

EABD 2015

Concert 8, Digital Auditorium
October 3rd, 4:30pm



Untitled	fixed media	Everett Rankin
Cherry Blossoms	Susannah Montandon, cello	J. Corey Knoll
Ring Axle Gear	video	Eli Stine
Weld	Anthony Marasco, live electronics	Anthony Marasco
ahalugisdi unole (to quiet the wind)	Thomas Dempster, bassoon	Thomas Dempster
Waiting for Lucille	Matt James, saxophone	Mark Phillips
Soufriere	Doug Gately, flute	Ken Davies



Untitled: This Piece is my first ever digital project done in Logic. The sounds you will hear consists of noises I found interesting around my dorm room. They are my bathroom door being opened and closed, my heartbeat amplified via a stethoscope, and static noise from my T.V. I mixed and mastered the using several mixes in Logic to create a unique sound. I was going for an ambient vibe with a spacey feel to it as well, hence the pauses you will hear. Enjoy!

My name is **Everett Rankin**. I am a Senior here at the University of Mary Washington and am majoring in Philosophy. I am 22 years old and hail from Washington D.C.

Cherry Blossoms: As I walked along the sunlit path, pink blossoms danced around me, scattered by the wind or fluttering to the earth - sometimes alone and sometimes in company. I could see only her outline through the rain.

J. Corey Knoll (<http://jcoreyknoll.com>) is currently professor of composition and music theory at Southern University in Baton Rouge, LA. He recently completed a PhD in music composition at Louisiana State University and also has degrees from Bowling Green State University and Marshall University. His musical interests lie in pitch hierarchies, music notation, and digital performance.

This short video triptych explores three shapes: **ring**, **axle** (line), and **gear**, accompanied by sound design encompassing a wide range of synthesized and real world sounds, investigating aesthetic implications of the fetishization of icons and symbols.

Eli Stine is a composer, programmer, and media designer currently studying as a Jefferson Fellow in the Composition and Computer Technologies PhD program at University of Virginia. Stine is a graduate of Oberlin College and Conservatory with degrees in Technology In Music And Related Arts and composition from the conservatory, and computer science from the college. Winner of the 2011 undergraduate award from the Society for Electro-Acoustic Music in the United States, Stine's artistic output includes electroacoustic and acoustic music, and frequently incorporates multimedia technologies and collaboration. More information and work can be found at www.elistine.com.

Inspired by the construction-site centric "Cantiere" series of paintings by Italian artist Walter Trecchi, "**Weld**" is a multi-movement piece that allows a solo performer to improvise soundscapes by manipulating circuit bent radios as well as a pre-recorded sound file through Curtis, the granular synthesis app created by the Strange Agency.

Anthony T. Marasco is a composer and sound artist who takes influence from the aesthetics of today's Digimodernist culture, exploring the relationships between the eccentric and the every-day and the retro and the contemporary. He has received commissions from WIRED Magazine, Quince Contemporary Vocal Ensemble, Toy Piano Composers, the Rhymes With Opera New Chamber Music Workshop, Data Garden, and the andPLAY Duo. Marasco was the grand-prize winner of the UnCaged Toy Piano Festival's 2013 Call for Scores, an artist in residence at Signal Culture, and a grant winner for the American Composers Forum's "If You Could Hear These Walls" project. His compositions have been featured at the NYC Electroacoustic Music Festival, the Montreal Contemporary Music Lab, and the soundSCAPE International Composition and Performance Festivals. He holds a Masters of Music degree from Towson University and is an Adjunct Professor of Music History and Technology at the University of Scranton.



Inspired by a painting by America Meredith, **ahalugisdi unole** – as a work of visual art – chronicles a small slice of imagined activity and movement within a patch of forest that may not last much longer. Taking inspiration from her Cherokee ancestry and the numerous folk tales that proliferate Cherokee heritage, Meredith's painting displays a singing bear – at once quirky and majestic – nearly blending in with an affected woodgrain background. On the right hand side of the painting is a clenched fist with a bent wrist, suggesting a violence directed at the sounds and sights of nature, in a manner befitting a Terry Gilliam illustration, though the bent wrist suggests the human interloper will not make it out of the kerfuffle unscathed. Mankind wants to quash the voices of nature and silence it, if for nothing else, to end the inconvenience. Why else harm a singing bear?

The bassoon plays numerous roles in the work, accompanied by and in dialogue with a rich array of digital sounds, all extracted from the bassoon. The live performer shifts from embodying the mystery and quiet grandeur of nature, to the mechanizations and rhythms of human interference, to the open, marvelous choirs of nature at greenest flush. The electronic sounds span from representing birds, frogs, humans, and the wind.

Thomas Dempster. Composer. Bassoonist. Farmer. Lover. Miscreant. DMA, University of Texas. 200+ Performances in 41 states, 8 countries, etc etc etc. Lives in South Carolina. Learn more about him with this one crazy trick! Click here! <http://www.thomasdempster.com>

Sometimes a title comes to mind before a composition is begun or early enough in the process that it has an effect on the composition; its connection to the music is obvious and descriptive. This is not the case here. (Who is **Lucille**? Why are we **waiting**?) For some listeners, the name Lucille will bring to mind a connection to American Blues, early Rock 'n' Roll, an old TV sitcom, or perhaps even an older relative. The once-common name has become increasingly rare. What I like about this title is that it's difficult to say the name without the beginning of a smile crossing your face.

Whatever you find yourself waiting for as you listen to this piece, I hope you have found it by the time the performance ends.

Mark Phillips (Ohio University Distinguished Professor) 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.

Matthew James is Professor of Saxophone and Associate Director of the Ohio University School of Music in Athens, Ohio. He has appeared at conferences of the North American Saxophone Alliance, Society of Composers Inc., International Double Reed Society, College Music Society, Jazz Education Network, and more. International activities have included performances at Universidad Nacional de Cuyo and World Flutes Festival (Mendoza, Argentina), Conservatorio Nacional de Musica (Buenos Aires), and the University of Bergen (Norway). James performed as lead alto saxophonist with the Glenn Miller Orchestra and Phil Collins Big Band, touring the U.S., Canada, Europe, Japan and South America. He holds the B.A. from Northern Illinois University, and M.M. and D.M.A. from the University of North Texas.



Soufriere is the name of a volcano and also the name of a tourism town on the West Indies island of St. Lucia. Among the town's nearby waterfall attractions is a "drive-in" volcano where visitors can view pools of boiling mud and clouds of steam that shoot into the air. Small streams of water flow over the rocks streaking them with colors that indicate the presence of sulphur, iron, copper, magnesium, and zinc. While no such referential images were intended, it was suggested that these images seemed to fit the music and thus the title.

Ken Davies holds an M.M. in composition from the University of Colorado at Boulder. Since 2002, he has resided in south Mississippi (see at www.kendavies.net). His works include acoustic and electronic pieces that have been performed internationally at conferences and festivals by SCI, Electronic Music Midwest, Electroacoustic Barn Dance, Parma Music Festival, London New Wind Festival (UK), and more. Honors include the Mississippi Performing Artist Fellowship in Composition for 2006-2007 and 2012-2013. He was the 2013 Mississippi Music Teachers Association commissioned composer. His studio cats Little Fluff and Darius Meow supervise each piece of new music.