

# THE ELECTROACOUSTIC BARN DANCE

Concert III  
University of Mary Washington  
Department of Music  
304 Pollard Hall  
November 8, 2013  
2:00 PM

<i>adapt[ation]</i>	C.R. Kasprzyk, saxophone	C.R. Kasprzyk
<i>Anticipations: An Electronic Miniature</i>	fixed media	Eric Stern
<i>Office Space</i>	fixed media	Anne Neikirk
<i>Another August Night</i>		McGregor Boyle
<i>Gridlock</i>	John Perrine, saxophone	William Price
<i>Origins</i>	fixed media	Evan Williams

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**C.R. Kasprzyk** is a composer and avid “bring your own bag” grocery shopper who also works with electronics, saxophone, video, and in free-improvisation. Deeply informed by his life as a vegan, he strives for an intangible parallel between a cognizance of one’s surrounding and work transcribed from (or inspired by) that environment. Kasprzyk’s work has been presented throughout North America, Europe, and Japan. Alongside informal study with Alvin Lucier, Tristan Murail, Kaija Saariaho, Hans Tutschku, and Trevor Wishart, he holds degrees from Grand Valley State University and the Peabody Conservatory. A former faculty member of Morgan State University and Bluefield College, Kasprzyk is currently a doctoral candidate at Bowling Green State University.

***adapt[ation]*** explores the timbral contacts of [un]related sounds. On occasion, moments are frozen, allowing their intrinsic features to be exposed. These ideas, and other natural phenomena, yield nonlinear concepts as the work progresses forward in time. The interaction of the utilized sounds nods to their inherent interactivity.

*adapt[ation]* was commissioned by saxophonist Drew Sevel.

**Eric Stern**, from Cheshire, CT, is a graduate student studying music technology with a concentration in scoring for film and multimedia at NYU Steinhardt. In May, he graduated from Connecticut College, where he studied Music & Technology and was a scholar in the Ammerman Center for Arts and Technology. He is primarily interested in composition and audio post-production. He has composed both fixed-media electronic music and works for live performers with electronic sounds. His senior Arts & Technology project was a gesture-based electroacoustic music performance utilizing Max/MSP and Microsoft's Kinect to manipulate and control sounds with hands in free space.

*"Anticipations"* is an electroacoustic miniature that was realized at the Cummings Electronic and Digital Sound Studio at Connecticut College in 2011, where he studied with professor and composer Arthur Kreiger. The electronic sounds in this composition make use of a large palette of sound sources, including self-recorded metallic objects, analog sounds from a Steiner modular synthesizer, digital synthesized and sampled sounds, and original piano music. Influenced by a number of the electronic music pieces that he has studied, Eric was also inspired by the musical language of Professor Kreiger, which can be heard in several sound gestures throughout the piece.

**Anne Neikirk** is a composer whose interests include vocal and sacred music, symmetrical modes and nature. Her works have been performed throughout the United States and abroad, including commissions from Philadelphia's Network for New Music and the Women's Sacred Music Project. Anne is an alumna of the Brevard Music Center, the European American Musical Alliance and a recipient of the 2012 Presser Award. She received her DMA from Temple University, where she teaches music theory, music appreciation and orchestration. She holds an MM from Bowling Green State University and a BA from Hamilton College. For more information, visit [www.annieneikirk.com](http://www.annieneikirk.com).

*Office Space* pays homage to anyone who has suffered under the tyranny of malfunctioning office equipment. The piece stemmed from my experiences as an administrative assistant. I came to enjoy the pure tones of the photocopier buttons and the whirring polyrhythms it generated as it spat out page after page. After deciding to record these sounds, my otherwise mundane clerical tasks all became potential sound sources: the photocopier, the scribbling of a pen, the crumpling of paper, and typing on a keyboard. Office Space subsequently became my creative outlet for all of those frustrating paper jams.

**William Price's** music has been performed in Europe, South America, Asia, and throughout the United States. His works have been featured at such events as the International Trumpet Guild Conference, World Saxophone Congress, the Musica Viva Festival in Lisbon, and the Florida State University Festival of New Music. Price's music has received awards and commissions from numerous organizations, including the Music Teachers National Association, ASCAP, the Percussive Arts Society, and the Alabama State Council on the Arts. Price received his Doctorate in Composition from Louisiana State University, and currently serves as Associate Professor of Music at the University of Alabama at Birmingham.

*Gridlock* (2012) explores structural chance and improvisational choice as determinants of form and structure. Using multiple variants of a limited number of electroacoustic "events," the saxophonist, using a limited number of written "choices," reacts/improvises to a pre-determined, yet ever-changing collage of musical styles and narratives. A companion to our first collaborative effort, *Rush Hour* (1999), *Gridlock* was commissioned by and dedicated to saxophonist John Perrine.

**John Perrine**, Saxophone, is Director of the Jazz Ensemble and Coordinator of Jazz Studies at Cleveland State University. Perrine holds a doctorate from Louisiana State University, a masters from Northwestern University, and a BME from Stetson University. His teachers include James Bishop, Fred Hemke, Jonathon Helton and Griffin Campbell. He has studied jazz with Harold Blanchard, Don Owens, Tony Garcia and Michael Koucour. Recently, Perrine has performed the Bolcom Concert Suite with the Volga Band (Saratov, Russia). Perrine also gave master classes at the Saratov Conservatory and the Rostov On-Don Conservatory and well as at Moscow State University.

**Evan Williams** is currently pursuing a DMA in Composition at The University of Cincinnati College-Conservatory of Music. He also holds degrees from Bowling Green State University and Lawrence University. His primary teachers have been Asha Srinivasan, Joanne Metcalf, Christopher Dietz, Mikel Kuehn, and Marilyn Shrude.

Among his honors and awards are second place in the chamber music division of the Emil and Ruth Beyer Awards, a tuition scholarship at BGSU, where he served as the GA for the MidAmerican Center for Contemporary Music, and a tuition scholarship from CCM, where he serves as a GA in the Admissions Office.

Evolution is the primary theme of *Origins*. The work grapples with the concept of "the Singularity," a belief that technological and human intelligence will one day combine to form a "super-intelligence." This piece is also a reflection on our current relationship with technology – a time when human interaction is becoming more and more filtered through communications technology where virtual communities are substitutes for physical ones. *Origins* asks what of the human experience would be lost in this singularity, and what is already lost in our current relationship with technology.