



ELECTROACOUSTIC BARN DANCE

Concert 8, Pollard 304

November 12th, 1:30pm



the world is ending

fixed media

Drake Dragone

Tracer

Keith Kirchoff, piano

David Taddie

Aubade

Wayla J. Chambo, flute

Joshua Harris

<WOW>

Bradford Blackburn, live remixing

Bradford Blackburn

Video 65

video

Chris Arrell
visuals by dextro.org

Northern Flight

Theresa Steward, piano

Madelyn Byrne

Memory Aberration (misty gradient between them)

Austin O'Rourke, piano and tapes

Austin O'Rourke

Drake Dragone, violin

Cole Masaitis, guitar

Alex Rudenshiold, guitar

Levi Manuel, bass guitar

NOTES & BIOS

EABD CONCERT 8

the world is ending: This piece is made entirely with synthesizers and only using either an Fm chord or an Fdim chord for all sounds.

Drake Dragone is a composer, performer, and multi-instrumentalist from Richmond, Virginia. Currently studying Music Composition with Mark Snyder at the University of Mary Washington, Drake is honing in his musical skills while living in Fredericksburg. His compositions vastly range in style and genre, paying homage to even vaster influences; Artists like: Josh Homme, Eddie Vedder, Steely Dan, Kendrick Lamar, and Dave Grohl. Drake plays guitar and provides vocals in two Richmond bands, Tredegar and The Andrew Elmore Experience, along with his own solo work under the name Manakin.

Use of the stereo field produced by electronics to increase the apparent acoustical space of a solo instrument is a process that has interested me for a long time. **Tracer** makes extensive use of digitally processed piano samples as well as purely synthesized sounds to provide expanded resonance of the harmonic fields implied by the piano's lines and to expand the piano's apparent acoustical sound space. At times, the roles are reversed as the piano supplies harmonic and/or gestural intensification of the electronics. In addition to "traditional" electronic type sounds, the electronic part often serves an orchestral function.

David Taddie is Professor of Music at West Virginia University and director of the Electronic Music Studio. He has written music for band, orchestra, choir, solo voice, and a wide variety of chamber ensembles as well as electroacoustic music. His music has been widely performed in the United States, Europe, Asia, and Australia by numerous soloists and ensembles. He has received several prestigious awards including ones from the American Academy of Arts and Letters, the Koussevitzky Foundation, the Fromm Foundation, and the Music Teachers National Association.

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.

Aubade is based on Wayla Chambo's poem of the same name and was commissioned as part of her TranScript project. It deals with the intersections of clarity, fog, and memory in "transcribing" Chambo's poem. It seeks to express in music a chance encounter, a brief, intensely emotional experience—but one that is (mis)remembered with fragmented ambiguity.

Joshua Harris is an assistant professor of music at Sweet Briar College in central Virginia. His music is grounded in a fascination with visual art, textures, sound spectra, and extreme temporal manipulations, and has been heavily influenced by studio techniques of electroacoustic composers. He has been commissioned by the Barlow Endowment and the Nova Ensemble at UNT, and his music has been performed throughout the United States as well as South Korea and appears on the SEAMUS label. When he is not composing he enjoys traveling with his wife and two daughters, and thinking about the formal structure of sitcoms.

Wayla J. Chambo is a versatile, committed performer of new and experimental flute music alongside the traditional repertoire. She has premiered pieces for flute and electronics at the CEAIT and Pixilerations festivals, and has performed with the Dallas Festival of Modern Music, the Allen Philharmonic Orchestra, and the Dallas Wind Symphony. Chambo holds a DMA from the University of North Texas. She is currently a faculty member at Thomas Nelson Community College in Hampton, VA, and a classical radio announcer on WHRO-FM. In addition to her performing work, Chambo is also active as a writer and poet.

<**WOW**> is an open-form work for live remixing with Max. The piece changes with every iteration, depending on the source materials used and the intuitive responses of the performer. Inevitably though, the formal constants of the <WOW> universe include a big bang, a period of controlled chaos, and eventual entropic decay.

Bradford Blackburn is an Associate Professor of Music at The University of Tampa, where he directs the Music Technology and Composition program for the Department of Music. Bradford Blackburn has composed over 100 works in a variety of media including film scores, music for dance, acoustic concert music, jazz and popular music, and interactive computer music. At The University of Tampa, he founded and directs the Interactive Arts Ensemble, a course for students to collaboratively create and perform with new or re-purposed technologies for real-time multi-media performance.

Video 65: image by dextro(dot)org; sound by Chris Arrell. Commissioned by the Alte Schmiede (Vienna). Sound and image both result from computer coding, but this coding is complemented by the incorporation of physical movement into the creative process, track-pads, keystrokes, and hacked game controllers all engaged to add real-time spontaneity and human imprecision. The resulting choreography is both controlled and free, image and sound dancing an improvisation of shimmering bifurcations and whirling, luminous tones.

Chris Arrell composes for throats, fingers, and oscillators. Praised (New Music Box, Boston Music Intelligencer, Atlanta Journal Constitution) for the nuance and unconventional beauty of his music, Arrell's commissions include the Alte Schmiede (Austria), Boston Musica Viva, MATA, Spivey Hall,

Cornell, and the Fromm Foundation. Arrell holds prizes from Composers' Inc. (Ettelson Composer Award) Ossia Music, the League of Composers/ISCM, the Salvatore Martirano Competition, the MacDowell and ACA colonies, and the Fulbright-Hays Foundation. Arrell's music is available from Beauport, Electroshock, Parma, Trevco, and Ablaze . Arrell is an associate professor at College of the Holy Cross in Worcester, Massachusetts. [chrisarrell\(dot\)com](mailto:chrisarrell(dot)com)

Established in 1994, **dextro.org** is one of the earliest net-art projects worldwide. It shows artworks by Walter Gorgosilits from Austria, which center around algorithmic exploration aided by introspection and meditation. All code is written from scratch, in Java, and it is usually non-linear, defining "morphogenetic" fields rather than rules for constructing shapes and movements. Once in a while Dextro.org lends itself to visualizing exceptional sound pieces, like Chris Arrell's in "Video_65".

Northern Flight is a composition for piano and computer generated sounds. The primary programs used for sound generation and manipulation were SuperCollider, Sound Hack and Meta Synth.

The power and beauty of Winter holds endless fascination for me, perhaps because I grew up in Florida and New York. This piece is an expression of that fascination.

Madelyn Byrne is an Associate Professor of Music at Palomar College where she has been on the faculty since 2000. She is an active composer of both acoustic and electro-acoustic music. Some recent pieces include The Decorah Violin Concerto (Composed for Ulli Reiner), Joyce Settings -- Rain Has Fallen and Winds of May (for SATB choir with piano accompaniment, composed for the Palomar College Chamber Singers), and In A Winter Landscape (for bass flute and computer, commissioned and recorded by Peter Sheridan for MOVE Records).

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.

Memory Aberration (misty gradient between them) examines the shape and edges of memories as a physical phenomenon and illustrates their colors.

Austin O'Rourke is a composer, multi-instrumentalist, sound designer, electronic music producer and recipient of the ASCAP Morton Gould Young Composers Award in 2015. He was born in Culpeper, Virginia and is studying music composition with Mark Snyder at the University of Mary Washington.

NOTES & BIOS

EABD CONCERT 8

Drake Dragone: see above composer bio

Cole Masaitis is a Senior music major at the University of Mary Washington. He aspires to compose score, design sound for media and work at a radio station. Cole has experience in booking concerts, performing live music, and composing musical works. His works have been performed at Electroacoustic Barn Dance as well as UMW's 2015-2016 Undergrad Symposium.

Alexander Rudenshiold is a guitarist, freelance promoter, and first year student at Mary Washington studying Political Science and English.

Levi Manuel is a senior at UMW. His plans after graduating include moving to Colorado and becoming a teacher! He loves pizza, dogs, music, and people who also like those things.