

The 2014 Electroacoustic Barn Dance

Concert VI
University of Mary Washington
Department of Music
304 Pollard Hall
November 15, 2014
11:00am

Somewhere Over There

fixed media

Mary Paige Rodgers

the bunyip

Russell Thorpe, alto sax

Thomas Dempster

Ein Monophoner
Elektronischer Gesang

Reiner Krämer, electronics

Reiner Krämer

grain

video

Tohm Judson

Sanctuary to Sea

fixed media

Andrew Seager Cole

Windfall II: Days of August

Kelly Boyle, flute

McGregor Boyle

Quirk

Andrea Cheeseman, clarinet

Eric Honour

Mary Paige is a junior at UMW studying guitar and composition. She has composed music for film in the past including a silent movie and a stop motion animation. In this extremely strange homage to Wizard of Oz, she hopes the listener will have a visual experience not at all like the movie itself. Others have described this piece as "like having a cute puppy play fight with you and its claws really hurt but its so cute you don't want it to stop." Others have said, "This is just so dang catchy. Everything about this is so cool. Wherever '**somewhere over there**' is, I want to be there." Well, now you're here.

Thomas Dempster's music has been performed at various new music festivals and conferences, including festivals and conferences at the University of Kentucky, Indiana State University, UNC-Greensboro, the University of Nebraska at Kearney, Electronic Music Midwest, NYCEMF, ICMC, SEAMUS, Society of Composers Inc., the College Music Society, the National Flute Association, and the North American Saxophone Alliance. Among the honors for his work prizes and grants from BMI, ASCAP, Sigma Alpha Iota, the SC Arts Commission, and the SC Music Teachers Association. Several of his works are available from Potenza Music Publishing. He studied at the University of Texas (MM, DMA) with Kevin Puts, Dan Welcher, and Russell Pinkston, and at the University of North Carolina at Greensboro (BM) with Eddie Bass and Craig Walsh. He is an Assistant Professor of Music at South Carolina State University in Orangeburg, SC. Visit his website at www.thomasdempster.com.

Across the first-nations people of Australia, in Wemba Wemba and other languages across the continent, **the bunyip** stirred fears and imaginations for centuries before the first white colonizers arrived. While generally bunjil could mean any sort of mean spirit or devil, the bunyip, as the story goes, was a foul, large beast – variously some sort of great cat that also had qualities of dogs, rabbits, and kangaroos. It lurked and skulked in billabongs and along riversides and had a rather impressive appetite. Hapless human wanderers would unwittingly sate that appetite, and, as the stories go, the bunyip was a voracious eater. And yet, no one has ever really seen a bunyip. Occupying a position alongside North America's Sasquatch or South Asia's Yeti, its noted features from reputed sightings run the gamut from the creature having a duck bill or a platypus face, to eyes and a screech like a bittern, to fangs like a tiger to a face like a dog. Rather than a real beast – or even a mythic one – it could very well, this bunyip, be the cultural memory of a species long forgotten, one long extinct, despite the occasional "finds" by "men of science" in Australia as early as 1818. Perhaps the concept of the bunyip is a cautionary tale: do not disturb nature, do not purposefully seek out and rouse it... For, indeed there are consequences... In this piece, the saxophone takes multiple roles: that of the hapless wanderer drifting too close; the bunyip – unleashing shrill cries at the beginning of the work; elements of nature (wind and rustle of leaves); and, an unseen narrator. The drama unfolds as a young person strays too close, innocently wandering, and, with his human affectation of song, accidentally wakes up the hungry beast. A chase ensues, and then a quick dinner for one... The fixed media accompaniment serves as both atmosphere and commentary in our grim tale, and enters into repartee with the saxophone extensively.

Russell Thorpe was born in Oklahoma in 1978. He started playing saxophone in fourth grade and continued adding more instruments along the way. He has been living and working in Kansas City since 2005, relocating there after he earned a Master's degree in saxophone performance from UNCG in 2003. He earned a BM in 2001 from Oklahoma State University. His teachers include Steve Stusek, Richard Prior, and the Kansas City Public Library. He has been teaching and training young musicians for over a decade, and works with children ranging from 6 to 60 years old. His work as a cognitive trainer gives him a keen insight into how people learn, and he is able to tailor his teaching to the best way a student learns. He is active as a musician and a composer in Kansas City, playing everything from burlesque shows to sound installations commissioned by the city of Kansas City on the bass clarinet and saxophones, most notably with the Black House Collective, the People's Liberation Big

Band, and Mnemosyne Quartet.

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 finishing 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.

Random tone rows are periodically generated via the Fisher-Yates-Shuffle algorithm, and control all aspects of the FM and granular synthesis. All tone rows are moment forms. The grains are generated via FM synthesis, and pure resonant tones from a performance space itself. Even though every aspect is generated at random (the composition could continue indefinitely), a gestalt recurs every 311 seconds: (1) intro - an articulated 12 tone gesture, (2) A - gradual transformation into a stochastically generated soundcloud, (3) B - restful 12 tone articulation, (4) A’ - another gradual transformation, (5) closing 12 tone articulation.

Tohm Judson is a composer and multimedia artist currently teaching at Winston Salem State University, North Carolina. Dr. Judson received his PhD from the University of Iowa where he studied composition acoustic composition with David Gompper and electronic music with Lawrence Fritts. He received his MM from the University of Florida where he studied with James Paul Sain, Paul Richards, and Budd Udell. His music has been performed in the Brazil, France, Germany, Italy, the UK, and throughout the United States, including the SEAMUS National Conference, Society of Composers, Inc., Electronic Music Midwest, the Festival of New American Music, the Santa Fe International New Media Festival, and was a featured artist at the EMIT festival in Tampa, Florida. Dr. Judson has worked with many forms of interactive media including audio, video, installation, and dance, collaborating with artists such as K.T. Nelson of ODC San Francisco, Robert Dick, Owen Roberts, Christopher Cozier, Leo Morrissey, Thomas Tucker, and Karloa Luttringhaus. His first album, still life, is available now on cdbaby and iTunes.

This video is the first of 3 that study a singular aspect of something we normally view only in it whole.

Andrew Seager Cole is a composer and media artist. His works have been performed at numerous festivals, including June in Buffalo, Music X, Cortona, SoundSCAPE and ICMC. Awards include a 2014 Kimmel Harding Nelson Residency, 2013 Lilburn Trust Student Award, 2008 NACUSA Young Composer's Competition, the 2006 Prix d'Ete, and the Robert Hall Lewis and Otto Ortman Awards. He holds degrees from Goucher College, Peabody Conservatory, and the University of Missouri - Kansas City where he was a Chancellor's Doctoral Fellow. He has just returned from New Zealand where he was studying on a Fulbright.

Sanctuary to Sea uses recordings of Wellington, New Zeland area soundmarks like the Red Rock nature reserve and Zealandia Bird sanctuary, well as keynote sounds such as the bird calls of Kaka, Tui, and Morepork while moving between soundscape and acousmatic materials. I was constantly amazed by the sonic richness of the city as well as the number and variety of bird calls, many of which often sound in chorus across roads and valleys. Ultimately, Sanctuary to Sea is a tribute to the places that I most enjoyed exploring while living in New Zealand.

Dr. **McGregor Boyle** is active as a composer, performer, and music educator with a primary interest in digital media and computer applications to music composition and performance. With a Master's degree in guitar performance and a Doctorate in composition, Dr. Boyle is uniquely qualified to explore the applications of emerging digital technologies to the difficult problems posed by serious music composition, and its presentation to the audience in performance. The recipient of many prizes and awards for his composition, Boyle is especially interested in collaborations with artists from other disciplines, from work with choreographers and visual artists to his more recent scores for outdoor laser and fireworks spectacles. He was the composer of the music for the pioneering multimedia performance piece *Red Zone*, which combined digital sound with computer-controlled visual images, modern dance, and spoken word to create a seamless integrated whole which was highly acclaimed by audiences and critics in 1987. Dr. Boyle is on the Computer Music Faculty at the Peabody Conservatory of the Johns Hopkins University, where he teaches computer applications to music and chairs the Composition Department. He received the Johns Hopkins Alumni Association Excellence in Teaching Award in 2008.

Windfall II is the latest piece in an ongoing series of works for solo performer and electronics. Previous works in the series include *Windfall* (flute and electronics), *Landfall I* (classical guitar and electronics), *Nightfall: The Lookout for MIDI* wind controller and computer, *Landfall II: Flaming Skull* (MIDI guitar and computer). *Windfall II* combines simple musical materials with more complex sound events, and explores the relationship between the personal and abstract in our lives. The work is dedicated to my wife, Kelly.

Kelly Boyle is a flautist and music educator in Baltimore, Maryland. She has a bachelor's degree in music education from the University of South Carolina, and Master's degree from Towson University. She directs the bands and chairs the music department at Arbutus Middle School.

Devoted to exploring and furthering the intersections of music and technology, **Eric Honour's** work as a composer and saxophonist has been featured in numerous international festivals and recorded on the Capstone, Ravello, and Innova labels. A member of the Athens Saxophone Quartet, he performs regularly in Europe and the United States. Professor of music and director of the Center for Music Technology at the University of Central Missouri, his work as an audio engineer and producer appears on the Innova, Centaur, Ravello, Irritable Hedgehog, Orpheus Classical Music, and E.M.E. Action labels, among others, as well as on numerous independent releases.

In much of the music I write, the title comes first and has tremendous impact on the resultant score. When I set out to write a piece for bass clarinet and computer, the word "quirk" came to mind. Something about the sound of it reminds me of the low notes of the bass clarinet, particularly when played with slap-tongue. Messrs. Merriam and Webster define "quirk" as "a peculiar trait." For me, the word always carries a further, slightly negative connotation, as if these idiosyncratic traits are just a little bit dirty – the sort of thing any decent person would keep under wraps. Nevertheless, as a composer, my quirks are an abiding love of groove and popular music, as well as an on-again, off-again romance with post-minimalist developmental techniques, and something of an infatuation with granular processing. The piece "**Quirk**" explores all of these in depth. It's just as well: the second definition of "quirk" is "a groove separating a bead or other molding from adjoining members." Clearly, even our lexicographers see the links between quirks and grooves.

Dr. **Andrea Cheeseman** is Associate Professor of Clarinet at Appalachian State University. An active and engaging performer, she has received invitations to perform at colleges and universities throughout the country as a soloist and chamber musician. She has performed for diverse festivals such as College

Music Society Annual Meetings, the Montana/Idaho Clarinet Festival, the Michigan Contemporary Clarinet Festival and the Oklahoma Clarinet Symposium and electroacoustic festivals such as SEAMUS and the Electroacoustic Barn Dance. Prior to her appointment at Appalachian, Dr. Cheeseman was on the faculties of Delta State University, Alma College and Hillsdale College. Dr. Cheeseman earned the Doctorate of Musical Arts and Master of Music degrees in clarinet performance from Michigan State University and the Bachelor of Music degrees in clarinet performance and music education from Ithaca College. Her principal teachers have included Elsa Ludewig-Verdehr and Michael Galván. When not teaching or performing, Dr. Cheeseman spends her time studying musicians' occupational health, swimming and practicing ashtanga yoga.