



# ELECTROACOUSTIC BARN DANCE

Concert 6, Pollard 304

November 11th, 7:30pm



Ezekiel and his Royal with Cheese

Elias Ingea

fixed media

Swish-Swoosh

Jason Bolte

Jason Bolte, modular synthesizer

Metal Works

Nina C. Young

I. Steel (Interlude No.1)

II. Quicksilver (Interlude No.2)

Theresa Steward, piano

Six Short Studies

Mike McFerron

I. 30 Bars of Sound

II. Tra(p)(f)(m)

III. 360 Steps

IV. Dinadanvtli ("My Brother")

V. Minute Distances

VI. Techno Feel Ya'

fixed media

Meru: Tracing Earth

Linda Antas

Linda Antas, flute

A Portrait of Stephanie Spencer

Rodney Waschka II

fixed media

# NOTES & BIOS

# EABD CONCERT 6

Trio Variations

Jeff Herriott

Trevor Saint, percussion  
Ben Willis, contrabass

A Letter to the Moon

Christopher Biggs

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

# NOTES & BIOS

# EABD CONCERT 6

**Elias Ingea** is a senior at the University of Mary Washington. He is very passionate about Computer Science and philosophy. Elias was born in Beirut, Lebanon and moved to the United States at the age of 11. Elias's song tries to capture the experience of his early childhood by starting out the song rather slowly, however making sure it is clear that there are complexities and excitement throughout. Childhood was not easy living in a war torn county therefore it was important to capture that. Elias claim's, however that his parents did their best to mask reality from both him and his sister but they could only hide it for so long. That is where the finally in the song comes from is that final attempt at hiding the reality and failing. Elias moved right after the big war in 2006.

**Swish-Swoosh** was composed using a vintage (late 70s) Minimoog analog synthesizer owned by the Butte, MT school district (BSD#1). The composition is the first in a series of works that explore my renewed interest in analog and modular synthesizers.

**Jason Bolte** is a composer. He currently resides in Bozeman, Montana with his wonderful wife Barbara and their two beautiful daughters, Lila and Megan. Jason teaches music technology and composition at Montana State University where he also directs the Montana State Transmedia and Electroacoustic Realization (MonSTER) Studios. Jason's music is available on the ABLAZE, Thrmnphon, ELECTRO<>ACÚSTICO, SEAMUS, Irritable Hedgehog, Vox Novus, SoundWalk, and Miso Records labels.

**Metal Works** is a set of four pieces for piano and electronics that are tied together with electro-acoustic interludes. Each movement draws inspiration from a concept of metal (be it scientific, poetic, or historic). In preparing this piece, I spent time collecting metallic sounds, visiting industrial environments, and deep listening to the percussive and resonant characteristics of metallic objects. The piano, with its tightly wound metal strings, becomes a resonant cavity in which I can translate concepts such as luster, torsion, and corrosion into the sonic medium. Tonight you will hear the first two of four movements and their accompanying electro-acoustic interludes.

Metal Works – Part I was commissioned by the Society of Electro Acoustic Music in the United States (SEAMUS) and was premiered by Kathleen Supové on March 29, 2014 at Wesleyan University.

**Nina C. Young's** music has garnered international acclaim through performances by the ACO, Inscape, Milwaukee Symphony, Orkest de ereprijs, Nouvel Ensemble Moderne, Phoenix Symphony, Argento, Either/Or, JACK Quartet, Metropolis, Sixtrum, wild Up, and Yarn/Wire. Awards include the Rome Prize, a Koussevitzky Commission, a Charles Ives Scholarship, the Martirano Award, the Druckman Prize, and honors from BMI, IAWM, and ASCAP/SEAMUS, along with fellowship residencies at the Atlantic and Aspen Music Festivals, NEM's 2014 Forum, and the Tanglewood Music Center. A graduate of McGill and MIT, Nina received her DMA from Columbia University. She currently serves as Assistant Professor at RPI and as Co-Artistic Director of Ensemble Échappé.

**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.

**6 Short Studies:** At times I simply have to reach into my “toolbox” and construct a composition. But, there are other times when I get to try something new; or at least “new” to me. These short studies are such pieces. In each case, these one minute “experiments” led me to more substantial pieces, and more important, they added additional tools to my toolbox.

**Mike McFerron** is professor of music and composer-in-residence at Lewis University, and he is founder and co-director of Electronic Music Midwest (<http://www.emmfestival.org>). His music can be heard on numerous commercial recordings as well as on his website at <http://www.bigcomposer.com>.

This project started with a desire to combine my research interest in algorithmic composition and my need to be connected to the mountain wilderness that surrounds me. To create this work, GPS data was collected in the Bridger and Gallatin ranges and on a float down the Ruby River in southwestern Montana. The piece is a sonification of the GPS data.

**Meru Peak** is a mountain in the Uttarakhand region of India. Mount Meru is a mythical five-peaked mountain in Buddhist, Hindu, and Jain cosmology and is considered to be the center of the physical and spiritual universes. It is used as a metaphor for size and stability in Buddhist tradition.

**Linda Antas** is a composer, digital artist, flutist, and educator. Her compositions have been performed and broadcast around the world and are published on the Ablaze, Centaur, Media Café, TauKay, and EMS labels. Antas has received commissions from the International Computer Music Association and recognitions from the Musica Nova International Electro-acoustic Music Competition, the International Music Contest Città di Udine, and the Fulbright Foundation. She has presented research and creative work at venues including the International Symposium on Electronic Art, Slingshot, the International Computer Music Conference, and SEAMUS. Her current research involves audiovisual works, real-time interactive signal processing, and physical computing.

**A Portrait of Stephanie Spencer** is a slow, gentle horseback ride into memory. Prof. Spencer is a horsewoman, a dog trainer, and an art historian (Ph.D. University of Michigan). Sounds that appear throughout the piece were created by mapping into audio two images associated with Prof. Spencer -- A picture of the cover of her book, Francis Bedford,

Landscape Photography and Nineteenth-Century British Culture: The Artist as Entrepreneur and a photograph of Spencer and her horse Clancy. Manipulated and mixed together along with these sounds is a low-fidelity recording of horses walking. Eventually, it all scatters like dreams and forgetfulness.

**Rodney Waschka II** is a composer best known for his unusual operas and works utilizing algorithmic compositional techniques. Waschka's works have been performed throughout the world and recorded by labels in the UK, the USA, Canada, Portugal, and Australia. Waschka's teachers include Larry Austin, Robert Ashley, Clarence Barlow, Paul Berg, Thomas Clark, Charles Dodge, George Lewis, and Joel Ryan. He received his doctorate from the University of North Texas and also studied at the Royal Conservatory of The Netherlands, and Brooklyn College. He is Director and Professor of Arts Studies at North Carolina State University. [www.waschka.info](http://www.waschka.info)  
[waschka@ncsu.edu](mailto:waschka@ncsu.edu)

I first met Mark Snyder in 2004 after he programmed my Trio for violin, percussion, and piano, at his Imagine2 Festival back in Memphis where he was a PhD student. Mark has programmed a number of my works over the years, and I've long appreciated his support. I think Mark would probably still say that my Trio is his favorite piece of mine, so I thought that for my first return engagement to one of his festivals for a few years, I would take the opportunity to say thanks, by re-imagining the Trio, utilizing the original material in a duo for percussion and contrabass. The piece still functions in kind of the same, slowly linear fashion as the original, though I've rotated the voices in a couple of different ways. **Trio Variations** was composed in 2016, and it is dedicated to Mark Snyder.

**Jeff Herriott** composes music using sounds that gently shift and bend at the edges of perception. He creates unhurried music, using slow-moving shapes with a free sense of time. His works often explore repetition with subtle variations in gestural pace, instrumental character, and tuning. He employs electronics to alter instrumental timbres and shift tunings by tiny amounts – changes that listeners may not actively perceive but which can foster a sense of uncertainty and wonderment.

His works have been described as “colorful...darkly atmospheric” (New York Times), “hypnotic” (mainlypiano.com), and “incredibly soft, beautiful, and delicate” (Computer Music Journal). Jeff's compositions have been supported by commissions from the MATA Festival, the American Composers Forum through the Jerome Composers Commissioning Program, and the Barlow Endowment for Music Composition. In 2015 Jeff co-composed the score for Bone Tomahawk, starring Kurt Russell, with director S. Craig Zahler. He is a Professor of Music at UW-Whitewater.  
<http://jeffherriott.com>

**Trevor Saint** plays new music for glockenspiel. He performs the first solo works for the extended-range instrument, and improvises wildly with the instrument's extreme offerings. Trevor

performs with the duos Skewed and Such (Jeff Herriott, laptop), Tanngrisnir (Christopher Burns, electric Guitar), Undue (Nick Fox, percussion), and a variety of improvising acts.

Recent projects include composing and instrument building for Pillars of Decay (a collaboration with composers Matt Sargent and Amanda Schoofs, focusing on homemade instrument fabricated from salvaged metals, realized and intensified with electronics: #pillarsofdecay), a series of solo glockenspiel pieces by Matt Sargent, and new solos by Kristis Auznieks and Alvin Lucier.

**Ben Willis** is a bassist, improviser, and composer. His omnivorous approach to music has led him to perform alongside members of the Bang on a Can All-Stars, Wolf Eyes, and the Violent Femmes. An avid collaborator, he has often worked with movement and multimedia artists in experiential performances. He is currently working as a composer/performer with Detroit-based immersive theater troupe Nerve. In the past, he has developed original work for Madison, WI's Cycropia and Li Chiao-Ping dance companies, and collaborated on a video piece with legendary dancer Sally Gross and video artist Doug Rosenberg. Over the past several years, he has distilled hours of bass improvisations into a set of solo double bass pieces. In 2015, he self-released these pieces as the album Egret/Flatlander, and presented them at the International Society of Bassists New Music Summit, curated by Mark Dresser. Through the summer and fall of 2016, he is an Artist in Residence through Spread Art @detroit contemporary, where he is focusing on developing new solo and ensemble works.

He is a member of the Wisconsin-based band Lovely Socialite, and the Detroit-based band Saajtak, as well as working, recording, and performing as a sideman and collaborator with dozens of artists. He was an Artist in Residence at Ann Arbor's University Musical Society for the 2015-2016 season, and has presented his original work at the International Society of Improvised Music, Electroacoustic Barn Dance, Electronic Music Midwest, and as a fellow at the Bang on a Can Summer Festival. He earned his BM from University of Wisconsin, Madison, where he studied bass with Richard Davis, and his MM from University of Michigan, where he studied bass and chamber music with Diana Gannett and Robert Hurst, Improvisation with Ed Sarath and Mark Kirschenmann, and composition with Andrew Bishop.

**A Letter to the Moon** was written for and is dedicated to the SPLICE Ensemble. The work draws inspiration from the The Distance to the Moon short story that is part of Italo Calvino's "Cosmicomics." In the story the characters have an interdependency with the moon: they harvest materials from the moon when it is close enough. However, their situation changes as the moon's orbit widens and it moves further from the earth. When this happens their actions no longer map to the same outcomes and they have no power to control the changing orbit.

**Christopher Biggs** is a composer and multimedia artist residing in Kalamazoo, MI, where he is Assistant Professor of Music Composition and Technology at Western Michigan University. Biggs'

recent projects focus on integrating live instrumental performance with interactive audiovisual media. In addition to collaborating with artists in other disciplines on projects, he treats all of his works as collaborations between himself and the initial performing artist by working with the performers during the creative process and considering their specific skills and preferences.

**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.

**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), “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.”