

The 2014 Electroacoustic Barn Dance

Concert VIII
University of Mary Washington
Department of Music
304 Pollard Hall
November 15, 2014
4:30pm

<i>Phantoms of Autumn</i>	fixed media	Cole Masaitis
<i>Irresistible Flux</i>	Esther Lamneck, tárogató	Mara Helmuth and Esther Lamneck
<i>Maxwell</i>	Cheryl Melfi, clarinet	Daniel Eichenbaum
<i>Titre sans sens sémantique</i>	fixed media	Jeffrey Albert
<i>It only needs to be seen</i>	Timothy Ernest Johnson, guitar	Kyong Mee Choi
<i>Emergence</i>	video	Michael James Olson
<i>[un]wired fantasies</i>	Keith Kothman, electronics	Keith Kothman

Cole Masaitis is a Sophomore at the University of Mary Washington. Feeling inspired to be more festive this Halloween, this piece was largely influenced by the transition into Fall, FM synthesis, and all things spooky!! This work has been said to sound "ghostly and unnerving", "like it's crawling with gritty, gloomy insects with a lot on their mind", and ranges from "80's horror film" to "mad-scientist lab". Listen at your own risk!!

Mara Helmuth composes music often involving the computer, and her own software. Her music has been performed internationally, and recordings include *Sounding Out!* (Everglade), *Sound Collaborations* on Centaur Records, *Implements of Actuation* (Electronic Music Foundation), and works included on *Open Space CD16*. She teaches composition at the College-Conservatory of Music, University of Cincinnati and directs the CCM Center for Computer Music. She previously taught at Texas A&M University and New York University. She holds a D.M.A. from Columbia University, and earlier degrees from the University of Illinois, Urbana-Champaign. Her software has involved granular synthesis, Internet2, and RTcmix instruments.

Irresistible Flux (2014) was inspired by a Hungarian folk song played on the rich-sounding tarogato. The digital transformations caress, entice, persuade, vex and oppose the source melody to create an expanded environment.

The New York Times calls **Esther Lamneck** “an astonishing virtuoso”. Winner of the prestigious Pro Musicis Award, she has appeared as a soloist with major orchestras, with conductors such as Pierre Boulez, and with renowned chamber music artists throughout the world. An advocate of contemporary music, she is known for her work with electronic media including interactive arts, movement, dance and improvisation. She directs the Woodwind Program at New York University and the NYU New Music Ensemble. Ms. Lamneck makes frequent solo appearances worldwide. She is one of a few performers who plays the Hungarian Tárogató, a single reed woodwind instrument.

Composer **Daniel Eichenbaum's** music has been performed and published throughout the United States, Europe, and Asia. Besides composing, he is a devoted teacher, working with students of all ages from the United States and abroad. He currently serves as Assistant Professor of Music at Fairmont State University in Fairmont, WV. From 2005–2007, he was Instructor of Music at Mahidol University in Thailand and also taught master classes in Myanmar. Daniel earned his DMA in Music Composition from the University of Missouri-Kansas City in 2011, studying with James Mobberley, Paul Rudy, Chen Yi, and Zhou Long.

People have asked me what it's like to be a father. I wish I had the words to describe all the emotions fatherhood stirs. If I could describe them, perhaps I would've been a poet or author. Instead, I use sound. Let me tell you about my son, Max.

Jeffrey Albert is a musician, music technologist, and educator. He is an Assistant Professor of Music Industry Technology at Loyola University New Orleans, and in May of 2013, he became the first graduate of the PhD program in Experimental Music and Digital Media at Louisiana State University, where his teachers included Stephen David Beck and Jesse Allison. He also holds degrees from Loyola University - New Orleans, and the University of New Orleans. Jeff's areas of research include the intersections of improvisation and technology, performance paradigms for live computer music, and audio pedagogy. <http://jeffalbert.com>

Titre sans sens sémantique (2014) is titled in a way intending to leave every possible interpretation or extraction of meaning up to the listener. While composing it, I was thinking about the interactions of

texture, rhythm, and melody, and the ways in which one might transform into the other. Special thanks to Carey K. Cupit.

Kyong Mee Choi, composer, organist, painter, and visual artist, received several prestigious awards and grants including John Simon Guggenheim Memorial Foundation Fellowship, Robert Helps Prize, Aaron Copland Award, Illinois Arts Council Fellowship, First prize of ASCAP/SEAMUS Award, Second prize at VI Concurso Internacional de Música Electroacústica de São Paulo, Honorary Mentions from Musique et d'Art Sonore Electroacoustiques de Bourges, Musica Nova, Society of Electroacoustic Music of Czech Republic, Luigi Russolo International Competition, and Destellos Competition. She is an Associate Professor of Music Composition at Roosevelt University in Chicago where she teaches composition and electro-acoustic music. Samples of her works are available at <http://www.kyongmeechoi.com>.

This piece is inspired by Steve Hagen's saying, "Truth does not need any explanation. **It only needs to be seen.** The only way we can be free in each moment is to become what the moment is." I want the audience to experience being the moment through a stream of sound that does not need any explanation but only needs to be heard.

Timothy Ernest Johnson is a multifaceted creative/performing artist with a lifelong commitment to cultivating deeply engaging, substantive and moving artistic expression. As a composer he is known for music that integrates disparate materials into a multiplicity of expressive dimensions, most recently in a series of works partially based on historical chess games. His large ensemble work *Kasparov vs Deep Blue* was a finalist in the Alea III competition and *Morphy vs Brunswick and Isouard* won the University of Illinois Symphony Orchestra prize. His co-commissioned electronic work *Tensile Strength* received a prize in the International Electroacoustic Music Competition "Musica Nova" in the Czech Republic, and has been featured on two recordings. Johnson has had numerous other works performed in his native Chicago and abroad, and remains active as a classical guitarist, with recent recitals in South Korea and Chicago.

Michael James Olson is a composer, producer, and musician currently residing in Florida. Michael's concert music has been performed throughout the world, including ICMC (New York), Beijing Science Museum (China), SEAMUS (Miami), Indian Institute of Technology TechFest (Mumbai), and the Noisefloor Festival (UK), among others. Michael's music, performance, and production can also be heard on more than 15 albums spanning the genres of folk to pop, on numerous record labels. His music has been featured in films and television, including programs on MTV, VH1, E!, Spike, ABC, NBC, PBS, and CBS. Michael holds a Bachelor of Music from Minnesota State University, a Master of Music from Georgia Southern University, and a Doctorate from Ball State University where his composition teachers include John Thompson, Michael Pounds, and Keith Kothman. Michael currently serves as Assistant Professor of Music at Jacksonville University where he teaches classes in music technology and commercial music, and is the Director of the Dolphinium Records label.

Emergence is a piece that chronicles a journey from multiple perspectives. a split screen narrative juxtaposes competing strains of thought; a process that converges, diverges, and reforms into new pathways.

Keith Kothman is a composer and sound artist, currently living in Muncie, Indiana. Kothman was awarded an Honorable Mention for Interludes at the 31st annual Bourges Electroacoustic Music competition, and recordings of his music are available on the Capstone, Cambria and New Albany labels. He is an associate professor of composition and technology, and coordinator of undergraduate

programs in music, at Ball State University. More information is at keithkothman.com.

The audio for **[un]wired fantasies** developed from an interactive installation that sonified network traffic flowing through a site-specific wireless internet hot spot. The audio material is made using variations on a physical model of a metal plate, and includes some internet radio samples processed through the models. Originally, various gesture types represented types of network activity – users connecting and disconnecting to the network, and the amount of network traffic. The improvised performances use those gesture types to create various reflections on an open-ended work.