



# ELECTROACOUSTIC BARN DANCE

Concert 1, Pollard 304

November 10th, 7:30pm



upside down pizza

fixed media

Lindsey Crabill

I want \_\_\_ please

Becky Brown, harp

Becky Brown

Lung Ta

Adam Vidiksis, percussion

Annie Neikirk

Electrotactile Maps

video

John Thompson

Ring, Resonant, Resound

fixed media

Leah Reid

Smaller Oceans

Tony Steve and Adam Vidiksis, percussion

Marissa DiPronio

Congaree Voices

Duo Korusa  
Jacob Clark and Sujung Cho, piano

Thomas Dempster

Acousmagic

Carter John Rice, magician

Carter John Rice

**I want \_\_\_ please:** You have to pull them out of their bodiless dream. You have to make them talk to you; they have to practice speech, but they're nonverbal, so you have to make a mouth for them out of paper, or a laptop, or their hands. Any tongue you can find, any teeth you can afford, you try, you try, you try, because when they age out of high school, you can't help them anymore. If you can't instill the habit by age 22, there's a possibility that no one will ever ask or push them to use language again.

This piece is dedicated to the staff and students at Heather Empfield Day School and Transition Center, a school for children with severe and profound autism.

**Becky Brown** is a 2015 music and computer science graduate of the University of Mary Washington, where she studied electroacoustic composition with Mark Snyder, and harp performance with Grace Bauson. She has been a performer of Dr. Snyder's music at festivals including SEAMUS, SCI National/Regional Conferences, Third Practice, and Electronic Music Midwest, as well as in his guest artist appearances at numerous universities. Her own works have been performed at SEAMUS, Root Signals, EABD, and the BSU New Music Festival. In addition, Brown has engineered or assisted on recordings in a wide range of genres, and composed music for theater and dance. She is a Music Technology Specialist at the University of Richmond, and the technology director of the Electroacoustic Barn Dance at UMW.

**Lung Ta** prayer flags come in sets of five colors that represent five elements: Blue: sky/space, white: air/wind, red: fire, green: water, and yellow: earth. This musical homage to the flags uses electronic sounds to evoke each element, and pairs percussion instruments with the various recordings as a way to musically augment the experience. You will hear deep, low drum sounds for the Earth, recordings of both Water and Fire for the middle movements, and the whoosh of the Wind followed by pure, crystalline sounds of the Sky. Each movement is punctuated by the sound of prayer bowls.

**Anne Neikirk's** compositional interests include vocal music, electronic music, and music in nature. 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).

**Adam Vidiksis** is a composer, conductor, percussionist, improviser, and technologist based in Philadelphia whose interests span from historically informed performance to the cutting edge of digital audio processing. Equally comfortable with both electronic and acoustic composition, his

music has been heard in concert halls and venues around the world. Critics have called his music “mesmerizing”, “dramatic”, “striking” (Philadelphia Weekly), “notable”, “catchy” (WQHS), “interesting”, and “special” (Percussive Notes), and have noted that Vidiksis provides “an electronically produced frame giving each sound such a deep-colored radiance you could miss the piece’s shape for being caught up in each moment.”

Electrotactile devices allow the brain to map tactile voltage pulses, applied through the tongue or other skin surface, to the brain. This information is then parsed as sensory information, allowing one to gain a sense where one is lost, or perhaps create new senses where there were none. The piece **Electrotactile Maps** looks to this specific kind of sensory substitution as inspiration. It imagines an electrical field, encoded for an array of surface electrodes. The audiovisual aggregate is introduced as such a grid, which gradually becomes interpreted as coherent objects.

**John Thompson** teaches, composes and conducts research in the areas of computer music and music technology. He currently directs the Music Technology program at Georgia Southern University where he is Associate Professor of Music. He has a continuing interest in interdisciplinary studies, and seeks to highlight and follow new paths in music. John is an advocate for music that explores otherness, contemplation and alternate paths toward beauty.

**Ring, Resonate, Resound** is an acousmatic composition written in homage to John Chowning. The piece tips its hat to Chowning’s Stria, Turenas, and the beautiful sonic landscape Chowning explored through his research and discovery of FM synthesis.

The composition explores timbre through dozens of bell sounds, which provide the harmonic and timbral material, structure, foreground, and background for the piece. The piece begins thin and bright, then gradually increases in spectral and textural density until the listener is enveloped by a thick sound mass of ringing bells. The bells gently fade into waves of rich harmonic resonances.

**Leah Reid** writes vibrant compositions that examine the innermost nature of sounds. Her work is noted for its exploration of time, timbre, and texture. Reid holds a D.M.A. and M.A. in composition from Stanford University and a B.Mus from McGill University. She has won numerous awards, including the IAWM’s Pauline Oliveros Prize for her piece Pressure, and the Film Score Award in Frame Dance Productions’ Music Composition Competition.

Reid’s work is frequently performed throughout Europe and North America, with notable premieres by the Jack Quartet, Sound Gear, Talea, Yarn/Wire, and McGill’s Contemporary Music Ensemble. Reid’s music is available through Ablaze Records. Additional information may be found at [www.leahreidmusic.com](http://www.leahreidmusic.com).

Eventually,  
the ocean will dissipate into the sky  
and carry itself a thousand miles away,  
where it will find me  
and sprinkle itself down to where I am sitting,  
alone,  
with pieces of the ocean pooling at my feet,  
making **smaller oceans**.

**Marissa DiPronio** is a composer of both acoustic and electroacoustic music in Cincinnati, Ohio, where she is currently pursuing a DMA in music composition. She has taught computer music courses at Miami University in Oxford and is currently working as a teaching assistant in the computer music department at CCM.

**Tony Steve** is a percussionist/composer that is a professor at Jacksonville University. Tony was a member of the Jacksonville Symphony from 1978 until 1993. Professor Steve has played in Europe, Asia, South America and the Middle East. His works have been played across the globe (according to ASCAP) but he is happy to hear them anywhere. Professor Steve also works with Silent Film and live performance and was recently awarded a Spark Grant from the Jacksonville Cultural Council. He has scored numerous films and his most recent project is "The Flying Ace" from Norman Studios.

Using field recordings gathered in the Congaree National Park -- the largest remaining old-growth bottomland forest in the United States -- **Congaree Voices** traces an imagined journey from the heart of the swamp, along the Congaree River, and up to the confluence of its tributaries in the heart of Columbia, SC, the capital and largest city of South Carolina. Truly a magical place, the Congaree National park also bears one of the tallest temperate forest canopies in the world, and the second tallest in North America. This piece was commissioned in 2014 by the South Carolina Music Teachers Association.

**Thomas Dempster** is a composer of chamber, electroacoustic, and multimedia works. His music has been performed widely throughout the Americas and Europe, including the Toronto International Electroacoustic Symposium, the San Francisco New Music Festival, NYCEMF, ICMC, the International Double Reed Society, SEAMUS, and numerous others. Dempster is a recipient of awards, honors, and grants from BMI, ASCAP, the South Carolina Arts Commission, and others. He has held residencies at the Osage Arts Community and the Kimmel Harding Nelson Center, and is a Cortona Fellow. Several of his works are commercially available from Potenza Music Publishing, MusicSpoke, Quiet Design Records, and Navona Records. He is an affiliate composer of Broadcast Music, Inc. He holds degrees from the University of North Carolina at Greensboro (BM) and the

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University of Texas at Austin (MM, DMA). He is Assistant Professor of Music Theory and Composition at Claflin University in Orangeburg, SC. [www.thomasdempster.com](http://www.thomasdempster.com)

Established by pianists Sujung Cho and Jacob Clark, **Duo Korusa** is a versatile piano duo/duet team dedicated to the performance of lesser-known works of the 19th and 20th century, as well as new works of the 21st century. Since its inception in 2012, Duo Korusa has been performing rare or newly composed piano duet works throughout the United States in venues located in Texas, South Carolina, Georgia, New York, Montana, Nebraska, and Missouri. Equally academics and performers, both members of Duo Korusa have a keen interest in research and have presented lecture recitals at national and regional conferences of the College Music Society at universities across the United States. Their recording of Diabelli's Sonata in C major for Piano Four Hands has been published by Symposium, the peer-reviewed journal of CMS and is available in the recording archives of Symposium's online journal.

Sound objects which remain unseen might be the most interesting. Of course those which appear only to disappear are slightly ahead of the curve. **Acousmagic** blends two mediums of performance – magic and live electroacoustic music – into a single experience. This combination yields a performance piece which is visually engaging, quirky, humorous, and filled with misdirection. This work was designed to capture the motion of the performer to trigger events and manipulate audio in real time, and does so with several sensors feeding real time information to the computer. An additional goal was to avoid the arbitrary use of technology and ensure a dynamic response of media to the performer's action.

**Carter John Rice**, a native of Minot, North Dakota, is a composer of new music currently pursuing a Doctor of Arts (D.A.) in music theory/composition at Ball State University. Rice received his Master's degree from Bowling Green State University where he studied with Elaine Lillios and Christopher Dietz. He frequently collaborates with friend and flutist Colleen O'Shea Jones. Rice currently works as an adjunct professor of music composition and computer music at Indiana University East, and also serves as the national student representative for The Society of Composers Inc.