



ELECTROACOUSTIC BARN DANCE

Concert 7, HCC Digital Auditorium

November 12th, 10:30am



blue birds in flight

fixed media

Samullah Shaikh

Lament

Wayla J. Chambo, flute

Steven Kemper

Of the Moon

Samuel Wells, trumpet

Nicole Carroll

Labyrinths

video

Jeffrey Hass

Action/Reaction/Expansion

Tony Steve and Adam Vidkis, percussion

Mark Phillips

Le Crapauds de La Fontaine

Jennifer Bernard Merkwowitz
Andrea Cheeseman, bass clarinet

Samiullah Shaikh has aspirations to be a singer. He loves classic rock and wants to bathe in it's glory. In classic rock he can sing high. But in Classical music his voice is very low. He wants to learn Opera. He can also play the Saxophone. He owns Baba ganoush Mediterranean and Indian Grill, and recommends that you all eat there. He is a Junior, and Music Major. He is also Dr. Snyder's favorite student, even more so than the legendary Becky Brown.

Lament is a response to flutist/poet Wayla Chambo's poem "A History of Lament," commissioned as part of her TranScript project that explores the intersections and interactions of text and music. The piece engages themes of space and location from the text, including the transition between indoors/outdoors and death/life, as well as musical themes of "lament" from the classical tradition. Sung text from the poem is bookended by this electroacoustic texture, with flute and live processing at the center of the form. The flute and electronics are set against the backdrop of processed city soundscape based on field recordings from Downtown Los Angeles.

Steven Kemper creates music for acoustic instruments, instruments and computers, musical robots, dance, video, and networked systems. His compositions have been presented at numerous concerts and festivals around the world. Steven's research has been presented at ICMC and NIME, and published in Organized Sound. He is a co-founder of Expressive Machines Musical Instruments, a musical robotics collective, and co-designer of the Remote electroAcoustic Kinesthetic Sensing (RAKS) System for interactive belly dance. Steven received a Ph.D. in composition and computer technologies from the University of Virginia and is currently Assistant Professor of music technology and composition at the Mason Gross School of the Arts at Rutgers University.

"**Of the Moon**, Under the Moon" was inspired by divination folklore and hermetic occult philosophies. Pitch and amplitude content, and live processing and audio synthesis parameters are derived by mapping lunar data from NASA's Horizons Ephemeris System. The trumpet is accompanied by environmental soundscapes and videos representing each element: earth, air, fire, and water, which are mapped to corresponding moon phases, as detailed in W.B. Yeats's "A Vision". Parameters change as the mapping system moves through each of the 28 days of the lunar cycle. This piece was written for Sam Wells, for premiere at SPLICE in 2016.

Nicole Carroll is a composer, performer, sound designer, and builder based in Providence, RI. Her work spans installation, improvisation, theater, and fixed media performance. She performs electronic music under the alias "n0izmkR," and builds custom synthesizers and performance sensor systems. Other research interests include soft circuits and wearable sensors. Through her work, she seeks to reconcile the natural world with technology. Themes found in her work derive from reflections on nature, supernatural phenomenon, literature, and the human psyche. Nicole is currently pursuing a Ph.D. in Computer Music and Multimedia at Brown University.

www.nicolecarrollmusic.com

Samuel Wells is a composer, performer, and music technologist based in New York City. As an advocate for new and exciting music, he actively commissions and performs contemporary works.

Sam has performed throughout the United States, as well as in Canada and France. He has also been a guest artist/composer at universities throughout North America, including Western Michigan University, Western University of Ontario, and Northern Arizona University. His work, *stringstrung* is the winner of the 2016 Miami International Guitar Festival Composition Competition. He has performed electroacoustic works for trumpet and presented his own music at the Chosen Vale International Trumpet Seminar, Electronic Music Midwest, Electroacoustic Barn Dance, NYCEMF, N_SEME, and SEAMUS festivals. Sam and his music have also been featured by the Kansas City Electronic Music and Arts Alliance (KcEMA) and Fulcrum Point Discoveries. Sam is a member of Kludge, an innovative duo with Jon Carbin that explores the possibilities of cello, trumpet, and electronic media. Sam has performed regularly with the Owensboro (KY) Symphony Orchestra, and the Colorado MahlerFest Orchestra.

Labyrinths is a dance-based video work with original computer music employing the latest techniques in 3D motion graphics, particle systems and movement/sound coordination and green-screen filming. The work features dancer Kate Anderson and choreography by Elizabeth Shea, with videography and music, in 5.1 surround, by Jeffrey Hass. Based loosely around imagery of labyrinths and mazes, along with oddly-adapted models of blueberries, eyeballs, and pin sculptures, the work very abstractly progresses from constraint to release in a fantastical setting.

Funding for *Labyrinths* was provided by an Indiana University Office of the Vice Provost for Research New Frontiers in the Arts and Humanities grant.

Jeffrey Hass is currently Professor of Composition at Indiana University, Bloomington, where he serves as the Director of the Center for Electronic and Computer Music (CECM). He is also a Fellow of the Institute for Digital Arts and Humanities, where he is investigating new interfaces for live interaction between music, video and dance. Mr. Hass has served on the faculties of Rutgers University and the Interlochen Center for the Arts. His compositions have been premiered by the Louisville Orchestra and Memphis Symphony, and been performed at Lincoln Center. His works have also been performed at numerous national and international festivals.

Action/Reaction/Expansion: The score assigns each player a primary action, a secondary action, and a signal motive, as well as a primary reaction, a secondary reaction, and a signal reaction. All actions and reactions consist of a single gesture (e.g., a single sustained note, a short roll, an accelerando-ritardando figure on a single timbre, or 2–3 quick notes spanning more than an octave) on a specified instrument. All actions from one player require defined reactions from the other.

Though the interplay of ideas are carefully specified, the exact pitches and many structural details of the piece are left open.

Ohio University Distinguished Professor **Mark Phillips** won the 1988 Barlow International Competition for Orchestral Music, leading to collaborations with conductor Leonard Slatkin. 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, several solo artists, and appears on the SEAMUS 25 CD.

Tony Steve is a percussionist/composer that is a professor at Jacksonville University. Tony was a member of the Jacksonville Symphony from 1978 until 1993. Professor Steve has played in Europe, Asia, South America and the Middle East. His works have been played across the globe (according to ASCAP) but he is happy to hear them anywhere. Professor Steve also works with Silent Film and live performance and was recently awarded a Spark Grant from the Jacksonville Cultural Council. He has scored numerous films and his most recent project is "The Flying Ace" from Norman Studios.

Adam Vidiksis is a composer, conductor, percussionist, improviser, and technologist based in Philadelphia whose interests span from historically informed performance to the cutting edge of digital audio processing. Equally comfortable with both electronic and acoustic composition, his music has been heard in concert halls and venues around the world. Critics have called his music “mesmerizing”, “dramatic”, “striking” (Philadelphia Weekly), “notable”, “catchy” (WQHS), “interesting”, and “special” (Percussive Notes), and have noted that Vidiksis provides “an electronically produced frame giving each sound such a deep-colored radiance you could miss the piece’s shape for being caught up in each moment.”

In the summer of 2008, I lived in Williamsburg, Virginia in a development called La Fontaine. On the surface, it looked like a quiet community with a fountain in the middle of a pond. But at night, the sounds of the creatures outside were astonishingly clamorous, making themselves known even inside the sealed air-conditioned apartments. One evening, I went out and wandered along the grass. I heard snippets of melodies and polyrhythms that could serve as the accompaniment to a human dance party.

Les Crapauds de la Fontaine was commissioned by the Third Practice Electroacoustic Music Festival in Fall 2015.

Jennifer Bernard Merkwowitz is Associate Professor of Music Theory and Composition at Otterbein University in Westerville, OH. She received her MM and DMA in Composition from the University of Cincinnati College-Conservatory of Music, and she holds a BA in Music and a BS in

NOTES & BIOS

EABD CONCERT 7

Computer Science from the University of Richmond. She has taught at the College of William and Mary and Interlochen Arts Camp. Jennifer is a composer and pianist whose diverse inspirations include liturgical chant, basketball games, and the growth patterns of plants. Her music has been performed in national and international venues, and she frequently collaborates with other artists.