Dr. Christopher Trebue Moore will be joining the Composition faculty for the 2011-2012 school year, and with him comes a wealth of knowledge as well as great familiarity with both the American scene and contemporary music cultures abroad. Even in polite conversation, Dr. Moore shares his musical experiences stretching from San Francisco to Berlin, each account and its tangential conversations rife with knowledge, one can see Moore’s strengths will shine brightly at UNT.

Dr. Moore and his wife, composer Marisol Jimenez, are certainly well-traveled, and have been busy running a festival in Guadalajara, Mexico since 2010. The festival, known as Festival ARTSON, is a contemporary music festival, and is the first of its kind in Guadalajara. This semi-annual event is host to a variety of events catering to composers and performers, with each installation receiving greater public attention and drawing increasingly larger audiences. “This [last] time around, we had five concerts... every concert was completely packed,” states Moore. While he and his wife continue the festival (plans are already under way for Festival ARTSON IV in late December of this year), Moore is also considering the possibility of organizing a similar event in his local DFW neighborhood. “I would love to do something outside of the school that was somehow related to the area, and not necessarily part of the curriculum.”

This semester, Moore will be teaching the graduation composition seminar and a graduate class entitled Topics in Electroacoustic Music: "Composition and Aesthetics of Music for Instruments and Electronics," examining lesser known contemporary composers and works. "I try to focus on work that's more obscure and less well-known in the academic world", says Moore. "If you want to be a part of the culture that's happening now, you have to look at what's happening now". Dr. Moore will also be inviting guest lecturers to join in the conversation via video chat app Skype, an idea that was partially influenced by Moore’s own interview for the position, which was conducted using the video chat software.

In his own writing, Moore is interested in unusual juxtapositions, or the superimposition of two or more contradictory ideas over one another. “In my own music, I like [the content] to contradict itself. I find creating structures that should or could be balanced and then making them completely unbalanced can be kind of interesting. Contradiction that creates synergy is really important to me.”

(continues on next page)
Christopher Moore (cont’d)

Moore’s music consistently reinforces his statement; he gives a detailed description of a piece wherein he applies the use of multiphonics to string instruments by using large rubber bands to dampen the strings, creating unpredictable and broken sounds that are akin to multiphonics heard on a woodwind instrument. “Multiphonics are no big deal, but hearing them on a string instrument is totally new.” In this way, Moore can recycle ideas by employing them in contradictory situations or in ways that they wouldn’t normally be heard.

In addition to the two aforementioned courses, Dr. Moore will be teaching private lessons to both graduates and undergraduates. He is currently working on a series of pieces for soloist and prerecorded versions of the same soloist, among other ongoing projects. Dr. Moore may be contacted at moore.christopher@unt.edu.

Creating the flute required an extensive partnership between some of the world’s leading flute makers. The Brannen-Cooper flute (produced by the company Brannen Brothers), the name of which indicates the team of Bickford Brannen and the late Albert Cooper, has for many years carried a world-wide reputation of excellence. Dutch flute maker Eva Kingma, who is the owner of the patent to the aforementioned “key-on-key” system and first applied it on alto and bass flutes, collaborated with Brannen in the mid-1990s – Kingma as design visionary and Brannen as the lead engineer who applied the design to the C flute. This, plus added design collaborations between pioneer musician Robert Dick and Brannen beyond the standard Kingma system, resulted in the creation of the flute Bost holds. These flutes are known as Brannen-Cooper Kingma System flutes, and roughly a dozen are being ordered per year.

What role, then, do these augmentations play? “We are at a time now, and looking ahead, in which the flute is not just a monodic instrument...we are playing multiphonics really quite often,” explains Bost. “We are also working more extensively in terms of microtones”. The augmentations that come with the Brannen-Cooper Kingma System allow for many more multiphonic possibilities and for the use of microtones to be much less cumbersome. With all the additions to the flute, there would seemingly be some limitations in performing, particularly in handling standard repertoire with the same agility and finesse that can be accomplished on a typical flute. However, “I see no cons to playing this flute every single day”, says Bost, even stating that the flute gives more fingering options in musical situations spanning both contemporary and standard repertoire.

Composition students would be smart to request Bost as a performer for their pieces or as a mentor in flute writing. As the modified flute is not yet mainstream, Bost may very well be the only person the UNT Composition department has for quite some time that owns such a flute. “As far as I know, I’m the only one in Dallas, possibly the only one in Texas [to own the flute],” states Bost. Working with such a flute (and such a skilled performer to command it, at that), would be highly advantageous; Kingma System flutes may very well be the flutes of the future. More information about Lisa Bost-Sandberg, including her email address, may be found at www.lisabost.com.