

# EABD 2015

Concert 4, Digital Auditorium  
October 2nd, 4:30pm



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Song of the ITCC	fixed media	Flannery Collins
Fyra	Dave Watkins, electric dulcitar	Dave Watkins
The Message	fixed media	Julius Bucsis
Infamy...	Joe L. Alexander, tuba	Joe L. Alexander
Dying Stars Bring Light to a Dark Sky	fixed media	Maxwell Tfirm
Prowler	Kelly Rossum, trumpet	Christopher Cook
Reflections in a Gasoline Rainbow	fixed media	Ben Fuhrman
the ongoing process	Michael Boyd, laptop Stephen Lilly, laptop	Michael Boyd
all that remains	Alejandro T. Acierto, voice	Alejandro T. Acierto



My name is **Flannery Collins** and I am a senior here at the University of Mary Washington. I am a computer science major, but I have a huge love and appreciation for music, especially electronic music. My interests in music led me to start producing my own electronic music and hip-hop instrumentals in my spare time. I also work on the sound crew and play club baseball here at the university. I have taken a couple of music classes with Dr. Snyder, but electronic music is my favorite so far. This piece that I have composed is entitled “**Song of the ITCC**”, because all of the sound samples that I used for this song were recorded inside of the Convergence Center here at UMW

**"Fyra:"** A semi-improvised exploration in sound for Electric Dulcitar, effect pedals and four channel surround, paired with sound reactive projections.

**Dave Watkins** Is an active musician, composer, performer, engineer, designer and carpenter based in Richmond, Virginia. He has performed on many stages through the country coaxing any number of sounds out of an electric dulcitar he designed and built, in conjunction with assorted effects, looping mechanisms and sound reactive video projections. In addition, he also works full time for Richmond Ballet as A/V supervisor and does freelance theatrical sound and projection design from time to time.

**The Message** was inspired by the idea of humanity receiving a communication from an extraterrestrial civilization. The piece is constructed of frequencies corresponding to several mathematical constants including pi, Euler’s number, and the square root of 2. It also utilizes the sequence of prime numbers and the golden ratio in its structure. The piece was composed in 2014 and was accepted into the Metanast MediaCityUK concert held in Salford, UK in September 2014, the New Horizons Music Festival 2014 held in Kirksville, Missouri in October, and the SEAMUS 2015 Conference held in Blacksburg, Virginia in March.

**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.

**Infamy . . .** was realized at the Scream Studio at the University of Alabama during the fall of 1996. It uses the first line of Franklin D. Roosevelt immortal speech which ushered the United States into World War II. All of the sounds are derived from manipulations of certain words from the speech and sampled tuba sounds. The Sound Designer II program was primarily used to construct the piece. The composer premiered the work in Tuscaloosa, Alabama on December 3, 1996.

**Joe L. Alexander**’s music has been performed throughout the United States, Germany & South Korea. Performances include recitals/presentations at conferences of the Birmingham Art Music Alliance; the Louisiana Composers’ Consortium; National Association of Composers, USA (NACUSA); the Society of Composers, Inc.; the College Music Society; the Southeastern Composers’ League, the International Tuba Euphonium Conference and the NACUSA National Festival. His music has been featured at Bowling Green State University’s annual New Music & Art Festival, and New Music for Young Ensemble Composers’ Competition. His Two Bryant Songs are recorded on the CD, Winds and Voices, by Living Artist Recordings. Alexander is a Professor of Music at Louisiana Tech University where he teaches Theory, Composition and Low Brass. Currently, he is the National Treasurer for NACUSA and President of the Mid-South Chapter. He hosted the 2005 & 2010 Southeastern Composers’ League’s Forum and the 2013 NACUSA National Festival. Alexander holds a Doctor of Musical Arts degree from the University of North Texas and studied composition with Newell Kay Brown, Douglas Knehan,



Martin Mailman, Cindy McTee, and James Riley. Alexander is the Louisiana Music Teachers Association, 2012 Commissioned Composer. Additional information about the composer can be found by visiting his website, [jacomposer.com](http://jacomposer.com).

**Dying Stars Bring Light to a Dark Sky** is a composition for fixed media that focus on a soft noisy background noise interjected by harsher sounds. As the piece progresses harsh sounds get substituted by softer, more subtle sounds and change the atmosphere from aggressive to subtle and floating. As this occurs, the aggressive sounds attempt to take over until both the aggressive and subtle sounds combine together into a new atmosphere. Opening non-audio files as raw audio files and looping them, splicing them and substituting them in for one another create all of the sounds in the composition. This creates different timbres of noise, varying degrees of distortion and a wide range of frequencies.

**Maxwell Tfirm** is a third year PhD at the University of Virginia in Composition and Computer Technology. He has had work selected for ICMC, SEAMUS, Electro Acoustic Barn Dance, FEAST Festival, Technosonics XIII, South Central Graduate Music Consortium, 12 Nights series, N\_SEME, Subtropics Music festival and a featured composer for Share. He has also had works played by Dither, Eklmeles, Loadbang, FLEA, MICE and The New Thread Quartet. He is currently working with Dr. Judith Shatin and has worked with Anthony Braxton, Dr. Ted Coffee, Dr. Matthew Burtner, Dr. Paula Matthusen, Dr James Sain and Ronald Kuivila.

"**Prowler**" contains several musical ideas that pursue one another while building suspense. These sometimes animalistic sounds and percussive grooves build and release tension throughout the piece. Some sections require the performer to improvise material and use extended playing techniques. The electronic accompaniment is largely composed of trumpet samples provided by Kelly Rossum, for whom the work was composed. The recorded samples were process and manipulated to provide the accompanying sonic world.

**Christopher Cook** received the Doctor of Music degree from Indiana University where he served as assistant director of the Center for Electronic and Computer Music. He is a recent recipient of a Fromm Music Foundation commission from Harvard University and has received awards from the National Endowment for the Arts, the American Society of Composers, Authors and Publishers, the Music Teachers National Association, and the National Assembly of Local Arts Agencies. He has served as Composer-in-Residence at James Madison University, Amherst College, the University of Evansville, the Monroe County Community Schools Corporation (Indiana), and for the city of Somerset, Pennsylvania.

**Kelly Rossum** is an international trumpet artist, improviser and composer. He has performed everything from lead trumpet at New York's famed Birdland jazz club to natural trumpet in Bad Säckingen, Germany; and from cornet with the Birmingham Royal Ballet to improvised free jazz in Bangkok, Thailand. Kelly has released four albums as a leader and has appeared on over 40 recordings as a sideman. A steadfast champion of new music, he has premiered compositions by Dave Douglas, Denis Colin, Peter Knight, Stephanie Richards and numerous other musicians' works.

**Reflections in a Gasoline Rainbow** (composed 2014) is a piece about loss and grief. It begins with the solitary, synthesized droplets, leading into a reflective passage for bansuri. As the piece progresses, other instruments are introduced, forming contrapuntal lines before fading away. The melodic lines gradually morph and change, becoming more and more blurred, while also forming contrapuntal parts. After a brief period of respite, the droplet sounds return, guiding the piece back to the lonely notes that it started on. The title is, in part, from Robert Pinsky's Impossible to Tell.



Born in Lansing in 1982, **Benjamin Fuhrman** is a graduate of the doctoral program in music composition at Michigan State University, where his principle instructors were Dr. Ricardo Lorenz and Dr. Mark Sullivan. He holds a master's degree in music composition from Michigan State University, and a bachelor's in violin performance from Hope College, where his principle instructor was Mihai Craioveanu.

He has had works commissioned from a number of performers and has been performed throughout the world.

He is currently serving as instructor of mandolin and computer music at the MSU Community Music School. For more information - [www.benfuhrman.com](http://www.benfuhrman.com)

**the ongoing process** (2011-12) is a work for two live electronics (laptop) composer-performers who employ recordings of their own compositions as the source sound material for a given performance. Responding to a series of network-based graphic images, each performer manipulates and shapes the presentation of his/her own work while also interfering with and distorting the activities of the other performer.

**Michael Boyd**, Assistant Professor of Music at Chatham University, is a composer, scholar, and experimental improviser. His music embraces experimental practices such as installation, multimedia, and performance art. Boyd's analytic essays on Roger Reynolds's music have been published in *Notes and Tempo*, and an article about one of his performance-based installations recently appeared in *Perspectives of New Music*. He also serves as Wilkins Township Commissioner and is working to improve bicycle infrastructure at work and in his community. In 2012 Boyd was named Bike Pittsburgh's Advocate of the Year and in 2013 was one of the Pittsburgh Magazine/Pittsburgh Urban Magnet Project "40 Under 40."

**Stephen Lilly** is a DC-based composer, performer, audio engineer, and sound artist. Theatricality, language, and abstraction are themes that continually resurface in his work, the majority of which is scored for chamber ensembles. Publications: *Organized Sound*, *Performance Research*, *Perspectives of New Music*, and *Computer Music Journal*. Releases (as engineer): Navona and Albany Records. For more, visit [stephenlilly.net](http://stephenlilly.net).

Foregrounding the voice as an expressive and conceptual subject embodying strategies of constraint, "**all that remains**" considers the body, presence, and communication through the voice as it engages with live processing. Caught in the moment of communicative dis-clarity, this work offers the vestiges of language though words are never spoken. The normalization of stutters forces us to contend with its about-to-ness as pregnant combinations of breath and sound prevail. Pushed towards exhaustion, frustration, and physical (dis)ability, the body's facility to communicate is troubled. The residual sounds that remain are the traces of language that linger between music, speech, communication, and utterance.

**Alejandro T. Acierito** is an artist and musician working in time-based media focused around communicative technologies. Solo shows include the Film Society of the Lincoln Center in New York, Institute fur Alles Mogliche in Berlin, Marwen in Chicago and group shows at SOMArts in San Francisco, Center for Performance Research Brooklyn, CNMAT at UC Berkeley, among others. He is currently a 2014-15 CAC HATCH Projects resident and has completed residencies at Skowhegan, VCCA, and the Banff Centre. He holds an MFA from University of Illinois at Chicago, an MM from Manhattan School of Music, and a BM from DePaul University.