Wilkinson, flute

**Heavy Metal** (2000) \_\_\_\_\_ **Kristine H. Burns**  
for video and stereo tape

**Dervish Dances** (1994) \_\_\_\_\_ **Russell Pinkston**

## INTERMISSION

**TaleSpin** (1999) \_\_\_\_\_ **Russell Pinkston**  
for Yamaha Disklavier and live electronics

**Underwear** (1998) \_\_\_\_\_ **Kristine H. Burns**  
for contrabass, video and stereo tape

J. Griffith Rollefson, contrabass  
Celesta Haraszti, narration

## ABOUT THE COMPOSERS

Composer and author **Kristine H. Burns** is currently director of the Electronic Music Studios at the Florida International University in Miami. She has previously served on the faculties of Dartmouth College and Oberlin College. As the owner and editor of WOW/EM, Women On the Web—ElectronMedia (<http://music.dartmouth.edu/~wowem>), Burns has created an award-winning educational Web site for young women interested in creative digital media, as well as science, math and computers.

Her scores and recordings are published and distributed by Tuba-Euphonium Press, Frogpeak Music and Seeland Records, and her book *Women and Music in America Since 1900: An Encyclopedia* is scheduled for publication in 2001 by Oryx Press.

Burns is a member of the College Music Society (CMS), the International Alliance of Women in Music (IAWM), International Computer Music Association (ICMA), the Society of Electro-Acoustic Music in the United States (SEAMUS) and the Society of Composers, Inc. (SCI). Additionally, she serves on the Boards of Directors of both IAWM and SEAMUS.

Her intermedia compositions have been performed throughout North and South America and Europe, including the Helsinki Museum of Art, the International Society of Bassists, the International Congress of Women in Music, the FUTURA Festival (Drome, France), the Birmingham Art Music Alliance, and SEAMUS and SCI National Conferences.

**Russell Pinkston** has written music in a wide variety of different media, ranging from concert works and sacred anthems to computer-generated tape pieces and live electronic music for dance. His compositions have been played throughout Europe, South America and the United States, including performances by such noted ensembles as the Danish Royal Ballet, the Kansas City Symphony Orchestra, the Sharir Dance Company and the Smith Quartet. His research involving interactive technologies for dance has received international attention, leading to interviews with CBCN and BBC News, an article in *New Scientist Magazine* and a feature story on CNN's "Science and Technology Week." His musical compositions have also been widely recognized, including two major awards from the American Academy and Institute of Arts and Letters, a Guggenheim Fellowship, and a senior Fulbright Fellowship to Brazil. Pinkston's music is recorded on Boston Skyline, Centaur, Finnadar, Folkways and Summit Records, and published by Galaxy Music, E.C. Schirmer and Columbia University Press. He currently resides in Austin, Texas, where he is an associate professor of music composition and director of Electronic Music Studios at the University of Texas at Austin.

**Anna Rubin** is currently an assistant professor of composition at Oberlin College. Her works have been heard on four continents, and she has received commissions from WNYC Radio, the New York State Council on the Arts, Thomas Buckner, as well as from numerous instrumentalists. Rubin's work, for chamber ensembles, orchestra, chorus, digital audio and live electronics, has also been supported by grants from the New York Foundation for the Arts and the Ohio Arts Council.

### **ABOUT THE PERFORMERS**

**Celesta Haraszti** began her dance training in Budapest, Hungary, and later received her master of fine arts in dance/choreography from the University of Utah. She has been acknowledged as "one of the leading soloists of the avant-garde dance world" by the *Cleveland Plain Dealer*. A collaborator with many internationally known composers and directors of multimedia productions, she has performed and created over 40 works. Haraszti tours as a dancer and choreographer with the Electric Arts Duo, performing throughout the United States, Canada, Australia and Europe. Haraszti served as solo dancer with the Budapest-based touring dance company Tánc-Társaság for their 1999-2000 season. The *Atlanta Journal* has written of her, "Ms. Haraszti has a uniquely individual virtuosic style that combines the strength of an athlete with the grace of ballet and is noted for her dramatic ability to establish a perfect equilibrium between the rival magnetism of music and dance." Her master teachers have included Alwin Nikolais, Bill T. Jones and Murray Louis.

**J. Griffith Rollefson** is currently a master's candidate in composition and music history at BGSU. He has studied classical double bass with Derek Weller at Interlochen and Chris Brown of the Saint Paul Chamber Orchestra, and has studied jazz bass with Jeff Halsey at BGSU. As a teaching assistant he coaches two of the university's jazz combos. Rollefson has premiered numerous contemporary works for double bass, including his own *Intermezzo* for prepared double bass, prepared double bassist, music stand and piano.

**Fiona Wilkinson** is an associate professor of flute, chamber music and electroacoustic performance at the University of Western Ontario. The recipient of numerous Canada Council and Ontario Arts Council awards, she has studied with international artists such as Peter Lukas Graf, William Bennett, Trevor Wye and Jeanne Baxtresser. Since taking the position at UWO in 1980, Wilkinson has continued to concertize and record widely throughout North America as a soloist and as a chamber musician.

As a founding member of the Aeolian Wind Quintet and Triptych, she has traveled extensively throughout Canada. As a Canadian artist, she has been the recipient of numerous awards for career development from the Ontario Arts Council as well as an active commissioner on behalf of Canadian composers. As a free-lancer, Wilkinson has worked with the Toronto Symphony, New Music Concerts – Toronto, the Canadian Opera Company, the Hamilton Philharmonic and the Kitchener-Waterloo Symphony Orchestras. Her discography includes *Spells*, *A Recital for Flute and Organ*, *Pastels*, *Triptych*, *Home Suite Home*, and a recently recorded disc of works by Françaix, Nielsen, Ligeti and Kulesha performed by the Aeolian Winds to be released by CBC Records. Her diverse repertoire of solo and chamber music has made her a frequent guest on the CBC and CJRT radio networks.

A recent Academic Development Award has enabled Wilkinson to continue research into the electronic manipulation of the flute's technique through the use of synthesis and samplers. This has been a welcome addition to her involvement with classical, jazz and modern composition.

## PROGRAM NOTES

### *Landmine* by Anna Rubin

*Landmine* is a text sound work exploring the landmine crisis, especially as it effects Cambodia. The text has been drawn from various sources, including an interview with David Levi Strauss, who has traveled in Cambodia and written about landmines. Other material comes from the Human Rights Watch report on landmines and emails from listservs devoted to non-governmental demining groups. I was inspired by the publication on landmines by David Levi Strauss with photography by Bobby Neal Adams. The text is interwoven with prerecorded material and live MIDI flute which is variously processed and at times triggering sound from a Kurzweil synthesizer.

Narrators: Jane Miller, Jennifer Rinehart, Allen Wright, Shaun Van Ault, Diane Britt, Katherine Miller and Eric Cowley.

I want to thank Burton Beerman, Elaine Lillios and Adam Zygmunt for their support of this presentation. I also want to thank Linda Weintraub, David Levi Strauss, Hendrick Ehlers and many friends for hours of helpful conversation on the subject. Last but not least, thanks are also due to Fiona Wilkinson for her unstinting energy, enthusiasm and brilliant performance.

### *Heavy Metal* by Kristine H. Burns

*Heavy Metal* is an abstract distillate of a symbiotic relationship between metallic sounds (both synthesized and sampled) and largely monochromatic synthesized video. The music and video were realized by the composer at the Music Technology Center at Florida International University in 2000.

### *Dervish Dances* by Russell Pinkston

This is a short suite consisting of two rhythmic dances connected by a brief interlude. The music is taken from a 45-minute multimedia work called *Dancing with the Virtual Dervish* that was written in 1994 for the Sharir Dance Company of Austin, Texas. The original piece consisted of nine movements. Movements one, three, five and seven were short music videos that were not choreographed, while the ninth movement involved projecting the final music video on a solo dancer. The even numbered movements were more traditional dances, without video, and they form the basis of this suite. Most of the sounds used in this composition were derived from Ellen Fullman's Long Stringed Instrument, which was housed until recently in an old candy factory in Austin, Texas. This remarkable instrument consists of dozens of extremely long strings (some over 50 feet) that are attached at one end to wooden resonators. The strings are usually sounded by pinching them between two fingers and walking slowly up and down the length of the string, which produces the fundamental frequency together with a very large number of overtones whose relative strength varies according to the player's constantly changing position. Moreover, the strings are tuned using a system of pure ratios designed by the composer/engineer James McCartney, so the instrument produces an extremely unusual and beautiful resonant sound. In addition to recording Fullman, herself, playing her instrument in the conventional manner, I also generated a variety of other sounds by scraping and striking groups of strings with a metal ruler.

### *TaleSpin* by Russell Pinkston

*TaleSpin* was commissioned by the Mead/Montague Piano Duo. It is a short musical fantasy, written in a quasi-romantic style. It has something of a program, too, whose subject should be clear from some of the section titles: "Telltale," "Hot Topic," "Blissful Ignorance," "Morning After Songs," "Still Spinning" and "Picking up the Pieces." *TaleSpin* can be performed either as a traditional piano/tape piece or with a Yamaha Disklavier, computer and live electronics. The world premiere, which took place on March 10, 2000, at the SEAMUS National Confer-

ence at the University of North Texas, was performed by Gregory Allen on Disklavier. This performance will also utilize a Disklavier, but there will be no human performer. Instead, the computer will play all parts. Many of the electronic sounds used in *TaleSpin* are processed recordings of a series of strange noises made by composer Stephen Montague, caught fooling around inside an acoustic piano during a recording session in 1995.

*Underwear* by Kristine H. Burns

Underwear  
by Lawrence Ferlinghetti

I didn't get much sleep last night  
thinking about underwear  
Have you ever stopped to consider  
underwear in the abstract  
When you really dig into it  
some shocking problems are raised  
Underwear is something  
we all have to deal with  
Everyone wears  
some kind of underwear  
The Pope wears underwear I hope  
The Governor of Louisiana  
wears underwear  
I saw him on TV  
He must have had tight underwear  
He squirmed a lot  
Underwear can really get you in a bind  
You have seen the underwear ads  
for men and women  
so alike but so different  
Women's underwear holds things up  
Men's underwear holds things down  
Underwear is one thing  
men and women have in common  
Underwear is all we have between us  
You have seen the three-color pictures  
with crotches encircled  
to show the areas of extra strength  
and three-way stretch  
promising full freedom of action  
Don't be deceived  
It's all based on the two-party system  
which doesn't allow for much freedom of choice  
the way things are set up  
America in its Underwear  
struggles thru the night  
Underwear controls everything in the end  
Take foundation garments for instance  
They are really fascist forms  
of underground government  
making people believe  
something but the truth

telling you what you can or can't do  
Did you ever try to get around a girdle  
Perhaps Non-Violent action  
is the only answer  
Did Gandhi wear a girdle?  
Did Lady Macbeth wear a girdle?  
Was that why Macbeth murdered sleep?  
and that spot she was always rubbing—  
Was it really in her underwear?  
Modern anglosaxon ladies  
must have huge guilt complexes  
always washing and washing and washing  
Out damned spot  
Underwear with spots very suspicious  
Underwear with bulges very shocking  
Underwear on clothesline a great flag of freedom  
Someone has escaped his Underwear  
May be naked somewhere  
Help!  
But don't worry  
Everybody's still hung up in it  
There won't be no real revolution  
And poetry still the underwear of the soul  
And underwear still covering  
a multitude of faults  
in the geological sense—  
strange sedimentary stones, inscrutable cracks!  
If I were you I'd keep aside  
an oversize pair of winter underwear  
Do not go naked into that good night  
And in the meantime  
keep calm and warm and dry  
No use stirring ourselves up prematurely  
'over Nothing'  
Move forward with dignity  
hand in vest  
Don't get emotional  
And death shall have no dominion  
There's plenty of time may darling  
Are we not still young and easy  
Don't shout

*Underwear* is based on the poem by Lawrence Ferlinghetti which has been used with permission by New Directions Publishing Company, and is dedicated to Bertram Turetzky, for whom the composition was written.