

# EABD 2015

Concert 3, Pollard Hall 304  
October 2nd, 2pm



---

|   |                       |                        |
|---|-----------------------|------------------------|
| Oh.   | fixed media           | Rachael Lee            |
| Seeing the Past through the Prism of Tomorrow | Keith Kirchoff, piano | Keith Kirchoff         |
| Heart of the Mew                              | fixed media           | Melika M. Fitzhugh     |
| In a Winter Landscape                         | Doug Gately, flute    | Madelyn Byrne          |
| Eyelid Spasm                                  | fixed media           | Joo Won Park           |
| Flicker                                       | Doug Gately, flute    | Anne Neikirk           |
| Unhinged                                      | fixed media           | Stephen David Beck     |
| Day Ripper                                    | fixed media           | Christopher DeLaurenti |



**Oh.:** This piece is for my electronic music class. At first I wanted it to be nice and neat, but towards the end I just decided that it was going to be as ugly as I could make it.

**Rachael Lee** is currently a Music major at Mary Washington. I currently play the flute and piano; I would love to learn how to play the violin one day. My hobbies include writing random lyrics at three in the morning and creating tasty recipes in my head. In the future I hope to become a successful music producer and lyricist, or at least work in the music business.

We often rewrite our histories. Sometimes we do it intentionally: perhaps we want to appear more worldly, or more knowledgeable, or more accomplished. Sometimes we learn something new about a person and immediately rethink our past encounters with him or her. Most often, these historical alterations are unintentional, and are little more than innocent revisions as our memories shift over time.

**Seeing the Past through the Prism of Tomorrow**, scored for piano and live electronics, is a reflection on historical revision. The motifs are presented early in the piece, but instead of being developed throughout, are rather rewritten multiple times.

Pianist and composer **Keith Kirchoff** has performed throughout North America, New Zealand, Europe, and Australia. A strong advocate for modern music, Kirchoff has premiered over 100 new works and commissioned over two dozen compositions. Kirchoff has won awards from the Steinway Society, MetLife Meet the Composer, the Foundation for Contemporary Arts, and was named the 2011 Distinguished Scholar by the SMSA. Specializing on works which combine interactive electro-acoustics with solo piano, Kirchoff's Electro-Acoustic Piano Tour has been presented in eight countries. He has recorded on the New World, Thinking outLOUD, Zerx, Tantarra, New Focus, and SEAMUS labels.

**Heart of the Mew:** An exploration of sound synthesis and alteration.

A native of Stafford, Virginia, **Mel Fitzhugh** (A.B. Harvard-Radcliffe, M.M. Longy) has studied conducting and composition with Thomas Everett, Beverly Taylor, James Yannatos, Julian Pellicano, Roger Marsh, Jeff Stadelman, and, most recently, John Morrison. Per compositions have been commissioned by John Tyson, Catherine Reuben, and the Quilisma Consort, and have been performed by those artists as well as the Radcliffe Choral Society, Berit Strong, Miyuki Tsurutani, Libor Dudas, and Aldo Abreu. Ei was the 2014 winner of the Longy orchestral composition competition, and has performed with the RCS, Coro Allegro, the Harvard Wind Ensemble, Urban Myth and the Quilisma Consort.

This piece is an introspective composition intended to convey an austere winter landscape, after a powerful storm. The storm, having cleared out the old growth, has made room for new life. It is inspired by the work of Arvo Part and John Cage.

**In A Winter Landscape** was commissioned by Peter Sheridan.

**Madelyn Byrne** is an Associate Professor of Music at Palomar College where she has been on the faculty since 2000. She is an active composer of both acoustic and computer music. Some recent pieces include Joyce Settings -- Rain Has Fallen and Winds of May (for SATB choir with piano accompaniment, composed for the Palomar College Chamber Singers), In A Winter Landscape (for bass flute and computer, commissioned and recorded by Peter Sheridan for MOVE Records), Arrival (computer music with video art by Lily Glass, recorded to DVD for Everglade Records), and Northern Flight (for piano and computer, recorded by Peter Gach for Innova Records).



**Eyelid Spasm:** This is a sound of a happily twitching facial muscles.

**Joo Won Park** (joowonpark.net) wants to make everyday sound beautiful and strange so that everyday becomes beautiful and strange. He has studied at Berklee College of Music and the University of Florida, and currently serves as a Visiting Assistant Professor of Computer Music at the Oberlin Conservatory. Joo Won's music and writings are available on ICMC DVD, Spectrum Press, MIT Press, PARMA, Visceral Media, MCSD, and No Remixes label.

**Flicker** is a sonic representation of fire. Fire is uniquely a source of light, heat and sound. It can be soothing and relaxing or dangerous and terrifying. In this work, the electronics mimic crackling flames and popping sparks. The flute also creates percussive pops and whooshing tones, and reinforces overtones that seep through the pops of the electronics with extended techniques. As the pitched material surges and then diminishes, a recording of a real fire replaces the synthetic imitation. The flute accompanies these sounds by whistling through the harmonic series one last time and fades away with the dying fire.

**Anne Neikirk's** compositional interests include vocal music, electronic music, and symmetrical modes. 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 was a recipient of the 2012 Presser Award. She received her DMA from Temple University and currently serves on the music theory faculty at the University of Delaware. 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).

I began **Unhinged** as a way to teach my students how I compose electroacoustic music (and hence how they might approach composing such a work). We took an audio tour of our campus, recording interesting ambient and environmental sounds, and brought them back to the studio for analysis and exploration. This work is derived from a short 6 second sound samples we found of an old elevator with a manual door whose closing mechanism didn't work correctly. The malfunctioning door provided us with a loud and dramatic slam. The sound was then processed using FFT analysis and resynthesis methods, granular processing and time-dilation, with the goal of discovering interesting microsound structures hidden within the fleeting moments we recorded.

**Stephen David Beck** is the Derryl and Helen Haymon Professor of Composition and Computer Music at the LSU School of Music. He currently serves as Director of Creative & Digital Initiatives for the LSU Office of Research and Economic Development.

He received his PhD in music composition and theory from the University of California, Los Angeles in 1988, where he studied with Henri Lazarof, Elaine Barkin, Alden Ashforth, Paul Reale and Roger Bourland. From 1985-86, he held a Fulbright Fellowship as a researcher at the Institut de Recherche et Coordination Acoustique/Musique (IRCAM) in Paris, France. His current research includes sound diffusion systems, high-performance computing applications in music, music interaction with alternative interfaces, music software for laptops and mobile devices, and virtual music instruments.

Culled from a song familiar to most anyone born after World War II, **Day Ripper** is a specimen of fair use music, a term which denotes how I use others' music both legally and aesthetically.

When I compose, I hope to reveal how I listen. Since listeners stand a greater chance of already having



heard a commercial (more or less popular) recording, my fair use pieces illustrate how I listen more transparently than anything else I make.

By the way, Paul is dead.

**Christopher DeLaurenti** follows his microphones into unusual confluences of sound, silence, music, and speech, including political protests, tunnels, digital audio forensics, and orchestra intermissions. His albums include *N30: Live at the WTO Protest November 30, 1999* (American Archive, 2000); *Favorite Intermissions* (GD Stereo, 2007); *Fair Use Music 1983-2013* (Alterity 101, 2013); and *To the Cooling Tower, Satsop* (GD Stereo, 2015). Live performances include *Goldsmiths* (London, 2014), *Third Practice Festival* (Richmond, 2013), and the *Whitney Biennial* (New York, 2012). He teaches at the College of William & Mary in Virginia.