

# EABD 2015

Concert 5, Pollard Hall 304  
October 2nd, 8pm



---

|                                   |                           |                  |
|-----------------------------------|---------------------------|------------------|
| El Tunel                          | fixed media               | Mya Payne        |
| Nothing that Breathes             | fixed media               | John Nichols III |
| To Unformed                       | Theresa Steward, piano    | Kyong Mee Choi   |
| Big Gizmo                         | fixed media               | Sever Tipei      |
| On Sounds                         | fixed media               | Joel Hunt        |
| Things that Live in the Whirligig | Adam Vidiksis, percussion | Adam Vidiksis    |
| Sitting 328b                      | fixed media               | Peter Hulen      |



**El Tunel:** I wrote this piece for the Electronic Music course, with the purpose of creating something I would enjoy. Creating this piece, I found that it took a darker spin than I had originally expected; the call and response towards the end of the piece conveys the lower and higher frequencies interacting. The sounds I used include: a human voice, construction noises, opening and closing of doors, and bugs chirping.

I am a Spanish/Linguistics major at the University of Mary Washington. I play the piano and the french horn, but not currently. I still love to use Logic in my spare time and to take music electives when I get the chance, though.

**Nothing That Breathes** addresses the relationship between the “wind among the deities and the breath among vital functions” (Chandogya Upanishad, trans. Patrick Olivelle). This universal theme is also suggested in the book of Ezekiel, “Say to the wind... Come from the four winds. O breath, and breathe...” (Chapter 37). The sustained sonorities in Nothing That Breathes may be construed to symbolize the omnipresence of wind; they are integrated with fugacious events symbolizing individual breaths and moments in a tapestry of unending and ever-encompassing existence.

**John Nichols III** is a composer of intriguing music that is created with a wide diversity of sonic phenomena melded into an expressive form. Nichols has received international recognition for his electroacoustic works and has had compositions performed at events such as Gaudeamus Muziekweek, ICMC, SEAMUS, EMM, N\_SEME, Electro-Acoustic Barn Dance –and others. His compositions are honored with recognitions from the Luigi Russolo International Sound Art Competition, the International Composition Competition “Città di Udine,” ASCAP/SEAMUS, WOCMAT, the Stichting Conlon, Prix Destellos, Métamorphoses, and the Morton Gould ASCAP Young Composer's Competition.

This piece is inspired by Thich Nhat Hanh’s book, No Death, No Fear. He describes life and death by saying, “When conditions are sufficient we manifest and when conditions are not sufficient we go into hiding.” **To Unformed** attempts to depict Thich Nhat Hanh’s idea musically by using the same musical material to express Hahn’s idea of “manifestation” and “hiding”.

**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 Eletroacústica de São Paulo among others. Her music was published at CIMESP (São Paulo, Brazil), SCI, EMS, ERM media, SEAMUS, and Détonants Voyages (Studio Forum, France). 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>.

**Untitled #1:** Video work for light and glitch music.

It is at Concordia University that **Fernando Alexis Franco Murillo** discovered a new form of expression with electroacoustic music. His music is inspired from personal experiences and human emotions like love, sadness and anger. He is currently studying electroacoustic composition at the Conservatoire de Musique de Montréal under the direction of Louis Dufort.

**Big Gizmo** is a computer-assisted (algorithmic) composition using additive synthesis sounds. It was produced with an, original software for composition and sound design. It is also a composition class: the total duration of the piece, the durations of sections and events, their start times as well as various



characteristics of the sounds (spectrum, frequency, loudness, modulations, spatialization, reverb, etc.) depend on random within set limits. Multiple runs produce multiple variants of the same structure, a family of compositions whose members are equally valid.

The composition module of the software is organized in a tree structure where each element inherits from an “event” class and can generate an arbitrary number of children events. Similar procedures are used to select values at all time scales from the entire piece down to the internal structure of individual sounds and partials. Big Gizmo employs some of the features of the software to create alternate worlds of improbable sounds.

**Sever Tipei** was born in Bucharest, Romania, and immigrated to the United States in 1972. He holds degrees in composition and piano performance from the University of Michigan and Bucharest Conservatory, now National Academy of Music at Bucharest. Tipei has been teaching since 1978 at the University of Illinois at Urbana-Champaign School of Music where he also manages the Computer Music Project of the UIUC Experimental Music Studios.

Most of his compositions were produced with software he designed: MP1 - a computer-assisted composition program first used in 1973, DIASS and DISCO - programs for sound synthesis, and M4CAVE - software for the visualization of music in an immersive virtual environment. More recently, Tipei and his collaborators have developed DISSCO, software that unifies computer-assisted (algorithmic) composition and (additive) sound synthesis into a seamless process. Between 1993 and 2003 Tipei was also a visiting scientist at Argonne National Laboratory where he worked on the sonification of complex scientific data.

Tipei regards the computer as a collaborator whose skills and abilities complement those of the human artist. He sees the composition of music both as an experimental and a speculative endeavor that delivers a particular world view.

**On Sounds** for live electronics takes as its generative material samples from Stockhausen’s lecture “Four Criteria for Electronic Music.” The phrase “Whenever we hear sounds, we are changed” is loaded into four channel granular synthesis/spatialization patch. Various parameters of the patch are operated live in performance. In a sense, the composition is a commentary on the content of Stockhausen’s lecture, exploring the continuum of rhythm, texture, and tone.

**Joel Hunt** is an active composer and performer of algorithmic computer music and interactive electroacoustic music. His compositions have been performed at the International Computer Music Conference (Athens), New York City Electronic Music Festival, Primavera Festival of Contemporary Arts and Digital Media (Santa Barbara), California Electronic Music Exchange Concert Series (Los Angeles), National Student Electronic Music Event (Bowling Green), and at the Ethos NewSound Festival of Contemporary Music (Fredonia). Joel is a Lecturer in Music and Digital Media, Arts and Technology at Pennsylvania State University, Erie.

Spinning, spinning, spinning... we greet the wondrous creatures that live within the whirligig. This piece explores textures created through spinning, or that evoke whirling. As the whirligig goes round and round, I imagine a menagerie of creatures great and small that reside within. This work is based on a poem composed by my mother when she carried me, and I dedicate it to my newborn daughter. **Things That Live in the Whirligig** is for solo multi-percussion and live processing, composed in Pure Data. “For things once seen are pulled within the whirligig of mind, where they are tamed and in the heart framed to be used over again in time...”



**Adam Vidiksis** is a composer, conductor, percussionist, and technologist based in Philadelphia. His music has been heard in venues around the world. Critics have called his music “mesmerizing”, “dramatic”, “striking” (Philadelphia Weekly), “interesting”, “special” (Percussive Notes), and capturing “a deep-colored radiance” (Philadelphia Inquirer). His music often explores sound, science, and the intersection of humankind with the machines we build. His compositions are available through HoneyRock and PARMA. Vidiksis’s music has won numerous awards, including recognition from SCI and ASCAP. Dr. Vidiksis currently serves on the composition faculty at Temple University. [www.vidiksis.com]

In **Sitting 328b**, inspired by the ambient micro-sound piece “Null Drift” by Kim Cascone from his album CathodeFlower (Ritornell 1999), one can hear a diffuse background drone embellished by pitched bass, and a continuous, periodic foreground stream of dry, sinusoidal grains at eighth-tone intervals, occasionally punctuated by samples of high-frequency metallic scraping and indistinct speech. The guiding aesthetic concern was to create an ambient drone piece that was both repetitively ‘industrial’ and meditative at the same time.

**Peter Hulen** is a composer whose works are heard at conferences and festivals across the US and abroad. He is Associate Professor of Music and Chair of the Department at Wabash College in Indiana where he teaches theory, composition, and electronic music. He received a B.M. from the University of Tulsa, an M.M. from Southwestern Theological Seminary in Fort Worth, Texas, and a Ph.D. from Michigan State University. He performs with the recorder consort Miscellanea Musica, and with the Chancel Choir at St. John’s Episcopal Church in Lafayette, Indiana, gardens, cooks, and tries to maintain some kind of contemplative practice.