

# Randy Gibson

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Randy Gibson is a composer and performer living and working in Brooklyn. He works with structure, evolving compositional models, and improvisation to create enveloping and ritualistic works in just intonation. By presenting his work with visual elements and the markers of ritual (incense, lighting) Gibson is able to offer the audience a way into the right frame of mind to embrace stillness and become absorbed in the sound.

Gibson began his musical training at the age of six, studying drums, and later marimba with Pete Ehrmann in Boulder, Colorado. In the summer of 1998, he travelled to Japan, where he studied marimba with Keiko Abe. Earlier that same year he wrote his first composition, *Descention*, a short solo for percussion using extended techniques to augment a research paper about John Cage.

In early 2003, Gibson began composition studies in New York City with seminal minimalist pioneer La Monte Young. Continually humbling and revelatory, his studies with Young have brought intense clarity to his work, and reinforced his aesthetic convictions. Gibson combines live and electronic music, as well as aspects of the world music he has studied, most recently and prominently Rāga singing in the Kirana tradition with La Monte Young and Marian Zazeela, but also Balinese and Japanese music. Gibson explores the Rāga tradition in the continually evolving *Doleo Aeternus* and related works; and is finding new ways of creating dynamic, ever-evolving work with the *Apparitions of The Four Pillars* world of modular, growing compositional models.

His first large piece, *Chaos and Simplicity*, was written during his trip to Japan, and received its premiere in the spring of 1999. Since that time he has received commissions from choreographers and film-makers, including Kim Olson/Sweetedge, Ekmeles, The Guidonian Hand, Lauren Beale, Notes In Motion, and Ana Baer-Carrillo. His piece *Alicia* with Baer-Carrillo was awarded second place for the Creative Works Award through the University of Colorado, the first time the award as given to a dance performance. Under a grant from the American Music Center, Gibson travelled to London to premiere *The Third Analog Pillar*, a version of his limited edition cassette release on The Tapeworm label: *Analog Apparitions*. Gibson has been presented around the world including at the Spark Festival of Electronic Music and Art in Minnesota, The Internationale Tanzmesse NRW in Düsseldorf, The Boulder International Fringe Festival, HOT DAM: the opening festival of the Denver Art Museum, the Sans Souci International Festival of Dance Cinema, the Minnesota Fringe Festival, the International Society of Improvised Music 3rd annual conference, the Erick Hawkins Legacy Forum in New York, the 2010 Korea Experimental Arts Festival, and the 44. Internationale Ferienkurse für Neue Musik, Darmstadt.

Randy Gibson's compositions are published by Golightly Music (ASCAP). Gibson is the founder and co-curator, with Megan Schubert, of the annual Avant Music Festival in New York City. In 2003, Gibson and Baer-Carrillo co-founded Avant Media Performance, Inc. a non-profit organization dedicated to collaborative performance works.

## Education

### **Composition Studies**

2003-present with La Monte Young in New York City  
1998-2001 with Michael Theodore in Boulder, Colorado

### **Rāga Singing in the Kirana Tradition**

2005-present with La Monte Young and Marian Zazeela in New York City

### **Contemporary Music Studies**

2008 Internationale Ferienkurse für Neue Musik, Darmstadt, Germany

### **Electronic Music Studies**

2004 Centre de Création Musicale Iannis Xenakis, Paris, France

### **Percussion Studies**

1999-2001 with Doug Walter in Boulder, Colorado  
1998 with Keiko Abe in Tokyo, Japan  
1988-1999 with Pete Ehrmann in Boulder, Colorado

### **Balinese Gamelan**

1998-2000 with I Made Lasmawan and Tunas Mekar in Boulder and Denver, Colorado

### **Traditional Japanese Ensemble Study**

1999-2000 Shamisen, Koto, and Vocal technique, University of Colorado, Boulder

### **University Studies**

1998-2001 Music theory, composition, world music, and interdisciplinary performance, University of Colorado, Boulder

## Works

- The Four Pillars Palindrome** for trombones and prime harmonic sine waves – ca. 45 minutes – commissioned by the trombone quartet The Guidonian Hand – 2011\*
- Circular Trance Surrounding The Second Pillar with The Highest Seventh Primal Cirrus, The Utmost Fundamental, and The Ekmeles Ending from Apparitions of The Four Pillars** for voices and prime harmonic sine waves – ca.60 minutes – commissioned by the vocal ensemble Ekmeles – 2011\*
- Apparitions of The Four Pillars with Their Lowest Additive Primes as limited to the 3<sup>rd</sup>, 7<sup>th</sup>, 9<sup>th</sup>, and 11<sup>th</sup> New Primes chosen Cyclically, The Toll of Premonition, The Memorial Connector over the Outlying Primal Abyss, and The Mid-Winter Ending** - 110 minutes - World Premiere: Wild Project, New York, NY, February 11, 2011 :: Randy Gibson, Just Intonation Toy Organs; Will Lang, Trombone; Drew Blumberg and Catherine McCurry, Violins; Mariel Roberts, Cello – Performances in the *Four Pillars* series are accompanied by a video sculpture created by Oscar Henriquez
- The Third Pillar (third version)** composition based in *Apparitions of The Four Pillars* for prime harmonic sine waves, toy organ, voice, cassette boomboxes, – 30 minutes - 2010. World Premiere as *The Third Pillar with its Lowest Primes, The Analog TwentyFour Truckera, and The Ersatz Souvenir of The Second Pillar with The Madora Cornerstone and The Outlying Primal Abyss from Apparitions of The Four Pillars* under a grant from the American Music Center: Cafe OTO, London, UK, December 9, 2010 :: Randy Gibson, Just Intonation Toy Organ, Voice; Dale Cornish and Parker, Cassette boomboxes
- Analog Apparitions** compositions based in *Apparitions of The Four Pillars* for prime harmonic sine waves, toy organ, voices, cassette boomboxes, to be recorded on cassette tapes – 30 minutes - 2010. **The Third Pillar (second version)** as *The Third Analog Pillar with its Lowest Primes and The Ersatz Souvenir of The Second Pillar with The High Madora Cornerstone and The Outlying Primal Abyss from Apparitions of The Four Pillars* :: Randy Gibson, Just Intonation Toy Organs, Voice; Drew Blumberg, Tape Players; Laine Rettmer, Voice - and **The First Pillar (first version)** as *The First Analog Pillar with its Simplest Primes and The Harbinger of The Second Pillar with The Low Madora Cornerstone and The Outlying Primal Cirrus from Apparitions of The Four Pillars* :: Randy Gibson, Just Intonation Toy Organ, Voice; Drew Blumberg, Tape Players; recording available on the limited edition cassette *Analog Apparitions* released 2010 by The Tapeworm ([tapeworm.org.uk](http://tapeworm.org.uk))
- Shiver (Videodance Realization)** Video edit by Randy Gibson with footage of the 2008 World Premiere, original Shiver audio and original video by Oscar Henriquez :: Benjamin Forster, Dancer - 9 minutes - World Premiere: 9th Korea Experimental Arts Festival, Seoul, South Korea, July 28, 2010; recording available on the album *Voices + Sine Waves* released October 6, 2009
- The Third Pillar (first version)** composition based in *Apparitions of The Four Pillars* for prime harmonic sine waves, soloists and cantus firmus – ca. 17 minutes - 2010. World Premiere (recorded version) as *The Third Pillar with its Lowest Primes and Memories of The Second Pillar from Apparitions of The Four Pillars* :: Randy Gibson, just intonation toy organ: Will Lang, trombone; Drew Blumberg, violin (cantus firmus); World Premiere (live version) The Wild Project, New York City, October 12, 2010 :: Randy Gibson, Just Intonation Toy Organ, Voice; Drew Blumberg, Violin; recording available on the limited edition album *Voices + Sine Waves* released April 20, 2010
- Apparitions of The Four Pillars** evolving composition model for just intonation toy organs, variable pitched instruments, prime harmonic sine waves and harmonically related delay lines – variable durations – World Premiere: Wild Project, New York, NY, February 19, 2010 as *Apparitions of The Four Pillars with Their Lowest Primes, The Premonition of The Second Rung, and The Third Rung Connector* :: Randy Gibson, just intonation toy organs; Tom Chiu, violin; Drew Blumberg and Catherine McCurry, violins; February 27, 2010 :: Randy Gibson, just intonation toy organs; Will Lang, trombone; Drew Blumberg and Catherine McCurry, violins – Performances of *Apparitions of The Four Pillars* are accompanied by a video sculpture created by Oscar Henriquez
- Doleo Æternus** for soloists, drone performers, and rhythmic performers (any variable pitched instruments) and computer – 90-120 minutes-- World Premiere: Wild Project, New York, NY, November 21, 2009 :: Randy Gibson, piano, just intonation toy organs, voice; Drew Blumberg, violin; Cleek Schrey, violin; Megan Schubert, voice, just intonation toy organ; Laine Rettmer, voice; Annie Lyle, bassoon; Kobe Van Cauwenberghe, guitar; Matt Beckemeyer, just intonation toy organ – Performances of *Doleo Æternus* are accompanied by a video sculpture created by Oscar Henriquez

\* not yet performed

\*\* scheduled premiere

## Works cont.

- Doleo Æternus (Equal Tempered Version)** for soloists, drone performers, and rhythmic performers (any instruments) and computer – 55 minutes – World Premiere: 3rd Annual International Society of Improvised Music Convention, Denver, CO, December 5, 2008 :: Randy Gibson, piano; Mike Rugnetta, electric guitar; Amali Premawardhana, cello; The Playground Ensemble, drone and rhythmic performers
- Light Study #1** for amplified lighting instruments – 3 minutes – World Premiere: 44. Internationale Ferienkurse für Neue Musik, Kunsthalle Darmstadt, Germany, July 16, 2008
- Mémoire-en-Ciel** seven movement suite for piano in altered Pythagorean tuning, for the dance by Dani Beauchamp – 30 minutes – World Premiere: Highways Performance Space, Los Angeles, CA, March 26, 2010 :: Motoko Honda, piano
- Shiver** for prime harmonic sine waves, with video by Oscar Henriquez and choreography by Laine Rettmer – 9 minutes – World Premiere: *Triplicate*, The Gene Frankel Theatre, New York City, May 2, 2008; Installation World Premiere: 44. Internationale Ferienkurse für Neue Musik, Kunsthalle Darmstadt, Germany, July 17, 2008; recording available on the album *Voices + Sine Waves* released October 6, 2009
- City\_M-Y** ongoing modular composition for electronics with video and dance – variable duration – World Premiere as *Santa Monica Iceman VIII-MMVII* with Ana Baer-Carrillo and Joe Talkington at Highways Performance Space, Santa Monica, CA, August 17, 2007
- Distant Melodies from a Cold Day between 23 and 29** sine-wave based accompaniment to the film *i left you on a cold day in december*, when presented in a proscenium manner – 11 minutes – World premiere Sans Souci Festival of Dance Cinema, Boulder Museum of Contemporary Art, April 6, 2007; recording available on the album *Voices + Sine Waves* released October 6, 2009
- One Wall – for John Cage** a score of chance-determined single tones, each from an independent source (electronic or otherwise) to be presented in one plane of a space – variable duration – Premiered on occasion of John Cage's 95th birthday in a realization assisted by Mike Rugnetta and Guy Snover, The Kitchen, New York City, September 5, 2007
- i left you on a cold day in december** short film featuring Laine Rettmer with sine-wave accompaniment – 11 minutes – World premiere Sans Souci Festival of Dance Cinema, Boulder Museum of Contemporary Art: April 6, 2007
- en Morelia** for any instruments and computer. – ca. 7 minutes – World premiere: Universidad Michoacana, Morelia, Mexico, October 27, 2006
- Aqua Madora** for just intonation piano and sine wave drones, with the film and dance by Ana Baer-Carrillo and Dani Beauchamp – 30-50 minutes – World premiere: Sans Souci Festival of Dance Cinema, Boulder Museum of Contemporary Art, June 5, 2006; Continuing avant-premieres: Universidad Michoacana, Morelia, Mexico, October 27, 2006; Highways Performance Space, Santa Monica, CA, August 17, 2007; *Triplicate*, The Gene Frankel Theatre, New York City, May 2, 2008 – Recording available on the album *Aqua Madora V-ii-2008 21:07:26" – 21:54:40: (NYC)* released February 22, 2011
- I am slowly...** for violin, video, and slow digital delay – ca. 30 minutes – 2006\* (recorded March 15, 2006)
- Separate Haven** or violin, electronics, and computer, for the dance by Kim Olson, commissioned by Kim Olson / Sweetedge – 70 minutes – World premiere: The Dairy Center For The Arts as *Can't Get There From Here* with the dances by Kim Olson and Michelle Ellsworth, August 24, 2006 :: Miguel Ramos: violin; Randy Gibson: computer. Premiered in progress (IP) or as electronics solo (ES): section 2 (IP): Boulder Fringe Festival Finale, Boulder Theatre, August 2005; sections 1 and 2 (IP) Manitou Arts Theatre, March 16, 2006; section 3 (ES) Internationale Tanzmesse NRW, Düsseldorf, Germany, August 21, 2006; sections 2 and 3 (ES) HOT DAM, the opening festival of the Denver Art Museum, October 7, 2006
- ANGER – again we have been left to dream of glistening embers that endure** for piano, voice, guitar, (or any set of instruments), computer and films – 75 minutes – World premiere: 20 Greene, NYC, January 25, 2007 :: Randy Gibson: piano, crotale; Mike Rugnetta: guitar, banjo; Laine Rettmer: voice
- Mujeres de Juárez** or solo voice and computer, for the film by Ana Baer-Carrillo – 11 minutes – 2005. World Premiere (recorded version): AM, Dance Ground Keriak, San Francisco, May 13, 2006 :: Laine Rettmer: voice; recording available on the album *Voices + Sine Waves* released October 6, 2009
- Room** for dancer and computer in an amplified environment, for the dance by Johari Mayfield – ca. 9 minutes – World premiere: Tilt, John Jay College, NYC June 16, 2005; Avant Premiere at the Spark Festival of Electronic Music and Art, Minneapolis, Minnesota, February 24, 2006

\* not yet performed

\*\* scheduled premiere

## Works cont.

- Two Sides** for 2 voices, electronics, and computer, text by Laine Rettmer, for the Film by Ana Baer-Carrillo – 10 minutes – World Premiere: Boulder Fringe Festival Finale, Boulder Theatre, August 27, 2005; Premiere performance and recorded version: Adria Ryan and Laine Rettmer: voices; Randy Gibson: computer; recording available on the album *Voices + Sine Waves* released October 6, 2009
- Colère** for Max/MSP and pre-recorded sounds – 30 minutes – Performed at CCMIX, Paris, France, July 2004 (Electronic premiere of *Anger*)
- Las Gorditas** for various periodic waveforms, for the dance by Ana Baer-Carrillo – 5 minutes – 2004\*
- Momentum** for CD solo, for the dance by Amanda Selwyn, commissioned by Notes In Motion – 16 minutes – World Premiere: *Shift*, University Settlement, NYC, June 4, 2003
- Alicia** for piano, 2 violins, 2(3) celli and 9 CD players, for the dance by Ana Baer-Carrillo (live music in separate pieces: *Video Piece*, *Waltz*, *Male Duet*, and *The End*), additional live music by Monica Sales (*Opening* and *Duet*) – 35 minutes – World Premiere: Irey Theatre, Boulder, CO November 22, 2002
- Twilight Tear** version for vibraphone solo and CD, for the dance by Michelle Nance – 8 minutes – World Premiere: Thomas Hunter Hall, New York City, October 11, 2002
- B Therefore Perfect** for CD, piano, toy piano, and music boxes, for the dance by Chantal Downing – ca. 30 minutes – World Premiere: Irey Theatre, Boulder, CO, November 16, 2001 :: Monica Sales, pianos
- Lock Box** rhythmically tracked heartbeat score for the dance by Jen Arnone – 10 minutes – World Premiere: Irey Theatre, Boulder, CO, September 21, 2001
- Twilight Tear** for cello solo and two CDs, based on a theme by Lucia Dlugoszewski. For the dance by Michelle Nance – 8 minutes – World Premiere: Irey Theatre, Boulder, CO, September 21, 2001
- Cheshire Puss (Alice No. 2)** for piano with digital delay, for the dance by Ana Baer-Carrillo – ca. 15 minutes – World Premiere: Trinity, Irey Theatre, Boulder, CO May 8, 2001
- on the Horizon of this Beach** for CD solo (bowed marimba and field recordings), for the dance *Asphalt Walk: Rewound to Last Winter on the Horizon of this Beach* by Courtney Krantz – 17 minutes – World Premiere: Bessie Schönberg Dance Theatre, Sarah Lawrence, New York City, May 3, 2001
- Song of Each Other** for less-than-functioning violin, Elmos, slinkys, and dancer. A role-reversal performance with choreography by Taryn Packheiser – 5 minutes – World Premiere: Irey Theatre, Boulder, CO, April 30, 2001 :: Randy Gibson, dance; Taryn Packheiser, violin and Elmos
- You Also Killed A Turkey** for three speakers, with taped sermon accompaniment and electronic noises – 13 minutes – World Premiere: *Any Little Dog Says So*, Boulder Public Library, Boulder, CO, March 6, 2001
- Sentimental** for voice and piano, text by Drew Blumberg - 12 minutes - World Premiere: *Any Little Dog Says So*, Boulder Public Library, Boulder, CO, March 6, 2001 :: Leslie Remmert, voice; Jared Banta, piano
- Countless Plaids in Pleasure** for four violins, for the dance *Rochambeau* by Sarah Hauss – 6 minutes – World Premiere: *Facing Forward*, Irey Theatre, Boulder, CO, March 1, 2001 :: Drew Blumberg, Jocelyn Hund, Ryan Drickery, Lindsay Wallace, violins
- Julia** for CD solo – 8 minutes – Julia Phillips, voice ; World Premiere: *Any Little Dog Says So*, Boulder Public Library, Boulder, CO, March 6, 2001, Avant Premiere with the dance, *Break Down*, by Michelle Nance: Minnesota Fringe Festival, 2002; recording available on the album *Voices + Sine Waves* released October 6, 2009
- Untitled no. 1** for amplified pentatonic glass marimba – ca. 10 minutes – World Premiere: Irey Theatre, Boulder, CO, Spring 2000
- Diversions** for solo voice with electronic processing – variable duration – 2000 (recorded)
- Butter, People, was a Delicatessen** string orchestra with amplified piano and vibraphone solo, 2000\*
- Ipanema Variations** for jazz ensemble - variable duration – 2000 (recorded)
- There Comes A Time...** for CD solo, for the dance by Lauren Beale. Commissioned by Lauren Beale and the University of Colorado – 9 minutes – Len Barron, Lauren Beale, Loryn Kezer, Cameron Barker, Devon Barker and others: voices; India Rose Lindeke: voice and piano; Drew Blumberg, Monica Sales: strings ; World Premiere: Irey Theatre, Boulder, CO, October 26, 2000
- Meditations** for various instruments, dance, and electronics – variable duration – 1999-ongoing\*
- Cebollas; Onions on Toast** structured improvisation for amplified cleaver, radios, electric frying pan, toaster, text, dance and onions – ca. 20 minutes – World Premiere: Irey Theatre, Boulder, CO November, 1999; Avant Premiere with the dance by Courtney Krantz: University of Colorado Lyric Theater, December 13, 1999
- Alice no. 1** for four CD players, 1999

\* not yet performed

\*\* scheduled premiere

## Works cont.

**En** for solo shakuhachi and palindromic CD, written for Cindy Schlagel, 1999 :: CD score assisted by Matt Beckemeyer – 21 minutes – World Premiere: *Any Little Dog Says So*, Boulder Public Library, Boulder, CO, March 6, 2001:: Cindy Schlagel, shakuhachi

**Hidden Scenes at Twilight** solo bowed marimba with 1-10 metronomes – ca. 8 minutes – World Premiere: Boulder, CO, spring 1999; Avant Premiere: Boulder Public Library, March 6, 2001

**Meditations (original)** for percussion and tenor saxophone – variable duration – 1998\*

**Chaos and Simplicity** string ensemble with prepared piano and percussion – 12 minutes – World Premiere: Boulder, CO, May 19, 1999

**Descention** percussion solo – ca. 7 minutes – World Premiere: Boulder, CO, spring 1998

\* not yet performed

\*\* scheduled premiere