

# THE ELECTROACOUSTIC BARN DANCE

Concert IV  
University of Mary Washington  
Department of Music  
304 Pollard Hall  
November 8, 2013  
4:30 PM

<i>Hammer and Wire</i>	Andrew Walters, piano	Andrew Walters
<i>Cala</i>	fixed media	Thais Montanari
<i>luft am morgan</i>	Jon Anderson, video	Jon Anderson
<i>Armodafinil</i>	Ian Striedter, trombone	Matthew Sullivan
<i>Autonomous Agents</i>	fixed media	Cody Kauh
<i>Linear</i>	Jerod Sommerfeldt, video	Jerod Sommerfeldt

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**Andrew Walters** was born in Topeka, Kansas but spent most of his beginning years in Farmington, Missouri. Walters has received degrees from Millikin University, Northern Illinois University, and a Doctor of Musical Arts degree in composition from the University of Illinois. Walters' music has been performed at various conferences throughout the United States and Canada including SEAMUS, SCI, ICMC, Spark, Imagine II, Electronic Music Midwest, Electroacoustic Juke Joint. His music also appears on volume nine and sixteen of the "Music from SEAMUS" compact discs. Walters is Associate Professor of Music Theory and Music Technology at Mansfield University in Mansfield, Pennsylvania.

**Thais Montanari** is bachelor in composition at Federal University of Minas Gerais, (Brazil, 2011). At the university had João Pedro Oliveira, Sérgio Freire and Rogério Vasconcelos as teachers. Recently was select to the festival I Virtuosi Sec XXI at Pernambuco, Brazil. There, had classes with Tristan

Murail. At January of 2013, went to Seia, Portugal, to do a residency at the Estudio of the Collegium Musicum – Conservatory of Seia. At the residency, she composed one electroacoustic piece, that was premiered at Portugal, U.K., Cuba and Brasil. The same piece was selected for the ISSTC at the Irish Sound, Science and Technology Association.

In the academic career, she was resident composer of the Percussion Group of UFMG. With them, composed one scenic music premiered at concerts of the group in Minas Gerais and São Paulo, Brazil. At the same year she was selected for the Soundscape Festival in Italy. At the festival, she premiered two pieces. Was special student at the University of Campinas, São Paulo (UNICAMP) in 2010 and had studied with José Augusto Mannis and Jonatas Manzolli.

She started her musical studies in Art Education Foundation, in Belo Horizonte. It was the first contact with contemporary music. Musician of the Flutuar Orquestra de Flautas since 6 years, and a member of D E R I V A SONS, since 2 years. With this last group participated of a number of important series and festivals of music in Belo Horizonte, recorded their first authorial cd, went to Argentina to make some concerts and went to the festival Romerías de Mayo, in Holguín, Cuba.

***Cala*** (2013) was the result of my artist residency at the Conservatory Collegium Musicum Seia, Portugal (Ethnomusicology Institute of Universidade Nova de Lisboa / Electroacoustic Music Festival Day). At the studio I wrote a electroacoustic piece premiered in that country, in concert at the conservatory itself and in England, in one of the editions of Mini-Beast \“Lusophonics\” University of Birmingham. At concerts of the group D E R I V A SONS, where I work as a composer and instrumentalist, the same piece was premiered in Brazil at the Summer Fest of Contemporary Art of Belo Horizonte and in Cuba at the Romerías de Mayo Festival. Recently the piece has been selected for the ISSTC at the Irish Sound, Science and Technology Association.

In my second experience with electronic music I work with the voice. But not the spoken voice, but the singing voice. As part of the raw material, I use corners of diverse regions and times. Delicate sounds contrasts and face castrators elements: attacks and beats that turn every moment. Throughout the piece I try to take the listener to places that are nostalgic and also unknown. I invite them to reflect on the strength of one or more voices and to think about the meaning of the enforcer component, which can be referred to the pages of our history or even to the intimate of each one.

**Jon Anderson** DMA, Assistant Professor of Music at Wayne State University, teaches composition and theory courses. He holds a Doctor of Musical Arts degree in Composition and Theory from the University of North Texas where he studied with Joseph "Butch" Rovano, Joseph Klein, and Cindy McTee. He also holds a Bachelor of Arts degree in Music from Luther College, where he studied composition with John Howell Morrison, and a Master of Music degree in Composition from the University of North Carolina at Greensboro, where his teachers included Eddie Bass, Gregory Carroll, and Craig Walsh.

***luft am morgen*** is a location-specific acousmatic work, with environmental audio and video captured by the composer one early morning in Frankfurt around the Eiserner Stag and surrounding neighborhood. Abstract aural and visual landscapes, teased out solely from these audio-visual locations, portray an unwillingness to fully awaken. A rejection of one's actual environment unfolds, with clarity and recognition of source material briefly revealed at the conclusion. Audio and visual elements were processed with a variety of software environments including Max, Adobe Premiere, and Nuendo.

**Matthew Sullivan** is a sophomore undergraduate at the Peabody Institute of the Johns Hopkins University, completing a dual-major in Computer Music Composition and Recording Arts. He studies computer music with

Dr. McGregor Boyle.

**Armodafinil** is a piece for trombone, trombone mute, and computer that uses live trombone and vocal extended technique, recording and time-manipulated playback, and simple parallel effects processing to create a rich texture of pitched and unpitched sounds. The piece is an attempted expression of the composer's experience while in withdrawal from Armodafinil, a necessary adhd medication.

The sound of the trombone is recorded into Max MSP via the microphone inside a Silent Brass mute, and then certain parts of the trombone's playing are played back at various speeds through a number of automated effects. The computer portion of the piece runs off of Max's timepoints and doesn't require an operator.

If interested in performing the piece, just contact me for the score and the software! Thanks!

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**Ian Striedter** was born in Pasadena, CA in 1994, grew up in Irvine, CA, and lives in Baltimore, MD. He attended University High School and currently attends the Peabody Institute of the Johns Hopkins University studying trombone performance and recording arts. He has participated in numerous prestigious local, state, national, and international ensembles and has taken lessons and participated in master classes with some of the world's finest brass musicians. His teachers include Peter Fournier, Michael Hoffman, and James Olin.

**Cody Kauh** is an American acoustic/electronic/visual composer that investigates the hidden musical potential of urban and rural noise pollution. With music performed at national and regional conferences (including the SEAMUS and Electronic Music Midwest [EMM]), Cody graduated in 2011 with a B.M. in Music Theory/Composition at Southern Illinois University Edwardsville (SIUE) and is currently completing an M.M. in Music Composition at the University of Missouri – Kansas City (UMKC). He regularly collaborates with choreographers and has had his compositions performed on multiple occasions at the Nelson-Atkins Museum of Art and by the Kansas City Electronic Music and Arts Alliance (KcMEA).

"Nature untouched by modern society possesses a sincerity not rivaled in areas of human influence. However, mechanized objects that lay motionless for ages begin to return to the soil from whence they came. By breaking, cracking, or rusting, these machines now sound and behave quite differently than when first constructed. Although many of these agents need to be activated via switch, button, or plug, the resulting sounds are now autonomous, both in form and function."

**Jerod Sommerfeldt's** music focuses on the creation of algorithmic and stochastic processes, utilizing the results for both fixed and real-time composition and improvisation. His sound world explores digital audio artifacts and the destruction of technology, resulting in work that questions the dichotomy between the intended and unintentional. An active performer as both soloist and collaborator in interactive digital music and live video, he is Assistant Professor of Electronic Music Composition and Theory at the State University of New York at Potsdam Crane School of Music and director of the SUNY-Potsdam Electronic Music Studios (PoEMS).

**Linear** is an audiovisual composition that contains several planes of motion: the gradual shift from black and white to color, the use of shapes with sharply defined lines to those without, and from the sounds of pure wave oscillators to more complex waveforms.