

EABD 2015

Concert 9, Pollard Hall 304
October 3rd, 8pm



Tess' Mary Washington

fixed media

Mora Osmer

Shifting Sands

Andrew Kraus, piano

Saad Haddad

Hunger Dreams in Flocks

video

Hunter Ewen

Flatland

Eric Sheffield
Anna Weisling

Anna Weisling and
Eric Sheffield

Red Plastic Bell
Abstract

fixed media

Andrew Walters

Lightness is the root of
gravity

Margaret Jones, violin
Phillip Schroeder, piano

Phillip Schroeder



My name is **Mona Osmer** and I am a Junior International Affairs Major. I spend much of my time editing articles for the Blue & Gray Press, as I am the paper's managing editor. I am here tonight performing my piece for my Electronic Music class, it's called "**Tess's Mary Washington.**"

While making this piece I was inspired by the friends that I have made here and the people I have met. This piece includes recordings of my typical days and nights with my friends here in Fredericksburg. I really wanted to capture an echo effect in piece so that is what I tried to accomplish at the end.

Thanks for listening.

Shifting Sands constantly wavers unpredictably between the distinctive strands of Western and Arabic music, seeking to fuse the evocative, other-worldly sound of the "maqam" (scale in Arabic) within a Western scheme and tonality. The structure of the work is influenced by "tarab," the Arabic word for a continuous state of musical ecstasy. One of the main ideas of the piece involves an undying, repetitive pulse from the piano that sets up an uninterrupted framework for the passage of roving scalar runs that dance all over the piano. In an abstract sense, that music is akin to the monolithic presence of the vast Arabian deserts as a backdrop for the hundreds of thousands of nomads that have traversed their ancient sands.

Composer **Saad Haddad** focuses on creating works that incorporate Arabic musical tradition in a Western context, both in acoustic and electroacoustic mediums. As a first-generation Arab-American living in the twenty-first century, Haddad is influenced by the dichotomy inherent between Arab and American cultures. His music hopes to delve into that relationship through the melding of traditional instruments and current advances in technology. His music has been performed by the Los Angeles Philharmonic, the American Composers Orchestra, the USC Thornton Symphony, the Sonus and Argus Quartets, the Vancouver Chamber Choir, the Ariose Singers, and the Hollywood Master Chorale, among others. His most recent accolades include the ASCAP Morton Gould Young Composer Award (2015), the BMI Student Composer Award (2014) and the Copland House Residency Award (2014).

23.5 million people live in food deserts in the US. For many of these people, fast food restaurants and gas stations are their primary source of food. This severely limits their ability to purchase and consume healthful foods, which leads to pockets of obesity, diabetes, increased risk of heart disease, and other illnesses. And because fast foods are generally less nutrient rich, people tend to consume more calories per meal and become hungry sooner after eating. **Hunger Dreams in Flocks** is a meditation on the nature of hunger in America. Clusters of communities suffer incredible social, financial, and health hardships because of geographic obstacles to healthy, fresh food. This piece explores the psychological and physiological effects of living in a food desert.

Hunter Ewen is a dramatic composer, educator, and multimedia designer. During the day, Dr. Ewen teaches students strategies for digital creativity. At night, he composes, solders, choreographs, and videographs solo and collaborative projects around the world. His works rail against the faded borders that separate art from science, music from sound, and meaning from meaninglessness. Ewen values frenzy. He buzzes and sneaks and desperately loves. His work is soothing, startling, virtuosic, and absurd. It grooves with dense, layered textures. It lusts for yowls and yips and wails and squeals. For screams that masquerade as art. For clamor and deviance. His compositions swing from chandeliers.



Flatland is a piece designed with extreme limitations. The performers are challenged to give life to the work using elemental principles of shape, color, light, movement, timbre, and resonance while exploring the possibilities afforded by such finite resources.

Anna Weisling enjoys exploring the relationship between sound and image and the performance possibilities shared by both. She has a Master's degree in Sonic Arts from Queen's University Belfast and is currently pursuing a PhD in Digital Media at Georgia Tech

Eric Sheffield is a musician and maker focused on physical computing, interactive multimedia, and augmented non-traditional instruments. He has a Master's degree in Media Arts from the University of Michigan and is pursuing a PhD in the Experimental Music and Digital Media program at Louisiana State University. Eric is also a founding member of the group bell monks, which has several releases available at music.bellmonks.com and on Mine All Mine Records.

Red Plastic Bell Abstract allowed me to utilize some of the programs that I have recently installed on my computer and iPad. It uses sine waves generated from Max/MSP and recordings of a red plastic tube that I bought from a teacher's supply store in St. Louis. This piece was partially inspired by the small abstract paintings of Hope Miller LeVan.

Andrew Walters has received degrees from Millikin University, Northern Illinois University, and a Doctor of Musical Arts degree in composition from the University of Illinois. As composer of both digital and acoustic music, his compositions have been performed at various conferences throughout the United States and Canada including SEAMUS, SCI, ICMC, Spark, Imagine II, Electronic Music Midwest, Electroacoustic Juke Joint. Walters is currently Associate Professor of Music Theory and Music Technology at Mansfield University in Mansfield, Pennsylvania.

The design for **Lightness is the root of gravity** is based upon a lattice of binary structures (counterpoint among the parts) and Fibonacci relationships (temporal and metric organization). The electronics consist of manipulated electric guitar and electric bass. The violin and piano are processed through a digital delay, creating lyric and lush, opulent textures.

Phillip Schroeder's music for soloists, chamber ensembles, live electronics, band, orchestra, and choir, has been described as "...full of elegant nuance" (Ron Schepper, Textura) and "...luminous, meditative, and deeply spiritual..." (Richard Moule, Signal to Noise). He has appeared as a guest composer, lecturer, and performer throughout the United States and Europe. His music appears on the Innova, Cold Blue Music, Albany, Ravello/Capstone, Boston Records, and Vienna Modern Masters labels. Schroeder currently teaches at Henderson State University. Among the important influences on his life and work are Taoism and other mystical traditions, meditations, nature, cats, and the love and patience of friends.