

EABD 2015

Concert 6, Digital Auditorium
October 3rd, 11am



Stems of an Insomniac	fixed media	Joe Cheeks
The Syncing Stick	Patrick Long, drum set	Patrick Long
Kulikama	fixed media	Chris Lortie
Reverberance	Brian Sears, tamtam	Brian Sears
Earth-song	Irving Angulo, cello	Irving Angulo
Psychotropic	fixed media	Mary Paige Rodgers
#Carbonfeed	interactive media	Jon Bellona
Eroding Mountains	fixed media	Scott Barton



Stems of an Insomniac, is a composition written to simulate the mind during a night of restless sleep.

Joe Cheeks is a music and computer science double major at the University of Mary Washington. He composes electronic music, and hopes to pursue a career encompassing both of his passions for music and computer science.

The Syncing Stick creates a spectacle of virtuosity and multi-media that is the opposite of lip-syncing. A video has been created of a complex through-composed drum solo. About 20 different angles were filmed, and then the different views were meticulously edited together in order to give the viewer a bird's/bug's/player's eye view throughout. After a while, electronic drum sounds ARE heard from the speakers, and the live drummer "lip syncs" (stick syncs) to these pre-recorded sounds. At these moments, the drummer on the screen does nothing. In the final section the screen drummer breaks away and starts playing his own impossibly virtuosic electronic riffs in a duet with the breathing drummer.

An active composer and percussionist, **Patrick Long** (b. 1968) is a graduate of Syracuse University (B.M Composition/Percussion 1991) and the Eastman School of Music (MM 1993, DMA 1996 in composition). He has completed over 80 premiered compositions to date for a wide variety of performing forces, including solo, chamber, orchestra, choir, band and fixed media. In particular, he is known for his works that combine live performers with interactive electronics and video. He is currently an associate professor of music at Susquehanna University, where he teaches composition, theory, music history and music technology.

"**Kulikama**" is a miniature fixed media work composed to serve as a commentary on the commercialization of Hawaiian culture as a result of mainland tourism. The piece is structured as a dichotomy between samples that evoke an untampered natural environment and samples with more abrasive, materialistic connotations. The title, "Kulikama," is a phoneticized version of the word "tourism" using only letters of the Hawaiian alphabet (much like the phonetization of "Merry Christmas" to become "Mele Kalikimaka"). All samples are used with permission, including brief excerpts of tracks produced by John Valentine, an award-winning musician based in Hawaii who has graciously allowed me to sample his works in this piece.

Chris Lortie is a recent graduate of Bowling Green State University, where he received his bachelor's degree in Music Composition and Theory. Lortie's works have been performed by such artists as professional tubist David Saltzman, saxophonist Matthew Younglove, and contemporary soprano Elizabeth Pearse. His music explores a wide range of dramatic expression, exploring the line between method and sonic gesture.

Reverberance is an exploration of the many timbres and textures that the Tam-Tam can produce. Through the use of a variety of implements and techniques, the performer takes us on a journey beyond our normal perception of the Tam-Tam, and with the help of Max/MSP creates a lush world full of color, warmth, and light.

Brian Sears's music is based on his attraction to timbre, space, color and shape. His compositions use these forces to tell stories and weave complex tapestries that communicate intimate emotional connections. Brian is from San José, California and holds a Bachelors degree in Music Composition from San José State University, where he studied with Dr. Pablo Furman and Dr. Brian Belet. He is currently pursuing his Masters degree at Bowling Green State University where he studies with Dr. Elaine Lillios. His music has been performed at the 2013 CEMiCircles festival for experimental music



hosted by the University of North Texas, as well as by the San José Chamber Orchestra, and the Toledo Symphony Orchestra.

Earth-song is a piece for Cello and Electronics in which I try to integrate an acoustic instrument played live with fixed media and sound processing. The two main ideas that build the piece are the dynamic opening idea and a calmer, more tranquil motive. The first idea is clearly defined at the beginning, while the second one is introduced through variations that later become the ending section.

Irving Angulo is a composer from the Dominican Republic. His first studies were in cello performance from 1996-2004 at the National Conservatory of Music of the Dominican Republic. In 2014 he completed his studies in Music Composition at Western Michigan University where he studied with Lisa Coons, Christopher Biggs, Richard Adams, and Curtis Curtis-Smith.

Irving is now pursuing a Master's in Music Technology at Georgia Southern University where he studies with John Thompson.

Psychotropic uses dialogue from the 1983 documentary *Children Of Darkness*, a film that exposes mental institutions which used controversial psychotropic drugs on young patients with severe mental illnesses. The piece explores the moral dilemmas these institutions faced and also the guilt, fear, and anger felt by the families of patients at that time.

Mary Paige Rodgers is an undergraduate student at the University of Mary Washington. Her original compositions have been performed at Yale University, West Fork New Music Festival at Fairmont State University, N_SEME at BGSU, and at last year's Electroacoustic Barn Dance. She is primarily a guitarist, but has found a recent interest in electronic music.

With the advent of social media like Facebook, Twitter, and Instagram, humans have increased their production of digital content. Even simple online interactions generate carbon emissions; a Google search has been estimated to generate 0.2 grams of CO₂. To keep pace with growing online media, there is an increasing dependence upon data centers, which now account for 2% of the US's electricity consumption.

#CarbonFeed directly challenges the popular notion that virtuality is disconnected from reality. Through sonifying Twitter feeds, #Carbonfeed invites viewers to hear the environmental cost of online behavior and its supportive physical infrastructure.

During the performance, you, the audience may choose to participate by tweeting #carbonfeed or #barndance. Each tweet will add to the sonic world of the piece while simultaneously emitting 0.02g/CO₂e.

For a bibliography of facts cited in this program note, or to learn more about the project, please visit <http://carbonfeed.org>

Jon Bellona is an intermedia artist/composer who specializes in digital technologies. Jon's music and intermedia work have been shown internationally including KISS (Kyma International Sound Symposium); SEAMUS (Society for Electro-Acoustic Music in the United States); IMAC (Interactive Media Arts Conference); SLEO (Symposium on Laptop Ensembles and Orchestras); with special performances at the Casa da Musica (Porto, Portugal) and CCRMA (Palo Alto, CA). Jon is currently pursuing his Ph.D. in Composition and Computer Technologies (CCT) at the University of Virginia and is part of the art collective, Harmonic Laboratory.



Eroding Mountains is about a slow epiphany. It is about one's realization of the value of nonhuman animal life in a culture that typically defines ethical standards along speciesist lines. It is about the realization and remembrance that such lines are and have been drawn within the boundaries of the human species. It represents confusion and conflict that results when what was normal and comfortable is recognized as ethically untenable. It is about remaining connected with those you love in spite of differences. It is about frustration with apathy. It is about the hope of things getting better.

Scott Barton is an Assistant Professor of Music at Worcester Polytechnic Institute who composes, performs, and produces (electro)(acoustic) music. His interests include rhythm, auditory and temporal perception, musical robotics, and audio production. He founded and directs the Music, Perception and Robotics lab at WPI; has collaborated with the Kubovy Perception Lab at U.Va. on psychological experiments involving rhythm perception; and co-founded Expressive Machines Musical Instruments (EMMI), a collective that designs and builds robotic musical instruments. His music has been performed throughout the world including at SMC, ICMC SEAMUS, CMMR and NIME.
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