

THE ELECTROACOUSTIC BARN DANCE

Concert VII
University of Mary Washington
Department of Music
304 Pollard Hall
November 9, 2013
1:30 PM

<i>The TriSiCle</i>	Ryan Olivier, video	Ryan Olivier
<i>Wind in Abyss</i>	fixed media	Hong-Da Chin
<i>Tilde</i>	Sam Wells, trumpet	Kevin Zhang
<i>Salience</i>	video and fixed media	David M. Fisher
<i>The Tightrope Dancer</i>	fixed media	Seung-Hye Kim
<i>After Dusk</i>	Elisa Moles, flute	Jim Rhinehart
<i>Gates (Kedesh Naphtali)</i>	fixed media	John Nichols III

Ryan Olivier (b. 1985) is currently a doctoral student studying with Maurice Wright. Various ensembles including the Momenta Quartet, the Cygnus Ensemble, ensemble39 and Nonsemble 6 have performed his music. In addition to his concert works, he has written for a wide array of media including electronics, video, and dance. His work has been featured at SCI National and Regional Conferences, the New York City Electro-acoustic Music Festival (NYCEMF), Electronic Music Midwest (EMM), the SEAMUS National Conference, the International Workshop on Computer Music and Audio Technology (WOCMAT) in Taiwan, and the International Computer Music Conference (ICMC) in England. www.ryanolivier.com

The title refers to the explorative nature of children. The music is reminiscent of a rusty tricycle, which when

visualized reminded me of the mobiles my grandmother helped me create as a child.

The work functions as a multimedia etude for Max/MSP/Jitter. The duration of the largest beat, the number of beats, and the diffusion can be changed depending on the hall. As the piece progresses, the timbre of the instruments change from sines (circles) to sawtooths (triangles) while the envelopes shift from sawtooth to reverse sawtooth and back again. The work ends when the parametric elements sync back together.

A native of Malaysia, **Hong-Da Chin** (b. 1985) thrives in his composition and performing career. Chin's compositions were performed by Orkiestra Muzyki Nowej, Bel Can Trio, Karr Mattingly Duo and Daiske Kino-Shita. Recently, Chin won Dolce Suono Young Composers Competition and Nina Assimakopoulos' commissioning project "The Flutist's Field Guide to Birds, Insects and Flowers."

As a flutist, Chin is an advocate of new music and has premiered a number of his friends' compositions. As a Chinese flutist, Chin was invited to perform at Spoleto USA Festival, Lincoln Center Festival and Migratory Journeys World Premiere Concert, all in 2012.

Extended techniques on flute have always been the main inspiration for my flute compositions. *Wind in Abyss* is a piece that is inspired by breathy tone, a deliberate unfocusing of the sound that is produced when blowing the mouthpiece. The breathy tones are electronically processed to imitate the wind; while the abyss is represented by the sound that is produced by stomping on the piano pedal. Two characters - the wind and the abyss - struggle throughout the entire piece and the wind is finally swallowed by the abyss.

Kevin Zhang (b.1988) has written for the Contemporary Consort, the Generous Ensemble, the Musicians from soundSCAPE, the NEC Sax Quartet, Nodes Performing Arts, the Now Hear Ensemble, the Ossian Ensemble, the Red Note Ensemble, and members of the London Sinfonietta, red fish blue fish, Rochester Philharmonic, and UCI Opera. He is working towards a PhD with adviser Roger Reynolds, with additional studies under composers Lei Liang, Katharina Rosenberger, and Rand Steiger.

Samuel Wells is composer, performer, and arranger based in Bloomington, Indiana. As an advocate for new and exciting music, he actively commissions and performs contemporary works for trumpet. Sam has degrees in both performance and composition at the University of Missouri-Kansas City, where he studied composition with James Mobberley, Paul Rudy, Chen Yi and Zhou Long, and trumpet with Keith Benjamin. He is currently studying with Sven-David Sandström, Jeffrey Hass, and John Rommel while pursuing graduate degrees in Trumpet Performance and Computer Music Composition at Indiana University, where he serves as the Assistant Director of the IU New Music Ensemble.

More information is available at www.samwellsmusic.com

David M. Fisher, born in California, is a recent graduate of Western Michigan University with a Bachelors of Music in Composition. He will be attending Central Michigan University in the fall for a Masters of Music.

Salience is a collaboration between Sayre Masters, a BFA graduate of Western Michigan University, and David M. Fisher. This piece makes references to limitations of space, the body, the mind and even time. Choreography and video by Sayre Masters, Audio by David M. Fisher.

Seung-Hye Kim is a composer, pianist and organist. She has earned her PhD in music composition from the University of Florida, MA in electroacoustic music composition from the Korean National University of Arts, and

BA in piano performance from the Seoul National University. Her compositions and collaborative works have been performed in festivals such as ICMC, FEMF, Bourges "Synthese", 3rd Practice, SCI national conference, EMM, NYCEMF, EMM, and etc. Her music has been released on SEAMUS label (Vol. 16) and awarded from the Italy Percussion Music Competition and Computer music contest in Korea.

A tightrope is neither on the ground nor in the air; the boundary between the world on which our real life is rooted and the other that sets us free from the bond attached to the ground. Without quivering, a tightrope dancer stands firmly on the tightrope and stares front, never looking down while concentrating on his feet to keep a balance between the ground and the air. He breathes deeply and regularly. Then, he starts moving his feet warily, the tightrope trembling. He wavers between two different worlds; he's uncertain as to which way he should go. As his step gets larger, he tends to stay in tempo. His movement and breathing are in the same tempo. He keeps breathing in tempo (time) even while not moving, like an instrumentalist silently breathing to keep in tempo. Once he begins to dance, no longer walking but now jumping up and down, his movements fall into (repeated) rhythmical patterns. Between jumping and landing, he begins to experience, however momentarily, the freedom that comes once released from the gravity of the world.

Jim Rhinehart is an active composer, pianist, and teacher, currently teaching at Ball State University, where he received his doctorate in 2012. He is a musical polymath with interests ranging from music for winds and choirs, jazz, commercial music, and improv piano. www.rhinehartmusic.com

After the sun has set, a strange and hidden world awakes. At times playful, at times unsettling, the flute takes a journey, enhanced by sounds, all of which are derived from the flute itself.

John Nichols III's compositions have been selected for performance at events such as the Music Since 1900 Conference, NYCEMF, CICTeM, Slingshot, ICMC, SEAMUS, TES, and WOCMAT, where he was a winner of the International Electroacoustic Music Young Composers Awards. He was awarded a Special Mention and inclusion on the CD for the 2012 Métamorphoses Competition and appears in the SEAMUS 2012 Electro-miniatures "Re-Caged" CD and the Electronic Masters Vol.2 CD (ABLAZE Records, 2013). Mr. Nichols is pursuing a Doctorate in Composition at the University of Illinois, Urbana-Champaign, where he recently won the Fourteenth Annual 21st Century Piano Commission Competition.

Completed in 2013, *Gates (Kedesh Naphtali)* is a stereophonic composition that presents a musical mapping of an image of the Pleiades constellation; it is represented by the "wood block" timbres in the middle and at the conclusion of the composition. The work displays a complementary relationship between periodic and non-periodic timbres relating to Luigi Russolo's use of the term "sound" to describe an audio signal with periodicity and "noise" as the lack thereof. Sustained sonorities are engraved with a variety of successive fleeting noises. This composition expresses the salvation of individuality through the renunciation of egoism.