

# THE ELECTROACOUSTIC BARN DANCE

Concert I  
University of Mary Washington  
Department of Music  
304 Pollard Hall  
November 7, 2013  
8:00 PM

*confessions smell of faint fairfood in the background as new highs and new lows were set on the proportions taken in from the late sunset in autumn timechange drifting through the trees on that smell of cooling dirt*

Josh C. Simmons, electronics

Josh C. Simmons

*Deep Blue*

Greg Sigman, baritone saxophone

Mark Phillips

*Dilation (Flutescape II)*

fixed media

Elise Roy

*Shoulderpieces*

Melody Eötvös, video

Melody Eötvös

*Stop.Rewind.Play*

Samuel Wells, trumpet

Benjamin D. Taylor

*Before Reminiscence*

fixed media

Michael James Olson

*minong*

Samuel Wells, trumpet

Samuel Wells

*Soundscape for Viola and Electronics*

Kalindi Bellach, viola

Carter John Rice

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**Josh C. Simmons'** music explores the breakdown of sounds heard in modern music. He is heavily influenced by electronic dance music, and jazz. josh is currently studying at Bowling Green State University.

"*confessions...*" was written in the spring of 2012. Initially it began as a proof of concept to cue sounds from the Atari 2600 gaming console in real time, and grew into a full scale piece.

Ohio University Distinguished Professor **Mark Phillips** won the 1988 Barlow International Competition for Orchestral Music, leading to collaborations with conductor Leonard Slatkin. Following a national competition, Pi Kappa Lambda commissioned him to compose a work for their 2006 national conference in San Antonio. His music has received hundreds of performances throughout the world—including dozens of orchestra performances by groups such as the St. Louis Symphony Orchestra and the Cleveland Orchestra—and has been recorded by Richard Stoltzman and the Warsaw Philharmonic Orchestra, the Lark Quartet, and several solo artists.

Sometimes a mood, an opening sound or gesture, simply takes over and derails the original plan for a composition. As I get older, I seem to find myself more willing to just get out of the way of this sort of derailment and simply document it. The title refers to the color and mood conjured up. It has nothing to do with the chess-playing IBM computer, but it does make heavy demands of the computational resources available to me on my Kyma system.

**Greg Sigman** currently serves as the Music and Dance Librarian at Ohio University in Athens, Ohio, and as saxophone instructor for the Athens Community Music School, with a sideline as an assistant band director at Alexander High School. He earned the Master of Music at Ohio University as a pupil of Allyn Reilly. As a performer, Greg may be heard as a member of Bill Dix' Melody Makers and the Athenian Saxophone Quartet.

**Elise Roy** is an active flutist, improviser, and composer who strives to find a unique and modern voice for the flute, which is ultimately the source of her musical expression in all of her various roles. As a performer-composer, Elise is fascinated in expanding the expressive possibilities of the flute -- often through the novel convergence of extended techniques and electroacoustics. She currently studies in the D.M.A. program in contemporary music at Bowling Green State University. Elise also holds degrees from the Oberlin Conservatory of Music and California Institute of the Arts.

*The Flutescape* series reflects my fascination with the ethereal nature of processed flute sounds devoid of their source and manipulated in space. I produce all of the vocal and flute sounds used in these pieces myself, which gives each a distinct physical connection to a performer despite its distant electroacoustic medium. As the second installment in my Flutescape set, "*Dilation*" explores time through nonlinear development of intertwined narrative voices.

**Melody Eötvös** is an Australian composer currently in the final year of her DM at the Indiana University Jacobs School of Music, where she also serves as an Associate Instructor in Composition and as the Music Coordinator for the Composition Department. She has studied with a variety of composers across the globe, including Dr. Gerardo Dirié, Simon Bainbridge and David Dzubay, and has been the recipient of various awards including the 3MBS National Composers Award (2009), an APRA PDA (2009), & the Soundstream National Composer Award (2012). She has had her music performed by ensembles/orchestras such as the London Sinfonietta, BBC Singers, Tasmanian Symphony Orchestra, and the Australian String Quartet. Previous education includes BMus(hon) at the Queensland Conservatorium of Music, Australia (2006); MMus & LRAM at the Royal Academy of Music, London (2008); MA(phil) at the University of Queensland (2009). For more info please see [melodyeotvos.com.au](http://melodyeotvos.com.au)

The generating idea behind *Shoulderpieces* stems from an anthropomorphic vein, but in more of an 'under the microscope' kind of way. We are so accustomed to seeing and understanding our bodies from the very few points of view that our perception allows us, that it's almost impossible for us to even conceptualize the tiny microbes that really do live on our bodies. With this project I am imposing the imaginary "transmorphations" on the human body that are completely impossible in reality, but because of the similarities between the curve of a

neck and a mountain slope, or between the shape of the shoulders deltoid muscle and a cliff, or the bristle of a mustache and a birds nest.

The electronic music of composer **Benjamin Taylor** (b. 1983) has been performed at major music festivals in the United States and abroad including the Noisefloor Festival, SEAMUS, EMM, and Studio 300. Recently named finalist in the 2013 SEAMUS/ASCAP Student Commission, Mr. Taylor's prizes and honors include a 2011 Barlow Endowment Commission, a 2011 BMI Student Composers Award, and a 2011 ASCAP Young Jazz Composer Award. Benjamin Taylor is a composer, improviser, accordionist, ukulele-ist, and dixieland trumpet player. He has studied electronic music with Jeffrey Hass, Steven Ricks, and Elaine Lillios. He is currently a doctoral student at Indiana University, Bloomington.

***Stop.Rewind.Play.*** is a collage of sound and video consisting of three primary gestures as suggested by the title: 1) Stop = a sudden frozen or black image with silence or static sound, 2) Rewind = a fast whirlwind of activity, and 3) Play = a calm and moderate feel. All of the video source material was shot in collaboration with Sam Wells and consists solely of images of trumpets. The audio sounds are primarily recordings of Sam Wells performing extended techniques such as double buzzing, multiphonics, tapping on the bell, and blowing through parts of the tubing.

**Michael James Olson** is a composer, producer, and musician currently residing in Florida. Michael's concert music has been performed throughout the world, including ICMC, SEAMUS, EMM, EABD, Indian Institute of Technology TechFest (Mumbai), Noisefloor Festival (UK), and the Beijing Science and Technology Museum, among others. Michael's music, performance, and production can also be heard on more than 15 albums, and in films and television. He holds a Master of Music from Georgia Southern University and a Doctorate from Ball State University where his composition teachers include John Thompson, Michael Pounds, and Keith Kothman. Michael currently serves as Assistant Professor of Music at Jacksonville University.

***Before Reminiscence*** explores a Cageian conception of time. Throughout, layers of sonic events are organized either through either indeterminacy or strict methodical control. As these layers combine, split and merge, they ebb and flow over a vast sonic landscape. *Before Reminiscence* was selected as a finalist for the ASCAP/SEAMUS Commission, and is included on the SEAMUS Electroacoustic Miniatures 2012: Re-Caged album.

**Samuel Wells** is composer, performer, and arranger based in Bloomington, Indiana. As an advocate for new and exciting music, he actively commissions and performs contemporary works for trumpet. Sam has degrees in both performance and composition at the University of Missouri-Kansas City, where he studied composition with James Mobberley, Paul Rudy, Chen Yi and Zhou Long, and trumpet with Keith Benjamin. He is currently studying with Sven-David Sandström, Jeffrey Hass, and John Rommel while pursuing graduate degrees in Trumpet Performance and Computer Music Composition at Indiana University, where he serves as the Assistant Director of the IU New Music Ensemble. More information is available at [www.samwellsmusic.com](http://www.samwellsmusic.com)

***minong*** is a lyric account of the time I spent in Isle Royale National Park in the Summer of 2012. Isle Royale, or Minong in the Djibwa language, is a large island in Lake Superior. After going to island several times, I am continually moved by the freshening and transformative effects Isle Royale has on me.

***Carter John Rice***, a native of Minot, North Dakota, is a composer of new music in both the acoustic and electroacoustic realms. Rice earned his Master's Degree from Bowling Green State University where he studied

electroacoustic composition with Elaine Lillios. Prior to attending Bowling Green, Carter completed his undergraduate degree in music composition from Concordia College in Moorhead, Minnesota. Rice's music is largely concerned with the notion of creating cohesive and contrasting soundworlds that slowly generate and expel sonic energy over time. Carter is active as a composer in the United States and abroad. His music has been featured at the Soundscape Festival in Italy, Electronic Music Midwest, and the National Student Electronic Music Event.

*Soundscape for Viola and Electronics* was originally composed for Violinist Jane Capistran. The work is built from three contrasting yet related soundworlds that slowly evolve over time. The piece culminates in a textural climax comprised of elements from all three soundworlds, which occur together only briefly. The work comes to a close with a faint recollection of the opening material.

**Kalindi Bellach** holds an undergraduate degree in performance with academic honors from the New England Conservatory of Music and a master's degree in performance from the Pennsylvania State University. She has studied with David Holland, Martha Strongin Katz, and Timothy Deighton. She has performed in master classes for Karen Ritscher, Heidi Castleman, Dimitri Murrath, Paul Neubauer, Sheila Browne, and Erika Eckert. She is currently pursuing a DMA in contemporary music specializing in performance at Bowling Green State University studying with Matthew Daline.