

THE ELECTROACOUSTIC BARN DANCE

Concert V
University of Mary Washington
Department of Music
304 Pollard Hall
November 8, 2013
8:00 PM

<i>Greed</i>	Abderrahman Anazaldua, violin Christopher Biggs, video	Christopher Biggs
<i>glass ghosts</i>	Thomas Dempster, bassoon	Thomas Dempster
<i>Buzz Click Clean/Mortality</i>	fixed media	Ian Michael Clarke
<i>Arioso</i>	Lisa Chaufty, alto recorder	Miguel Chuaqui
<i>Primitive</i>	fixed media	Peter Hulen
<i>None is Traveling</i>	fixed media	Tim Reed

Christopher Biggs is a composer and multimedia artist residing in Kalamazoo, MI, where he serves as the Assistant Professor of Digital Composition at Western Michigan University. Chris' recent work focuses on the integration of live instruments with digital audio and video. Chris' work has been presented across the United States and Europe, as well as in Latin America and Asia. His music is regularly performed on conferences, festivals, and recitals.

Greed was commissioned by and is dedicated to Abderrahman Anazaldua as part of the La Rueda de los Pecados project.

While composing *Greed* I thought about different phenomena that one can be greedy about. I represent three of these in the work: collecting trinkets, amassing monetary wealth, and acquiring land. Each of these greedy

behaviors is associated with specific audio and visual materials. These materials abstractly represent both the beauty or neutral-ness of the object of desire, and juxtapose the objects themselves with the ugliness of thoughtless acquisition. The visual media represents this via algorithms that progressively fill the screen.

Abderrahman Anazaldua formally started his music studies in the Conservatory of Music in Chihuahua Mexico. He pursued his undergraduate studies with Gellya Dubrova in the Conservatory of Las Rosas in Morelia, Michoacán. During this time he was regularly invited to perform with the Ensemble de las Rosas a collective that focuses in contemporary music consisting of faculty members of the institution.

He recently completed the master's degree program in music performance at Western Michigan University, under the tutelage of Renata Knific. During this time, he was a member of Birds on a Wire, dedicated to perform new music.

Thomas Dempster (b 1980) is a composer of chamber music, electroacoustic and intermedia works, and an educator. His music has been performed at various new music festivals (University of North Carolina at Greensboro, University of Nebraska at Kearney, University of Alabama in Huntsville, University of Kentucky, Indiana State University, GEMDays [UK], #9 Art [Brazil], Electric LaTeX, University of Texas-EARS Series, Electronic Music Midwest, Electroacoustic JukeJoint and Barn Dance) and conferences (ICMC, SEAMUS, SCI, CMS). He is a recipient of honors and citations from BMI, ASCAP, and Sigma Alpha Iota. He studied at the University of Texas (MM, DMA), and the University of North Carolina at Greensboro (BM). He is currently Assistant Professor of Music at South Carolina State University in Orangeburg, SC.

I composed *glass ghosts* for bassoon and fixed media back in 2002 as a quiet reaction to various political events that had unfolded recently. The basis of the work is a German folk song, "Es ist ein Schnitter, heisst der Tod" (It's a Reaper Whose Name is Death), which, of course, is very uplifting for many reasons. The bassoon plays amidst various bells and ghostly chimes until getting buried and covered in sonic grief, (symbolically) emerging after the collapse. I suppose in 2002 a bassoon and a stereo were good weapons against tyranny.

Ian Michael Clarke is a student at Indiana University's Jacobs School of Music. There he has studied composition with Don Freund, Sven-David Sandström, John Gibson, and Jeffrey Hass. Clarke has been recognized as a 2010 California Arts Scholar in Music Composition and as a 2011 recipient of Indiana University's prestigious Wells Scholarship. His electroacoustic music has been performed at CalArts, in IU's Grunwald Art Gallery and Center for Electronic and Computer Music, and at Temple University, where was a presenting composer at the 2013 N_SEME New Music Symposium. He spent this June in Paris studying electroacoustic music at IRCAM.

Nearly all of the sound material in *Buzz Click Clean/Mortality* is derived from two short recordings, one of the whirring blades of a pencil sharpener, and another of a buzzy electric shaver. From them comes a world of deep, oppressive, and occasionally disturbing waves of color in which the listener experiences erratic sounds competing to overtake one another, deep liquid voids of respite and rumination, and massive razor-blade tempests that consume everything. This piece is dedicated to a dear friend of mine who I lost in 2010 when a malfunctioning electric shaver sparked, lighting a devastating fire.

The Chilean-American composer **Miguel Chuaqui** grew up in Santiago, Chile, and he holds a Ph.D. from the University of California at Berkeley, where he studied with Andrew Imbrie. He has received commissions from the Fromm Foundation, the Koussevitzky Foundation, the Utah Arts Council (NEA), Meet the Composer, and from U.S. and international performers and ensembles. Honors include an Award in Music from the American Academy of

Arts and Letters, and induction into the National Association of Composers of Chile. His works are released on Centaur Records, New World Records, and Albany Records. He is the Head of the Composition Area at the University of Utah School of Music.

Arioso is a style of singing between the recitative and aria that arose in the 16th century. The form is usually free, and it tends to include frequent tempo changes. The piece is inspired by a print from a picture of a captive unicorn from "The Hunt of the Unicorn," a tapestry from the early 16th century. The soloist represents the unicorn, and its captivity is represented by the harmonies that surround it, especially in the recurring slow sections of the piece. These alternate with more lyrical yearning types of gestures and with fast music in which the unicorn attempts to escape from the harmonies, sometimes more successfully than others. At the end the only possible release is a disembodied sort of dream-like escape.

Lisa Chaufy began her musical studies as a flutist in Rhode Island and discovered early music and the recorder while an undergraduate at Wellesley College. After graduating with a degree in music and medieval/renaissance studies, Lisa studied musicology at the University of California, Berkeley. Praised for her "remarkably vibrant" playing, Lisa has performed as a soloist and with groups such as the University of Utah Singers, the Choir of the Cathedral of the Madeleine, as well as with Utopia Early Music. Lisa has played for masterclasses with the Dutch recordists Marion Verbruggen, and Saskia Coolen, with whom she currently studies.

Peter Hulén is Associate Professor of Music and Chair of the Music Department at Wabash College, Southwest of Indianapolis, where he is in his tenth year teaching theory, composition, electronic music, and all college humanities courses. For fun, he plays in a pretty good Renaissance recorder consort, sings in a very good choir, landscape gardens, cooks unhealthy food, and tries to maintain some kind of spiritual practice.

A friend described riding his bicycle in the country and hearing singing from a church. A precentor was calling and the congregation was responding in rich harmony.

For this 8 channel piece I recorded a mockup of that type of singing, wrote a patch that created random fat (30 ms) grains as it played back the 65 tracks, distributing the results over 8 separate signals, phase shifted and processed in various ways. I also included samples from the initial recording, and a 1942 Alan Lomax recording of Sacred Harp singing in solfeggio, phase shifted and distorted.

I hope you enjoy listening as much as I enjoyed composing.

Tim Reed was born in May of 1976 weighing 11 pounds and 9 ounces. During the following fifteen years, his weight steadily increased, reaching approximately 170 pounds in 1991. Tim's height also increased during this time, reaching 6 feet and 4 inches in 1991. Between 1991 and 2007 his height remained steady at 6 feet and 4 inches while his weight fluctuated between 165 and 210 pounds. Tim is currently 6 feet and 4 inches in height and weighs 185 pounds (June 2013).

Tim is Assistant Professor of Music Theory/Composition at Manchester University and holds degrees from the University of Florida, Illinois State University and LaGrange College.

None is Traveling is an electroacoustic work inspired by four haiku, each by a different Japanese poet. Each of the haiku reflects on travel and/or place, and in this piece, the listener is invited to wander through a series of real, unreal and musical spaces.

None is traveling
Here along this way but I,
This autumn evening.
- Basho

Pebbles shining clear,
and clear
six silent fishes ...
Deep autumn water
- Buson

In the farther field
a scarecrow kept me
company ...
Walking as I walked
- Sanin

But when I halted
on the windy street
at twilight ...
Snow struck against me
-Kito