

EABD 2015

Concert 7, Pollard Hall 304
October 3rd, 2pm



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| Domesticity | fixed media | Justin Carrico |
| Equilibrium | Mitch Weakley, piano | Mitch Weakley |
| Inharmonic Fantasy No. 3 | fixed media | Hubert Howe |
| Utterings | fixed media | Evan Williams |
| Studio Study No. 1 | fixed media | Aaron Anderson |
| Extensions | Eric Honour, saxophone | Eric Honour |



Domesticity explores a single day in the home, and attempts to elevate domestic life beyond the mundane. By manipulating common household sounds in such a way that evokes a sensation in the listener far removed from those typically encountered in the domestic sphere, I hope to strip away the perceived triviality of the subject matter, and create a soundscape that is both engaging and disorienting.

Justin Carrico is a recent graduate of the University of Mary Washington music department. Justin currently works on campus as an AV tech for the University, and he plans to attend graduate school for composition in the near future.

The title **Equilibrium** refers to the use of symmetrical and asymmetrical harmonies in this piece. The focus of this piece is simplicity. It uses the range and versatility of both the piano and computer processing to create dramatic musical environments from very simple performance procedures. The piano part and the live processing, performed on a MIDI controller, are simple enough that even a non-pianist is able to perform both parts simultaneously. The result is a piece of electroacoustic music that is accessible to any listener and performer.

Mitch Weakley is a music education student and composer at Eastern Illinois University. He composes music in all genres and has a special affinity for electroacoustic music. Mitch has been composing music since 2005, and began to delve into the electroacoustic genre in 2012 under the mentorship of EIU's Dr. Brad Decker.

Inharmonic Fantasy No. 3: Inharmonic partials are sounds without the overtones that we hear in most instrumental or vocal sounds, because they do not combine to create a sense of pitch; they are sounds that have a spectrum but not a "timbre" in the way that we usually think. This work was conceived from a desire to create complex, evolving inharmonic sounds that include many different components that fade in and out over the course of a tone. The sounds were created by combining the pitches that occur in many different octaves and compressing them into the interval of an octave and a fifth, or a twelfth. The work consists of numerous short passages that include different numbers of notes, densities, and rhythmic distributions. The inharmonic components are presented in ways that both fade in and out over the course of the tone or are attacked and decay separately.

Hubert Howe was educated at Princeton University, where he studied with J. K. Randall, Godfrey Winham and Milton Babbitt, and from which he received the A.B., M.F.A. and Ph.D. degrees. He has been Professor of Music at Queens College of the City University of New York since 1967. He also taught at the Juilliard School for 20 years. Recordings of his computer music have been released by Capstone Records (Overtone Music, CPS-8678, Filtered Music, CPS-8719, and Temperamental Music and Created Sounds, CPS-8771) and Ravello Records (Clusters, RR 7817).

Utterings is inspired by "Earth Mother" creation myths found in various ancient cultures. It employs the voices of women singing and a Griot chanting at a village wedding to create a mystical and meditative environment.

The music of **Evan Williams** draws from a wide range of influences such as Romanticism, Modernism, Post-Minimalism, and pop music. Williams is currently pursuing a Doctorate of Musical Arts in Composition at the College-Conservatory of Music at the University of Cincinnati, where he studies with Michael Fiday and Mara Helmuth. He also holds degrees from Bowling Green State University and Lawrence University.

He has received awards from the National Federation of Music Clubs, ASCAP Plus, and others. He



currently serves as a teaching assistant for electronic music at CCM.

Studio Study No. 1 places spatialization in the foreground of sonic development. Software was developed to algorithmically place sound in a 16 channel, 3-dimensional audio field. Through this, the texture to gesture paradigm is achieved exclusively through the spatial structure of a sound, or series of sounds. Another software tool, an expansion of John Chowning's Quadraphonic Mover, was developed to "move" sounds through the same 3-dimensional environment. In adherence to the subsequent works in this series, all sound sources are created from items found in a recording studio.

Aaron Anderson completed his bachelor degrees at Ball State University in Music Technology and Music Composition under the tutelage of Keith Kothman, Michael Pounds, and Michael Olson. Aaron has had works presented at SEAMUS (2013, 2015), BSU New Music Festival (2015), The Electroacoustic Barn Dance (2013, 2014), Root Signals (2014), N_SEME (2014, 2015), Threshold (2012, 2014), and Electronic Music Midwest (2013). In the fall of 2014, he began his MM in Music Technology at Georgia Southern University under the direction of John Thompson.

"**Extensions**," a guided improvisation composed in 2014, uses live processing, as well as shuffled live loops, to extend the sound world of a solo saxophone into polyphonic clouds, washes, grooves, and textures. Challenging the performer to exert control over the work via foot pedals and touch pads, in addition to playing saxophone, "Extensions" works to extend the performance paradigm as well as the sonic capabilities of the solo instrument.

Devoted to exploring and furthering the intersections of music and technology, **Eric Honour's** work as a composer and saxophonist has been featured in numerous international conferences and festivals like ICMC, Spark, FEMF, BEAF, EMM, and EABD, and recorded on the Capstone, Ravello, and Innova labels. A member of the Athens Saxophone Quartet, he performs regularly in Europe and the United States. Professor of music and director of the Center for Music Technology at the University of Central Missouri, his work as an audio engineer and producer appears on many record labels.