

THE ELECTROACOUSTIC BARN DANCE

Concert VI
University of Mary Washington
Department of Music
304 Pollard Hall
November 9, 2013
11:00 AM

<i>Eclipse</i>	Sam Wells, trumpet	Oren Boneh
<i>BLUE</i>	fixed media	Julius Bucsis
<i>Choppin' Up Deopfer Nothin'</i>	fixed media	David Batchelor
<i>oNe: for pitched (nor non-pitched) object and live electronics</i>	Keith Kirchoff, toy piano	Keith Kirchoff
<i>Katachi I</i>	fixed media	Chin Ting Chan
<i>tr4n[e-figUr-4t1On</i>	Bradford Blackburn, video	Bradford Blackburn

Oren Boneh is a composer currently based in Montreal, Canada. His works have been performed in various venues and concerts including the 2013 Sonorities Festival of Contemporary Music (Belfast, UK), Kansas City Electronic Music Alliance, California Summer Music, the 2013 Society of Composers Inc. (SCI) National Conference, the Colorado Composer's Concert, and various others. He has been composer in residence at the Visby International Centre for Composers and the Kimmel Harding Nelson Center for the Arts. In September 2013, Boneh will begin Graduate Studies in Composition at McGill University's Schulich School of Music where he will study with Brian Cherney.

Eclipse, composed in 2013, is a piece for trumpet and fixed media electronics. Through the combination of processed recordings of trumpet sounds and live trumpet, the piece explores various techniques possible on the trumpet. In correspondence to the rest of my recent work involving experimentations with new and distinctive narratives, the piece employs a textural approach to building its shape. Moving from cloudy shapes with very few

"points" to rougher sounds and eventually very pointillistic textures, the piece endures a gradual transformation created by exploring the taxonomy of extended trumpet techniques.

Julius Bucsis is the recipient of the Excellent Achievement Prize from the Musicacoustica Beijing 2012 composition competition. His electro-acoustic compositions have been programmed by RAFLOST 2011, Electronic Music Midwest 2011, SEAMUS 2012, Hilltown New Music Festival 2012, Soundcrawl 2012, KC Soundwalk 2012, Electroacoustic Barn Dance 2012, Tutti New Music Festival 2013, CSUF New Music Festival 2013, 60x60 East Coast Mix 2013, SEAMUS 2013, ICMC 2013, and CICTeM 2013. His acoustic compositions have been performed by the Relache Ensemble, the Soundproof Ensemble, Richard Palacio for the My Dad's Violin film project, Anne Goldberg, and the De Padua – Zelesky duo.

The piece developed from a feeling which can be described as having a calm, meditative, and soothing quality.

In December 2013 I will finally reach the status of ABD for my DMA in Music Composition. I have loved my educational experience. I have especially appreciated the opportunity to expand my compositional experience to areas away from my first strength in music for choir and voice. I first explored electronic music in 2007 at Brigham Young University. – **David Batchelor**

Musique concrète has been my favorite type of computer music composition style since 2007. The sounds in this piece are recorded sounds produced by a Doepfer and manipulated in ProTools.

Keith Kirchoff is a pianist and composer who focuses on promoting under-recognized works that combine piano and electronics. www.keithkirchoff.com Twitter: @keithkirchoff

one can be played on any instrument or object. The performer is limited to making only one sound, though this sound may be repeated as often as desired. This sound is recorded and then played back through a series of varying textures.

Raised in Hong Kong, the music of **Chin Ting Chan** has gained awards and recognition from the Interdisciplinary Festival for Music and Sound Art in Vienna, Soli fan tutti Composition Prize, American Prize, Mid-American Center for Contemporary Music, newEar contemporary chamber ensemble, New-Music Consortium, Portland Chamber Music Festival, and performances throughout the United States, Canada, Austria and Germany. He is a D.M.A. candidate and a Chancellor's Doctoral Fellow 2013-14 at the University of Missouri-Kansas City while teaching courses in electronic music.

Katachi is a Japanese term that means form, shape or figure. In the ancient game of Go, the word Katachi is used to describe the formation of stones on a Go board (Go is originated from Ancient China, where it is known as Weiqi). The conception of stone formation in Go is transformed to apply to the circulation and combination of sounds and timbre in the music.

Katachi I uses primarily sounds produced by the Go stones, board and bowls. The circulating effect created by the different panning techniques is a dominant feature in this piece. The stereophonic image thus produced represents a recurring form or shape much similar to an image of a pentagon garden.

Bradford Blackburn is an Associate Professor of Music & New Media Production at The University of Tampa,

where he directs the Music Technology and Composition program and serves as Chair for the Department of Music. His electroacoustic music frequently explores microtonality through the medium of interactive performance.

The audio portion of this piece was realized by first recording myself improvising various extended techniques on bassoon (key clicks, portamenti, timbral trills, playing through a removed tenor joint, etc.). The audio files of these recordings were then used as a control signal for a pitch/timbre tracking resynthesis application, which generated a virtual rendition of the original acoustic improvisation, very much like a vocoder. The resulting audio stems were then remixed using musique concrète techniques. The subsequent video processing is a live interactive performance, partially activated by the composer and partially automated by amplitude changes in the music. An historical public-domain video about the "atom bomb" is being used as source material and inspiration for the video processing.