



ELECTROACOUSTIC BARN DANCE

Concert 10, Pollard 304

November 12th, 4:30pm



What A Night

fixed media

Gabe Cowan

Murmurations on Palestrina

iPhone ensemble

Eric Honour

Strong Back, Soft Front

fixed media

Jerod Sommerfeldt

time, forward

Theresa Steward, piano

Chin Ting Chan

Agitato

Richard Kravchak, oboe

Mark Zanter

Tentacles

Dave Watkins, dulcitar

Dave Watkins

Gabe Cowan is a student at the University of Mary Washington. He is an anthropology major with a focus on music. Gabe is an instrumentalist. Some of the instruments he plays are the guitar, darbukah hand drum, and the jouhikko. In this soundwalk, Gabe wanted to mimic a wild Saturday night. At first there were sounds of drunken or drug induced partying ridiculousness. Then the mix went in a sort of uncomfortable direction, trying to imitate the sounds and feelings of alcohol poisoning (kneeling over the toilet). And lastly, coming back to ones senses in the morning, and “remembering” the ridiculous night. All of the sounds used were: various vocals, coughing, lighter, mouth bubbler sound, imitation chicken, jaw harp, mouth water drops, Tibetan singing bowl, toilet flushing, jouhikko, outside crickets and birds, air horn, fountain in front of Monroe, and a cat scream. Most of the sounds were then altered in a digital audio work station called Logic.

Murmurations on Palestrina: Originally published in Palestrina’s second book of motets in 1581, “Adoramus Te” is a gorgeous, short motet for four equal voices. A glorious example of 16th-century counterpoint, something about the ineffably logical movement of the voices in this motet put me in mind of the movements (properly called “murmurations”) of enormous flocks of starlings, which are never guided by a single bird, but always by the logic of the group as a whole. This work, for eight iPhones, computer, and real-time video, uses Craig Reynolds's venerable “Boids” algorithm to model the flight of four (later doubled to eight) separate flocks of birds/boids, comprising several thousand individuals. Each boid is represented on the video screen by a single dot and in the music by a single voice of a synthesizer. The left-to-right position of each boid determines both its pitch and its spatial position in the array of speakers, while up-to-down position controls the timbre or brightness of that individual voice. Four of the performers use their iPhones to control the centering points, around which the flocks cluster, as well as the overall levels of the flocks. The other four control the dispersion of the flocks, via parameters like “centering instinct,” “neighbor matching,” “speed,” and “willingness to change speed and direction.” The performance employs custom software I programmed in Max, building on previous work with the Boids algorithm by Wesley Smith and Sam Tarakajian.

Eric Honour’s work as a composer and performer centers on exploring and furthering the intersections of music and technology. A member of the Athens Saxophone Quartet and noted soloist specializing in performing with and on electronics, he appears regularly in Europe and the United States. Honour’s music has been described as “fast, frenetic, and fiendishly difficult” and performed around the world by such notable artists as Quintet Attacca, Stephan Vermeersch, the Thelema Trio, and newEar. His work as a composer has been recognized in many competitions, featured in numerous international conferences and festivals, and recorded on the Capstone, Ravello, and Innova labels. 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 the Innova, Centaur, Ravello, Irritable Hedgehog, Orpheus Classical Music, Everview, and E.M.E. Action labels, as well as on many independent releases.

A sonic meditation on the teaching "**Strong Back, Soft Front**" as given by Frank Ostaseski of the Metta Institute. It is gratefully dedicated to both him and Roshi Joan Halifax of the Upaya Zen Center for their continued guidance and profoundly positive influence on so many lives.

Jerod Sommerfeldt's music focuses on the creation of algorithmic and stochastic processes, utilizing the results for both fixed and real-time composition and improvisation. His sound world explores digital audio artifacts and the destruction of technology, resulting in work that seeks to question the dichotomy between the intended and unintentional. An active performer as both soloist and collaborator in interactive digital music and live video, he currently serves as Assistant Professor of Electronic Music Composition and Theory at the State University of New York at Potsdam Crane School of Music, and as director of the SUNY-Potsdam Electronic Music Studios (PoEMS).

time, forward explores my visions of time and the stretching of time through augmenting the sounds of a piano with live electronic processing. The performer often has the liberty to control the duration of the resonance of each sonority (resulting from the aleatoric notation), both reacting to and controlling the electronics. The title "time, forward" describes such interaction and the resulting momentum in the music. The fixed sample playbacks used are mostly pre-recorded sounds from inside the piano and live-recorded sounds. Live processing techniques such as feedback delay, chorusing, flanging, harmonizer and granular synthesis are used to enhance the harmonic spectrum as well as to stimulate conversations between the performer and the computer.

Raised in Hong Kong, composer **Chin Ting (Patrick) CHAN** is Assistant Professor of Music Theory and Composition at Ball State University. His music has been featured throughout the North and South Americas, Europe and Asia in more than 15 countries; at festivals and venue such as Staatstheater Darmstadt, the Seoul Arts Center, the International Computer Music Conference, the International Rostrum of Composers, IRCAM's ManiFeste, the ISCM World Music Days Festival, June in Buffalo, the mise-en music festival and the Wellesley Composers Conference, among many others. www.chintingchan.com

Theresa Steward is a musicologist, pianist, and teacher living in Richmond, VA. Dr. Steward is currently adjunct faculty at the University of Mary Washington, teaching musicology, ethnomusicology, and piano courses. She earned her Ph.D. as well as MMus in musicology from the University of Edinburgh, UK, and holds undergraduate degrees in both architecture and music from the University of Virginia.

Dr. **Mark Zanter**, has appeared on NPR's Live at the Landmark, WILL, IPR, on WVPN In Touch With The Arts, is published by Les Productions d'OZ, Schott European American and MJIC, and his works have been performed nationally and internationally at festivals including, MUSIC X, June

in Buffalo, Soundscape, NYCEMF, Echofluxx14, SEAMUS, and the Atlantic Center for the Arts. Zanter has received awards from ASCAP, AMC, ACF, Meet the Composer, WV Division Culture, WVMTA; Lament and dream received special distinction for the ASCAP Rudolph Nissim Prize. Zanter's music is available on the Ablaze, Navona, and innova record labels.

Dr. **Richard Kravchak** has been heard as an oboe soloist, chamber and orchestral musician around the world, performing concerts throughout Europe, Asia, and the Americas. Dr. Kravchak has been invited to present solo performances at conferences and festivals including The International Double Reed Society, The North American Saxophone Alliance, Festival Forfest, the International Clarinet Society, and others. He specializes in contemporary music. Kravchak holds performance degrees from the Eastman School of Music, the Juilliard School, and Florida State University.

Dave Watkins Is an active musician, composer, performer, engineer, designer and carpenter based in Richmond, Virginia. He has performed on many stages through the country coaxing any number of sounds out of an electric dulcitar he designed and built, in conjunction with assorted effects, looping mechanisms and sound reactive video projections. In addition, he also works full time for Richmond Ballet as A/V supervisor and does freelance theatrical sound and projection design from time to time.