

## **Electroacoustic Barn Dance**

Concert 7, Terry Concert Hall

Saturday, November 16th, 1:00pm

Qin

Chi Wang

*data-driven instrument live performance*

We All Yearn for the Slower Time

Michael Drews

*music and video*

Décalcomanie #2

Peter Van Zandt Lane

*for viola, electronics, and video*

*Maggie Snyder, violist*

**Qin** is a real-time interactive composition of approximately eight minutes in duration for two custom-made performance interfaces, custom software created in Max, and Kyma. Qin is a special symbol in Chinese culture and literature that is associated with delicacy, elegance, confidence, power, eloquence, and longing for communication. The symbol Qin appears in literature as early as the time that the Book of Songs was collected. Qin is also a Chinese instrument. Qin has been played since ancient times, and has traditionally been favored by scholars and appeared in literature as an instrument associated with the ancient Chinese philosopher Confucius. In my composition Qin, I took as inspiration the shape of the original Qin instrument and mapped some of the traditional functions on to my custom-made performance interface, replacing the traditional Qin performance techniques with newly developed techniques that draw the desired data from the controllers.

**Chi Wang** is a composer and performer. Her research and composition interests focus on data driven instruments design, composition and performance. Chi's compositions have been performed internationally, including International Computer Music Conference, Musicacoustica in Beijing, Society for Electro-Acoustic Music in the United States, New York City Electroacoustic Music Festival, Kyma International Sound Symposium, Future Music Oregon Concerts. Chi is the first translator of Electronic Music Interactive and Kyma and the SOS Disco Club. Chi received her D.M.A at the University of Oregon in Data-driven Instrument performance and currently serves as a faculty member at the University of Oregon.

**We All Yearn for the Slower Time** (2018). Music by Michael Drews and Video by Joe Frank.

**Michael Drews** is a composer and artist that works with sound, video and live performance. His work explores the use of technology to enhance creative expression and frequently draws from punk, metal, horror and sci-fi influences. Works by Drews have been featured at the

Indianapolis Museum of Art, JavaArts (Cambodia), Montreal Underground Film Festival, Musicacoustica-Beijing, NYC Electronic Music Festival, Toronto International Electroacoustic Symposium, Cinesonika International Film Festival, Root Signals Electronic Music Festival, and throughout United States and abroad. Drews is Associate Professor of Music at IUPUI University, where he teaches courses in music theory, history, and composition.

**Décalcomanie #2** is the second work in a set of electroacoustic pieces that make use of fractal-generating algorithms as a visual counterpoint for music inspired by similar generative processes. The black-and-white fractal projections remind me of ink blots on folded paper, hence the title's reference to the painting technique popular among surrealist artists. In this piece, the viola weaves between two musical characters: one more lyrical, the other synthetic and in a sense "trying to become real" (unfolding a prolation canon on a diatonic version of Per Nørgård's infinity series). The piece was commissioned by Kurt Rohde.

**Peter Van Zandt Lane's** recent music engages the question: how can concert music not only utilize technology, but also provide some commentary on the role of technology in our lives? He composes for instrumental ensembles (with or without electronics) and has a widely performed catalog of works for wind ensemble. Recent commissions include those from American Chamber Winds (a concerto for trombonist Joseph Alessi), Atlanta Chamber Players, and The Barlow Endowment for Music Composition (for Equilibrium Ensemble). He is Assistant Professor of Composition and Director of the Roger and Phyllis Dancz Center for New Music at the University of Georgia.

Violist **Maggie Snyder** is Associate Professor of Viola at the University of Georgia, Principal Violist of the Chamber Orchestra of New York, with whom she records for Naxos, and is on the Artist-Faculty of the Brevard Music Festival. She has performed solo recitals, chamber music, concertos and as an orchestral musician throughout the United States and abroad in such halls as the Kennedy and Kauffman Centers, Carnegie Hall, Merkin Hall, Spivey Hall, and the Seoul Arts Center, and in Greece, Korea, and Russia.