

# THE ELECTROACOUSTIC BARN DANCE

Concert IX  
University of Mary Washington  
Department of Music  
304 Pollard Hall  
November 9, 2013  
8:00 PM

<i>Thrown Glass</i>	Keith Kothman, electronics	Keith Kothman
<i>Opus Palladianum: Voice and Drums</i>	fixed media	Scott Barton
<i>Iridescence</i>	fixed media	Linda Antas
<i>Music from Stillness and Serenity for Clarinet, Piano, and Fixed/Live Electronics</i>	Michael Henson, clarinet Phillip Schroeder, piano	Phillip Schroeder
<i>My Father Was a Ventriloquist</i>	Sam Wells, trumpet	Jessica Rudman
<i>Tender Spirit II</i>	Kyong Mee Choi, video	Kyong Mee Choi
Cancion 1	Becky Brown, harp Paige Naylor, soprano Mark Snyder, electric guitar	Mark Snyder

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**Keith Kothman** is a composer and sound artist, currently living in Muncie, Indiana. Kothman was awarded an Honorable Mention for Interludes at the 31st annual Bourges Electroacoustic Music competition, and recordings of his music are available on the Capstone, Cambria and New Albany labels. He is an associate professor of composition and technology, and coordinator of undergraduate programs in music, at Ball State University. More information is at [keithkothman.com](http://keithkothman.com).

*Thrown Glass* explores a soundscape of broken glass in a live-performance environment using Max/MSP. The work is a companion to Bent Metal, sharing its software performance environment and general processing.

**Scott Barton** is an Assistant Professor of Music at Worcester Polytechnic Institute who composes, performs, and produces [electro][acoustic] music. His interests include: rhythmic complexity, auditory and temporal perception, musical robotic instrument design, human-robot interaction in composition and performance, audio engineering and rock music. His dissertation explores the cognitive and contextual inputs to musical discontinuity perception. He co-founded Expressive Machines Musical Instruments (EMMI, [expressivemachines.com](http://expressivemachines.com)), a collective focused on designing and building robotic musical instruments. He studied music and philosophy at Colgate University, received his Master of Music in Composition from the Brooklyn College Conservatory of Music, and completed his Ph.D. in the composition and computer technologies program at the University of Virginia. His music has been performed throughout the United States and Europe and has been featured at SMC; ICMC; CMMR; NIME; 12 Nights of Electroacoustic music series; the Sound, Sight and Play Conference; and the Leeds International Festival for Innovations in Music Production and Composition. [scottbarton.info](http://scottbarton.info)

I am fascinated by our perceptual ability to distinguish and relate auditory organizations. In music, this ability significantly contributes to our sense of a work's grammar, excitement, form, coherence, and (dis)continuity. As a researcher, I explore these topics in the context of perceptual and cognitive experiments. As a composer, I use this research to create musical works that are both expressive and experimental. In regard to the latter, my works inspire listeners to think about the ways that different kinds of musical entities can relate to each other. Perhaps there is a rhythmic connection between entities while almost all other musical parameters are changed; perhaps the connections occur on higher-levels involving musical style or energy. In the process of composition, I often create contrasts and relations along specific musical parameters. Parametric categorizations allow us to talk about and create types and degrees of contrast, which we can use to make a variety of musical relations. As we realize new kinds of musical relations, we will be equipped with new ways to organize and express our music.

*Opus Palladianum: Voice and Drums* explores relations and contrasts, from those that are clear, such as the juxtaposition of opposites (soft, loud), to those that are ambiguous, such as the juxtaposition of synthetic and intimate. Here, one of the main ways that contrast is created is by presenting the voice in a variety of rhythmic, harmonic, and technological settings. Percussion elements are treated similarly, which results in a variety of rhythms, meters and genre references. The piece also conveys how we can create unity and connections among disparate elements through lower-level musical parameters, such as rhythm, timbre and harmony, as well as through higher-level musical associations, such as means of production (acoustic, electronic) and genre. As a result, there is connection despite heterogeneity; there is fluidity despite disruption; there is peace despite agitation; there is continuity despite discontinuity.

**Dr. Linda Antas** is a composer, computer music and audio specialist, flutist, and educator. Her compositions have been performed and broadcast around the world and are published on Media Café, TauKay, Centaur, and EMS labels. A Fulbright Fellowship recipient, Antas has also been recognized by the International Music Contest Citta' di Udine (TauKay Edizioni Musicali), and has received commissions from the International Computer Music Association, the Rind Fund, and internationally-renowned performers. She regularly collaborates with a variety of visual and sound artists. She serves on the faculty of Montana State University and as Vice President for Membership of the Society for Electroacoustic Music in the United States.

*Iridescence* noun

displaying a spectrum of luminous colors that shimmer and change due to interference and scattering as the observer's viewing angle changes

**Phillip Schroeder's** music for soloists, chamber ensembles, live electronics, orchestra, and choir, has been described by critics as "wonderfully evocative," "ethereal," "rich in subtle detail," and "full of elegant nuance." He has appeared as a guest composer, lecturer, and performer throughout the United States and Europe. His music appears on the Innova, Cold Blue, Albany, Capstone, Boston Records, and Vienna Modern Masters. Schroeder currently teaches at Henderson State University. Among the important influences on his life and work are Taoism and other mystical traditions, daily meditations, nature, stillness, and the love and patience of friends.

The music presented is a segment of the 60-minute work *Stillness and Serenity*. The larger design is based on a lattice of binary structures, relationships balancing the negative and positive. The associations of mutually inclusive qualities are represented by the general (temporal/primordial, ignorance/enlightenment), specific (stillness/action, yielding/strength), and imbalanced (weakness/aggression, quietism/impetuosity). The musical elements parallel these relationships (vertical/horizontal, diss/cons, low/high, dark/bright).

**Jessica Rudman's** music has been presented across the USA and abroad on festivals such as the Omaha Symphony New Music Symposium, Composers Now, N\_SEME, and the IAWM International Congress. Honors include winning the 2013 Boston Metro Opera's Advocacy Award, the 2012 NewMusic@ECU Orchestra Composition Competition, and the 2012 College Music Society National Convention Student Composition Award. Ms. Rudman has taught at Central Connecticut State University, The Hartt School, and Baruch College. She is currently pursuing a Ph.D. at the City University of New York as a student of Tania León. For more information, please visit: <http://www.jessicarudman.com>.

*My Father Was a Ventriloquist* was written in 2011 for Dr. Daniel D'Addio. The work uses an original text by the composer, incorporated into an electronics track based on manipulations (sometimes extreme and sometimes barely perceptible) of recordings of the composer reading the text and of Dr. D'Addio performing sketches of the live part.

**Kyong Mee Choi**, composer, organist, painter, and visual artist, received several prestigious awards and grants including John Simon Guggenheim Memorial Foundation Fellowship, Robert Helps Prize, Aaron Copland Award, Illinois Arts Council Fellowship, First prize of ASCAP/SEAMUS Award, Second prize at VI Concurso Internacional de Música Electroacústica de São Paulo among others. Her music was published at SCI, EMS, ERM, SEAMUS, Détonants Voyages (Studio Forum, France), CIMESP (São Paulo, Brazil) and Ravello. She is an Associate Professor of Music Composition at Roosevelt University in Chicago where she teaches composition and electro-acoustic music. Samples of her works are available at <http://www.kyongmeechoi.com>.

*Tender Spirit II* for video is a sequel of *Tender Spirit I* for flute, clarinet, violin, cello, percussion and electronics. Both pieces share the same electronic part. These pieces are dedicated to the victims of the Sandy Hook Elementary School shooting, which took away precious lives of children and teachers.

## Mark's Bio

### Program notes for Cancion 1

## Becky's Bio

**Paige Naylor** is currently a senior at the University of Mary Washington studying music and psychology, wanting to pursue her career in music therapy. Her main focus in music is vocal performance, studying with

Kathryn Ahearn, having performed at Third Practice, choral ensembles and for undergraduate research. Along with performing, she has also composed pieces for vocal processing and is assistant tech director for the Electroacoustic Barndance.