

EABD 2015

Concert 2, Digital Auditorium
October 2nd, 11am



Caroline Musique Concrète

fixed media

Briana Payne

Hold Still

Becky Brown, live art and electronics

Becky Brown

Acres Without Trees

Wayla J. Chambo, flute

L. Scott Price

Dharma in Excelsis

fixed media

Jerod Sommerfeldt

BLINK

Todd Matthews, contrabass

John White

I, Philip

Kaitlyn Wagner, live electronics

Kaitlyn Wagner



Caroline Musique Concrète was created using all concrete sounds that were recording in Caroline County, Virginia. Caroline County, VA can be a mundane place, therefore the inspiration behind this piece was to capture many of the interesting sounds that the area has, along with some sounds that I made of my own. These various sounds include a medium sized African drum, Kalimba, Necklace beads, gum chewing, driving a vehicle, and three human voices. Caroline Musique Concrète was created using Logic Pro X with multiple effects including, but not limited to automation, reverb and some distortion.

Briana Payne is a young, up and coming Music Major at the University of Mary Washington. She is studying to be a Music Therapist and will attending Shennandoah University upon her graduation in 2017. Her interest include playing cello, composing a vast array of ethnic based electronic pieces, and singing. She has an Associates degree in Science and has performed in Regional, All State, and All County Orchestra competitions as well as volunteered with the Rappahannock Summer Music Camp for five years. She is currently enrolled in Dr. Snyder's Electronic Music class and has taken several of his Music classes such as Intro to Midi Composition and Music of Non-Western Cultures.

Hold Still: A multimedia self-portrait, 2015. Pencil, copper, and Arduino on paper, poetry and video in Max/MSP/Jitter. Drawings anchor my memories far better than photographs; poetry tells my stories better than prose. This piece is more true to me than I am to myself.

Becky Brown is a recent Music/Computer Science graduate of the University of Mary Washington, studying electroacoustic composition with Mark Snyder. She has been a performer of his music at a variety of festivals, including the SCI National Conference, Ball State New Music Festival, West Fork New Music Festival, and Electronic Music Midwest, as well as at numerous universities. She has been the tech director of the Electroacoustic Barn Dance at UMW for three years.

Acres Without Trees is titled after a poem of the same name by Wayla J. Chambo, who also commissioned the piece. Despite not explicitly using the text, the piece is a direct musical reflection of the themes presented in the poem. The imagery of fire, smoke, and dryness in the first and third stanzas is contrasted with the notions of water and coolness in the second stanza. This dichotomy also parallels the emotional world of the piece: the hopefulness and aspirations of dreams contrast the harsh reality of the urban and artificial environment in which they take place. This finds its musical expression in terms of timbre, space, and form. The spectrum of the flute itself provides a primary means of contrast, ranging from harsh, noisy, and articulate breath sounds to smoother, sweeter, and more resonant pitched sounds. The electronic part further extends this sonic world through the use of physical modeling synthesis based on the flute spectrum.

L. Scott Price's work reflects an overall interest in the expressive potential of sound, focusing especially in the areas of acousmatic/fixed media composition, spectral composition, just intonation, algorithmic composition, and both human and computer improvisation. He currently teaches composition and music technology at Iowa State University.

Wayla J. Chambo is a versatile, committed performer of new and experimental flute music alongside the traditional repertoire. She has premiered pieces for flute and electronics at the CEAIT and Pixilerations festivals, and has recently performed with the Dallas Festival of Modern Music's Ars Nova Ensemble, the Allen Philharmonic Orchestra, the Dallas Wind Symphony, NOVA (the UNT New Music Ensemble), and the UNT Wind Symphony. Wayla holds degrees from the University of North Carolina at Chapel Hill and California Institute of the Arts. Formerly on the faculty of Eastern Mennonite University, she is currently a DMA candidate at the University of North Texas and a faculty member at



Thomas Nelson Community College. Wayla has also been recognized for her inter-media performances involving dance and music, including a fully staged production of Karlheinz Stockhausen's *Kathinkas Gesang als Luzifers Requiem*, and a piece combining Bach's music with original choreography which she performed at the 2011 National Flute Association Convention. In addition to her performing work, Wayla also has a background in creative writing, and has published poems in *The Greensboro Review*, *Artizen*, and *Cellar Door*.

BLINK was originally conceived in its initial form as collaboration of the same name with a choreographer and her dance group, but the composition continued to grow and expand far after that project was concluded. Blink incorporates the processed and unprocessed sounds of the billow and pump from a decades old reed organ to explore contrasting and homogenous textures with the double bass; to have the mechanized organ/fixated media act as an organic partner and accompanist throughout the performance.

John White earned his B.A. in Music from the University of Mary Washington in 2013. There, he studied composition under Mark Snyder. White currently lives in Richmond, VA working as composer and guitarist collaborating with many local artists across multiple disciplines. John can be found composing and performing other original music for various ensembles and collaborative efforts in Richmond and DC as well as teaching in the area.

Bassist, composer, and storyteller **Todd Matthews** produces emotionally-charged, imaginative music and multi-media inventions. Matthews' commitment to music drove him to earn a BA in music from James Madison University and an MA in music performance from the University of Southern California. Throughout his professional career, Matthews has played bass on numerous independent film scores and recorded and performed with award-winning, multi-platinum recording artists such as Michael McDonald, Yo-Yo Ma, the Pointer Sisters, Josh Groban, Itzhak Perlman, and Art Garfunkel. Additionally, he has been a part of the Richmond Symphony, West Virginia Symphony, Virginia Symphony, Williamsburg Symphonia, and the Roanoke Symphony Orchestra. Aside from his on-going work as a solo artist he also currently teaches 6th-12th grade music and plays upright bass in the indie rock band My Darling Fury.

I, Philip is a piece for Moog Model 12 Modular Synthesizer with keyboard, Korg Analog Sequencer, laptop (live processing), and quadrophonic sound. The title "I, Philip" pays homage to Philip Glass, due to its initially repetitive nature (inherent in the way analog sequencing works) and its bizarre interpretation of additive processes (one of Glass' favorite compositional techniques). Its simple four chord progression is a nod to the popular music of the 60s/70s, which is when most of the equipment used in the piece was designed and produced.

The piece starts out with a single, monophonic 262Hz sine wave, and is transformed into a vibrant and evolving soundscape, reminiscent of early ambient music by artists such as Brian Eno.

Kaitlyn Wagner is a promising young composer whose works have been performed by the Cleveland Institute of Music, the Freya String Quartet, the Oasis Saxophone Quartet, violinist Sarah Plum, and a variety of musicians hailing from Singapore and the Ukraine to students at the University of North Carolina at Greensboro.

In 2013, Kaitlyn was the youngest featured composer at the Charlotte New Music Festival, where her piece *Kings of Infinite Space* was performed by the Freya String Quartet, and in 2014 she attended the Bowdoin International Music Festival. Her teachers have included Randall Woolf, Alejandro Ruty,

Concert 2



Mark Engebretson, Steven Bryant, Derek Bermel, and Samuel Adler.