

# THE ELECTROACOUSTIC BARN DANCE

Concert VIII  
University of Mary Washington  
Department of Music  
304 Pollard Hall  
November 9, 2013  
4:30 PM

<i>Envy</i>	Abderrahman Anzaldua, violin	Valeria Jonard
<i>Silent Movies</i>	Thomas Ciufo, guitar	Thomas Ciufo
<i>Irides Pink</i>	Reiner Kramer, electronics	Reiner Krämer
<i>The Origin of Flux</i>	fixed media	Mei-Fang Lin
<i>Slapbox</i>	Paul Thomas, accordion	Paul Thomas

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Native from Mexico, **Valeria Jonard** is a composer residing in Kalamazoo, Michigan. She received her bachelor's degree in 2009 at the "Conservatorio de las Rosas" in Morelia, Mexico. In 2006 she presented Yeyuno at the "Internationale Ferienkurse für Neue Musik" in Darmstadt, Germany. In 2011 she was awarded with the FONCA scholarship considered one of the most important supporting grants for young artists in Mexico. Her recent interest focuses in combining different sounds regardless its source. She studied her master's degree at Western Michigan University where she was the Graduate Assistant in the composition program.

*Envy* is one of the most degrading and vicious feelings. Among the Cardinal Sins in religion, it is the only one that doesn't reward with any sort of pleasure. Being culturally a shameful emotion, Envy grows and eats you silently from the inside. This piece tries to explore these internal affects; the heartbeat of the performer is amplified in real time, mimicking or recalling the moment when envy arises in a person. The violin fluctuates among the obscure feelings caused by envy, and the aim to ignore them.

**Thomas Ciuffo** is a composer, improviser, and researcher working in the areas of electroacoustic improvisational performance and hybrid instrument / interactive systems design. He currently serves as Assistant Professor of Recording Arts and Music Technology in the Department of Music at Towson University. Festival performances include the SPARK festival in Minneapolis, the Enaction in Arts conference in Grenoble, the International Society for Improvised Music conference, the NWEAMO festival, the Extensible Electric Guitar Festival, various NIME conferences, and the ICMC / Ear to the Earth conference.

*Silent Movies* is an attempt to explore and confront some of the possible relationships / interdependencies between visual and sonic perception. This performance piece complicates visual engagement through performed / improvised sound. In a sense, *Silent Movies* plays with the live soundtrack idea, but from a somewhat different vantage point. Or maybe it is an inversion; a visual accompaniment to an improvised sonic landscape? For this performance, I will use a hybrid extended electric guitar / computer performance system, which allows me to explore extended playing techniques and sonic transformations provided by sensor controlled interactive digital signal processing.

**Reiner Krämer** is a music theorist, computer musician, and composer, from Cologne, Germany. A PhD candidate in Music Theory with a related field in Computer Music at the University of North Texas, Reiner is writing his dissertation on "From Darkness, Light" an associate neural net composition by David Cope. Reiner teaches music at Northeastern Oklahoma State University. He has previously taught at the University of North Texas. Reiner's main research interests include interactive music systems, computer music, electroacoustic music, algorithmic composition, artificial intelligence, music programming, and compositional theory. Reiner is a member of ACF, SMCM, ICMA, SEAMUS, SMT and CMS.

Composition utilizing prepared patterns for live performance on a computer. The patterns are generated with Lisp and derived from two hexachords, the all-interval hexachord (0 1 2 4 7 8) and its complement. The first algorithm calculates all possible trichords in the row. Another algorithm calculates a rule of parsimonious voice-leading procedures. These rules are then learned by a second level Markov chain algorithm that produces chained events ranging from 44-10,000 notes of varying lengths and speed. A further algorithm maps pitch levels to increasing or decreasing Sierpinski triangle wedges in order to create tension and release.

**Mei-Fang Lin** is currently an Assistant Professor in Composition at the Texas Tech University. She received her Ph.D. from the University of California at Berkeley and her M.A. from the University of Illinois at Urbana-Champaign where she also taught as Visiting Assistant Professor in Composition. Supported by the Frank Huntington Beebe Foundation and the George Ladd Paris Prize, she studied with composer Philippe Leroux in Paris during 2002-2005 and participated in the one-year computer music course "Cursus de Composition" at IRCAM in Paris in 2003-2004. Lin's music has received awards, performances and broadcast internationally in around 30 countries.

*The Origin of Flux* results from reworking of an earlier piece called "Flux" for percussion and electronics. Both works attempt to achieve musical continuity through sustaining a certain level of energy. The musical materials are mostly derived from the process of analysis/synthesis of pre-existing sounds as well as through granular synthesis.

**Paul Thomas** received his PhD in composition from the University of North Texas. His wide range of compositional interests include writing for performer and electronics, acoustic chamber music, group improvisation, and creating ways to explain new music to middle schoolers. Paul plays accordion in the improvisation ensemble Impulse and teaches theory and composition at Dallas Baptist University.

The accordion is so much more than a vehicle for polkas and bad jokes. Contained within its noble bellows, glistening mother-of-pearl keys, and rickety buttons is a sound world rich in beauty, nuance, and texture. *Slapbox* is a piece that explores the more unusual sounds found within the accordion, from the airy and sonorous to the crisp and percussive.