

Electroacoustic Barn Dance

Concert 9, Terry Concert Hall

Saturday, November 10th, 7:34pm

Autology	<i>Taylor Neal, french horn</i>	Taylor Neal
Me Too	<i>fixed media</i>	Caroline Flynn
edgewater	<i>audio-visual fixed media</i>	John Gibson
Masks	<i>violin and live video</i> <i>Mark Zaki, video</i>	Mark Zaki
Liquid Desires Reborn	<i>live electronics</i>	Michael Pounds
Drive to the Edge	<i>stereo fixed media</i>	Ralph Lewis
it's really not that funny	<i>Nick Photinos, cello</i>	Mark Snyder

Autology is an expression of what I've recently learned about myself through my exploration of thoughts and pondering of experiences. The French Horn is the source of all of the sounds in this piece.

Taylor Neal is a composer, producer, guitarist, French Horn player, and recording engineer with a passion for creating music in a variety of styles. Currently, he is pursuing a degree in Music Business at Jacksonville University, studying electroacoustic music and recording with Dr. Mark Snyder. Neal serves as the Concert Recording Manager, while playing in Wind Ensemble, Orchestra, and Woodwind Quintet. His production credits include The Nixon Tapes' EP, 'Indigo,' and Bobby Kid's debut album 'Peach.'

Me Too

Content Warning: Sexual assault, institutionalized misogyny

Caroline Flynn is a composer and performer from Washington, DC. Her music has been described as “sophisticated and complex, with its ability to return to a basic gesture in a variety of contexts.” Her music has appeared at the Electroacoustic Barn Dance, for which she serves as Production Assistant, Virginia X, West Fork New Music Festival, Next Reflex Dance Collective Winter Music and Dance Festival, Society of Composers, Inc. Student National Conference, and Electronic Music Midwest. She started her undergraduate studies at the University of Mary Washington, studying Psychology and Music Composition with Mark Snyder and Michael Bratt, but will finish her degree in Creative Technologies in Music, currently studying Composition with Charles Nichols and Dan Tramte.

edgewater is about a trip to the beach, where you can see the ocean for miles and, at the same time, notice the tiny creatures burrowing in the sand nearby. You can hear the roar of waves crashing far away and also the delicate rippling of currents running around your feet. Placing a camera a few inches above the incoming tide points up these differences in visible and audible scale. On a lazy beach, the imaginary can take over in your daydreams. In edgewater, passages of natural soundscape intermingle with imaginary visions of the sand, water, and sound.

John Gibson composes acoustic and electroacoustic music that has been performed worldwide and is available on the Centaur, Everglade, Innova, and SEAMUS labels. He seeks to complement and extend the musical inflections of performers with electronic sound, sometimes generated in real time by the software he develops. His music embraces influences ranging from contemporary classical to jazz, funk, and electronica. He has received awards from the Guggenheim Foundation, the American Academy and Institute of Arts and Letters, IMEB Bourges, the Tanglewood Music Center, and the Camargo Foundation. He teaches at the Indiana University Jacobs School of Music. <http://john-gibson.com>.

Masks

“Below the surface I lie dreaming,
haunting images, in all colours and black.
Sunlit sometimes there is no sun there.
I keep the dream below the surface,
the cracked mask absolute.”

— Wynand de Beer

Trained as a composer and violinist, **Mark Zaki's** intermedia and video work often considers how modes of perception are changing in modern life. Probing subjects such as authenticity of identity, self-curation, and virtual anonymity question our view of personal interaction in a contemporary world.

Many of his pieces are populated with uncanny characters that become fragmented in their relationships to their environment and their own identity. His work is influenced by visual music

practice and music composition, aesthetically referencing visual abstraction, non-conventional film, and montage.

On the faculty at Rutgers University, Camden - he lives and works in Princeton, NJ and divides his time between New York City and Philadelphia.

Liquid Desires Reborn is a reimagining of a very old fixed media piece, performed live using a Keith McMillen QuNeo controller. The original composition, entitled "Liquid Desires" and inspired by the Salvador Dali painting "Birth of Liquid Desires," was completed in 1995 using hardware synthesizers of that era. In the new piece, the original material has been sliced up and is remixed live with signal processing that is controlled in real time. This new piece was created for a concert honoring Cleve Scott, my teacher at the time the original piece was composed.

Michael Pounds began his career as a mechanical engineer, but returned to the academic world to study music composition with a focus on computer music and music technology. His awards include the ASCAP/SEAMUS Student Commission Award, a Residence Prize at the Bourges International Electroacoustic Music Competition, a Rotary Foundation Ambassadorial Scholarship for studies in England, and residencies at the MacDowell Colony and I-Park. He co-hosted the 2014 National Conference of the Society of Composers, Inc. Michael teaches composition, acoustics, music perception, recording and computer music at Ball State University and co-directs the Music Media Production program.

Drive to the Edge is a suite of fixed-media radio transmission pieces where listeners use radio reception as a feature of acoustic identity to make interactive connections with geographic locations. In its original context, the audio guides listeners as they manipulate the broadcast they are receiving on their radios. Drivers and passengers, as well as listeners at home, follow the intermittent instructions given as each movement happens: firstly, by exploring within an area where the transmission's frequency is somehow unstable or weak, and secondly, by moving around in that space, this edge of clarity, inspecting different interferences and interruptions. As this process brings forth the nuances of boundaries, a similar questioning of the rigidity of gender binary emerges from the community of voices heard throughout the work.

Ralph Lewis is a composer whose works seek meeting points between sonorous music and arresting noise, alternative tunings and timbre, and the roles of performer and audience. Currently attending University of Illinois, his music has been presented at Boston Microtonal Society, SEAMUS, CHIMEFest, Banff Centre for the Arts, SCI National Student Conference, Xenharmonic Praxis Summer Camp, New Music on the Point, Fresh Inc Festival, and the Festival for People and Thingamajigs, and on radio broadcasts throughout the United States, Canada, and the UK. Lewis's All Score Urbana program works to create inclusive community spaces for exploring contemporary music throughout Illinois.

Mark Snyder is a composer, performer, producer, songwriter, video artist and teacher living in Jacksonville, Florida. Mark's multimedia compositions have been described as "expansive,

expressive, extremely human,Snyder's compositions attract performers who resist to works with electronics as well as audiences who don't think they want to hear computer processing." Dr. Snyder is Visiting Assistant Professor of Music Business at Jacksonville University teaching courses in music business, audio production and music technology . He earned his D.M.A. from the University of Memphis and an M.M. from Ohio University. He is a member of the American Society of Composers, Authors and Publishers (ASCAP), the Audio Engineering Society (AES), The National Academy of Recording Arts and Sciences (NARAS) Society of Composers Incorporated (SCI) and Society of Electroacoustic Musicians in the US (SEAMUS).
Marksnyder.org

Nick Photinos, cellist, is a founding member and co-Artistic Director of the four-time Grammy Award-winning chamber music ensemble Eighth Blackbird. Formed in 1996, the group performs 50-60 concerts annually throughout the world and has been featured at the 2013 Grammy Awards, on CBS's Sunday Morning, Bloomberg TV, and frequently in the New York Times. Recent accolades include being named Musical America's Ensemble of the Year for 2017 and the inaugural Chamber Music America Visionary Award in 2016. Highlights of the 2017-2018 include their debut with the Philadelphia Orchestra in Jennifer Higdon's concerto for sextet and orchestra, *On a Wire*; debuts in Milan and Turin, Italy and Budapest, Hungary; performances with Cincinnati Ballet; and performances across 11 US States. The 2016-17 season included debuts in Paris, at Justin Vernon's (*Bon Iver*) and Aaron Dessner's (*The National*) *Eaux Claires* Festival, with the San Francisco Symphony, a three-week return to Australia, as well as shows with indie-folk artist Bonnie Prince Billy (*Will Oldham*) and world premieres by Holly Harrison, Pulitzer Prize-winner David Lang, and Ned McGowan. In June 2017 Eighth Blackbird launched their annual summer festival, the Blackbird Creative Lab, a tuition-, room- and board- free chamber music festival. The ensemble has held multi-year residency positions at the Curtis Institute of Music, the University of Chicago, and currently holds an ongoing Ensemble-in-Residence position at the University of Richmond.

As a solo artist, Nick has toured with Björk, recorded with Wilco on their Grammy-nominated album *The Whole Love*, and recorded with Autumn Defense on their album *Once Around*. He has performed and recorded with numerous jazz artists including vocalists Sheila Jordan, pianist Laurence Hobgood, violinist Zach Brock, and bassist Matt Ulery, with whom he has been featured on three albums. He has also served as section cellist with the Canton and Columbus Symphony Orchestras and the Cabrillo Festival Orchestra. He teaches at the Bang on a Can Summer Festival every July in North Adams, MA. Nick is a graduate of Northwestern University, the Cincinnati College-Conservatory of Music, and the Oberlin Conservatory of Music. He has recorded for numerous labels including the Cedille, Nonesuch, New Amsterdam, Greenleaf, and Naxos labels. His debut solo album, *Petits Artéfacts*, featuring never-before recorded works by some of the most acclaimed names in new music, including David Lang, Andrew Norman, Bryce Dessner, David T. Little, Angélica Negrón, Florent Ghys, Molly Joyce, and Pascal Le Boeuf, will be released on the New Amsterdam label in late August, 2017.