

The 2014 Electroacoustic Barn Dance

Concert III
University of Mary Washington
Department of Music
304 Pollard Hall
November 14, 2014
2:00pm

Gridlife

fixed media

Austin O'Rourke

Some Writings of Spring

fixed media

Julius Bucsis

Extreme Monkey
Reconnaissance

David Morneau, electronics
Rob Voisey, voice

Elevator Machine Room

chi bedda vuci avia

fixed media

Christina Butera

Clouds

Aaron Anderson, guitar

Aaron Anderson

Rain Dance

Rebecca Ashe, flute

Mark Phillips

Austin O'Rourke (1995) was born in Virginia and is studying music at the University of Mary Washington. He's been pursuing music since 2007 through playing drums. He began studying music with intentions to make music and sound effects for video games (and to inspire listeners). His piece "**Gridlife**" is comprised strictly of manipulated sounds found in his life. This piece has been described as "exotic" and "deceptively subtle."

Julius Bucsis is an award winning composer, guitarist, and music technologist. His compositions have been included in many juried concerts, conferences and festivals worldwide. He also frequently performs a set of original compositions featuring electric guitar and computer generated sounds. His artistic interests include using computer technology in music composition, developing musical forms that incorporate improvisation, and composing music for traditional orchestral instruments.

Some Writings of Spring was inspired by Igor Stravinsky's composition The Rite of Spring. The composition is not an attempt to recreate the Stravinsky masterpiece but rather draws from it to present some of its concepts in a different way. Several themes by Stravinsky were subjected to Schenkerian analysis and then the resultant material was transformed through various audio processing techniques. Attention was also given to form. The piece incorporates repeating motifs and the juxtapositioning of unrelated musical elements. It is constructed of three distinct sections.

Elevator Machine Room is an idea born in a late night stale-whiskey-and-cold-french-fry induced haze. It is manifested in the performances of **Robert Voisey** and **David Morneau**. These composers work together to create epic stories and soundscapes using little more than their wits and computer savvy. Elevator Machine Room is unlike anything else you've ever heard. There are no happy endings or intellectual ennui, only cold-hard truth and sloppy electronic soundscapes.

In the tradition of American storytelling, "**Extreme Monkey Reconnaissance**" belongs to the aesthetic of Robert Ashley's operas. This musical narrative is about an adventure of three college freshman to find the caged monkeys in a university laboratory. "Extreme Monkey Reconnaissance" is an amusing reflection of youth and its naive rush toward the inevitable.

David Morneau is a composer of an entirely undecided genre. Described by Molly Sheridan as a "shining beacon" of inspiration, his diverse work illuminates ideas about our culture, issues concerning creativity, and even the very nature of music itself. His eclectic output has been described variously as "elegantly rendered", "happily prissy", "impressive", "unusual, esoteric, and offbeat". His recent album, Broken Memory, "absolutely wrecks shop.... For that, David Morneau wins." Morneau is Artistic Director of Circuit Bridges and Composer-In-Residence at Immigrant Breast Nest. Find out more at <http://5of4.com>

The word 'viral,' comes to mind as a trendy but disquietingly accurate image for **Robert Voisey's** infectious enthusiasm. He is always ready to mutate and reinfect the process as indicated to maintain the highest degree of project fever" -Sounding Board Composing electroacoustic and chamber music, his aesthetic oscillates from the Romantic to the Post Modern Mash-Up. His work has been performed in venues throughout the world including: Carnegie Hall, World Financial Center Winter Garden Atrium, and Stratford Circus in London. Voisey has been profiled and music broadcasted on HEC-TV, NPR's Cityscape in St. Louis; Arts & Answers & Art Waves on WKCR, in New York City, Upbeat on Radio New Zealand; and Kol Yisrael Israeli Radio.

Christina Butera (b.1987) is a composer of contemporary music. Her formal studies in composition began at Bucknell University, where she studied composition with William Duckworth and Jackson

Hill, clarinet with Elizabeth Stimpert, and piano with Barry Hannigan. She earned her B.M. in Composition from Bucknell in 2009. She recently completed her Masters degree at Bowling Green State University, where she was a student of Marilyn Shrude, Mikel Kuehn, Burton Berman, and Andrea Reinkemeyer. Christina composes both acoustic and electroacoustic music. In addition to writing for standard Western instruments, Christina has also writes for both Javanese and Balinese gamelan. Her music has been performed around the country. She is currently working on her DMA in Composition at the University of Missouri Kansas City, where she studies with Chen Yi, Zhou Long, James Mobberley and Paul Rudy.

This piece is the first in a series of pieces, all involving electronics, which draw inspiration from a Sicilian folk song that my grandfather used to sing to us as children. The ironically lively and somewhat silly folk song U Sciccareddu is about a man lamenting the loss of his dearest friend: his donkey. **Chi bedda vuci avia**, which translates to “what a beautiful voice he had” (a line from the song), embodies the Sicilian irony of humor and despair. It features subtle quotes of the folk tune, as well as some beautiful voices, including those of several donkeys and my dear grandparents.

Aaron Anderson completed his bachelor degrees at Ball State University in Music Technology and Music Composition under the tutelage of Keith Kothman, Michael Olson, and Michael Pounds. Aaron has had works presented at SEAMUS (2013), Electronic Music Midwest (2013), The Electroacoustic Barn Dance (2013), Threshold (2012, 2014) and N_SEME (2014). In the fall of 2014, he will begin his MM in Music Technology at Georgia Southern University.

Clouds was composed for live guitar, audio, and video. The title refers to both the source material for the video and the synthesis technique used in this piece. Real-time FFT processing and various buffer playback methods are used to create layers of sound. The sections of this piece vary in determinacy and all audio and video events rely on the performer for initiation. This is intended to allow the performer more liberties in his or her performance and to be more expressive overall.

Ohio University Distinguished Professor **Mark Phillips** won the 1988 Barlow International Competition for Orchestral Music, leading to collaborations with conductor Leonard Slatkin. Following a national competition, Pi Kappa Lambda commissioned him to compose a work for their 2006 national conference in San Antonio. His music has received hundreds of performances throughout the world — including dozens of orchestra performances by groups such as the St. Louis Symphony Orchestra and the Cleveland Orchestra — and has been recorded by Richard Stoltzman and the Warsaw Philharmonic Orchestra, the Lark Quartet, and several solo artists.

The accompaniment for **Rain Dance** is old-school musique concrète updated to digital sampling technology. Nearly all the sounds are derived from half a dozen flute sounds and a couple of different water sounds (c. 10 MB worth) loaded into a Kurzweil sampler. Mostly I chose flute sounds such as key clicks, flutter tonguing, tremolos, blowing air without producing a tone, etc. — rather than ordinary flute tones. There are a few additional sounds, but I'll keep those as a surprise.

As a freelance musician, Dr. **Rebecca Ashe** has appeared across the country as a performer, lecturer, and masterclass clinician. A new music performer and collaborator, she has partnered with several composers and has performed over fifty world premiers, as well as at several festivals, including Electronic Music Midwest (Resident Artist for 2010 Festival), Society of Composers, Inc., Kansas City Electronic Music and Arts Alliance (KcEMA), the New York City-based Composers Voice Series, SPARK, SEAMUS, and the Electroacoustic Juke Joint. She can be heard on Plastic Time, an album of music by composer Jorge Sosa. Dr. Ashe has performed recitals throughout the United States, Canada,

England, and Latvia. In 2003, Dr. Ashe and pianist, Inara Zandmane, gave a recital at the Academy of Music in Riga, Latvia. She was the first American flutist to perform a recital at the Academy, which was broadcast over national Latvian radio. She also gave a master class at the E. Darzins Academy of Music, the most prestigious preparatory music school in Latvia.