



ELECTROACOUSTIC BARN DANCE

Concert 4, Pollard 304

November 11th, 3:00pm



Rebirth

fixed media

Levi Manuel

Irrational Rationalities

SPLICE Ensemble

Keith Kirchoff

The Blue Marble

fixed media

Christopher Cook

Texturologie 20: Plain Bob

Margaret Jones, violin

James Caldwell

in shadow in shade

Keith Kirchoff, piano

Chris Chandler

wilderness/entropy

fixed media

Neil Flory

Baetylus

Shawn Wallace, alto saxophone

Xian Wang

SPLICE Ensemble
Samuel Wells, trumpet
Keith Kirchoff, piano
Adam Vidiksis, perussion

Rebirth represents life's ups and downs, the cycle of trauma or sadness leading back to everything being okay, or sometimes even better than before.

Levi Manuel is a senior at UMW. He is relatively new to musical composition but enjoys it! His plans after graduation include finishing the graduate education program and becoming a teacher in Colorado. Levi loves dogs, pizza, music, and people who also like those things. He is also very pleased that you made it to this performance.

Irrational Rationalities (2015) is loosely inspired by Alvin Loving's painting Rational Irrationalism (1969). Loving was a cubist painter who concentrated on spatial illusionism, and at first glance, his painting appears to be a series of simple hexagonal shapes intertwined with each other. However, upon closer examination, one begins to see the irrational nature of the work, as none of the lines actually create completed shapes. Much like an M. C. Escher print, a line that at first appears to be the top of a shape is later seen as the bottom, or the side. The lines in Loving's painting interact with each other and themselves, creating a series of illogical geometric shapes.

Irrational Rationalities explores a similar play but from the opposite direction. The piece is comprised of three distinct thematic ideas, all of which are perfectly rational in isolation: an invented folk tune; weaving polyrhythmic polyphony; and violent – almost cubist – chords. These three thematic ideas are then irrationally layered upon each other and taken out of context, challenging the notion of passive listening.

Irrational Rationalities was commissioned by and written for ensemble *mise-en*.

Keith Kirchoff is a pianist, composer, conductor, concert curator, and teacher. Described as a “virtuosic tour de force” whose playing is “energetic, precise, (and) sensitive,” he works towards promoting under-recognized composers and educating audiences of the importance of new and experimental music. An active lecturer who has presented in countries throughout the world, his recital programs focus on the integration of computers and modern electronics into a traditional classical performance space.

The Blue Marble is inspired by the spectacular “blue marble” image. It is NASA’s most detailed true-color image of the entire Earth to date. Using a collection of satellite-based observations, scientists and visualizers stitched together months of observations of the land surface, oceans, sea ice, and clouds into a seamless, true-color mosaic of every square kilometer (.386 square mile) of our planet.

The composition follows a simple melodic idea through its evolutionary journey.

Christopher Cook received the Doctor of Music degree from Indiana University where he served as assistant director of the Center for Electronic and Computer Music. He is a recent recipient of a Fromm Music Foundation commission from Harvard University and has received awards from the National Endowment for the Arts, the American Society of Composers, Authors and Publishers, the Music Teachers National Association, and the National Assembly of Local Arts Agencies. He has served as Composer-in-Residence at James Madison University, Amherst College, the University of Evansville, the Monroe County Community Schools Corporation (Indiana), and for the city of Somerset, Pennsylvania.

The *Texturologie* series employs the metaphor of continuous-field or all-over pattern painting, like the paintings by Dubuffet that share the name. **Texturologie 20: Plain Bob** is a virtuosic, perpetual motion piece that swathes the violin in pads of large harmonic and tonal cycles that unfold at various rates. Much of the patterning is derived from the change-ringing pattern called “Plain Bob Minim.”

James Caldwell is Professor of Music Composition and Theory at Western Illinois University. A native of Michigan, he earned a BM from Michigan State University, and a MM and DMus from Northwestern University. For thirty years he has been co-director of the Western Illinois University New Music Festival. For fifteen years he has been curator of an annual concert of electroacoustic music, ElectroAcoustic Music Macomb. In 2004 he began studying studio art as a way to stretch creatively and to reacquaint himself with the experience of being a student, and earned a BA in Art from WIU in 2014.

Margaret Jones has enjoyed a diverse career as a concert violinist and currently performs with the Arkansas Symphony Orchestra, freelances, and teaches privately. She was a founding member of the Indianapolis Chamber Orchestra, performed with the Indianapolis Symphony Orchestra, and as Concertmaster of the Danville (IL) Symphony Orchestra. Jones has toured with Mikhail Baryshnikov (White Oak Dance Project), The Lion King, Andy Williams, Perry Como, and Natalie Cole, and has worked on Broadway (Peter Pan), with the American Ballet Theatre, and the Opera Orchestra of New York.

in shadow in shade: I spent several weeks of the summer of 2012 in France attending a music festival, sightseeing, and trying to absorb as much of the language, culture, and scenery as possible. To complete my immersion experience, I read some French poetry and found the title of this piece in the Victor Hugo poem “La Tombe Dit À La Rose.” The work captures the atmosphere of the poem and also refers to the way in which the electronics relate to the pianist- often shadowing or following the performer but occasionally asserting itself with quick dynamic interjections.

Christopher Chandler is a composer of acoustic and electroacoustic music currently serving as a visiting instructor at the University of Richmond where he teaches courses in composition and

music technology. His music has been performed across the United States, Canada, and France by ensembles including eighth blackbird, the Argento Chamber Ensemble, Ensemble Interface, the Cleveland Chamber Symphony, and Le Nouvel Ensemble Moderne. Recent performances include June in Buffalo, Domaine Forget, the Florida State University New Music Festival, the New York City Electroacoustic Music Festival, and SEAMUS Conferences.

Christopher has been honored with awards including a BMI Student Composer Award, an ASCAP/SEAMUS Student Commission, two first prizes from the Austin Peay State University Young Composer's Award, winner of the American Modern Ensemble's Annual Composition Competition, and the Nadia Boulanger Composition Prize from the American Conservatory in Fontainebleau, France. Christopher received his B.A. in composition and theory from the University of Richmond, his M.M. in composition from Bowling Green State University, and he is currently completing his Ph.D. at the Eastman School of Music.

Keith Kirchoff is a pianist, composer, conductor, concert curator, and teacher. Described as a "virtuosic tour de force" whose playing is "energetic, precise, (and) sensitive," he works towards promoting under-recognized composers and educating audiences of the importance of new and experimental music. An active lecturer who has presented in countries throughout the world, his recital programs focus on the integration of computers and modern electronics into a traditional classical performance space.

wilderness/entropy: ...and again today (as always) we plunge into this great and strange and wondrous surrounding wilderness, wandering, struggling, and always remaining precariously balanced on the thin edge of another wilderness even more vast and mysterious...and we begin to have premonitions of entropy approaching, slowly conquering all thoughts and actions, gradually enveloping us in its unexplained embrace, until we are completely engulfed...

Neil Flory's music has been performed across the United States as well as in South America, Europe, Asia, and Australia. Over the years he has composed a variety of works in both the acoustic and electro-acoustic mediums, and has fulfilled numerous commissions for various performers. His music appears on recordings from the Summit and Emeritus labels, and is currently published by Jomar Press and Cimarron Music Press. Flory is Music Coordinator at Jamestown Community College, in Jamestown, New York. Previously, he was a member of the music faculties of Central Washington University, Del Mar College, and Luther College.

"**Baetylus**" is a piece for saxophone with live electronics and an interactive video component. The video component is centred on a single sphere that moves about the screen, sometimes floating gently, other times jolting aggressively. The movement of the sphere, its surrounding atmosphere and shapes colours that emanate from it are controlled by aspects of the saxophone sound at a

particular moment, such as frequency and amplitude characteristics. A baetylus is a sacred stone that fell from heaven and contained the power of life. They are present in various ancient myths.

Xian Wang holds a bachelors degree in Music Composition and Theory (2011) from Shanghai Conservatory of Music in China and a Doctor of Musical Arts degree (2016) in Composition from the University of Cincinnati-College Conservatory of Music. Her music has been commissioned and performed by some of ensembles including the Shanghai Philharmonic Orchestra (China), Klangforum Wien chamber orchestra (Austria), the Marc Pekarsky Percussion Ensemble (Russia), University of Michigan's Contemporary Directions Ensemble. As an electronic musician, she is a member of the Cincinnati Composers Laptop Orchestra Project (CiCLOP). Her electronic music has been performed in China, France and USA.

Shawn Wallace is the director of Jazz Studies and associate professor of jazz saxophone at The Ohio State University. He is also the creative director at Vineyard Columbus. He has been seen and heard nationally on CBS, BET, NBC and NPR. He has released 8 CDs, is a multi-instrumentalist (saxophone, flute, clarinet, piano, bass and guitar) and is the leader of The Ohio Jaztet, Perfect Storm and The Shawn "Thunder" Wallace Quartet. Wallace is a Vandoren Artist and endorses Gemeinhardt musical instruments. Wallace will appear in the upcoming movie Miles Ahead.

Samuel Wells is a composer, performer, and music technologist based in New York City. As an advocate for new and exciting music, he actively commissions and performs contemporary works.

Sam has performed throughout the United States, as well as in Canada and France. He has also been a guest artist/composer at universities throughout North America, including Western Michigan University, Western University of Ontario, and Northern Arizona University. His work, stringstrung is the winner of the 2016 Miami International Guitar Festival Composition Competition. He has performed electroacoustic works for trumpet and presented his own music at the Chosen Vale International Trumpet Seminar, Electronic Music Midwest, Electroacoustic Barn Dance, NYCEMF, N_SEME, and SEAMUS festivals. Sam and his music have also been featured by the Kansas City Electronic Music and Arts Alliance (KcEMA) and Fulcrum Point Discoveries. Sam is a member of Kludge, an innovative duo with Jon Carbin that explores the possibilities of cello, trumpet, and electronic media. Sam has performed regularly with the Owensboro (KY) Symphony Orchestra, and the Colorado MahlerFest Orchestra.

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),

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“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.”