

THE ELECTROACOUSTIC BARN DANCE

CONCERT III
UNIVERSITY OF MARY WASHINGTON
DEPARTMENT OF MUSIC
POLLARD 304 RECITAL HALL
OCTOBER 28, 2011
2:00 PM

Tarantella Carbine

Caroline Miller

Janis Mercer-piano

Three Scenes from Fox Point

Jacob Richman

Reconstruction

Michael Boyd

Stephen Lilly-office worker

Rainpong

Bin Li

Triggers

Israel Neuman

Nathan Bogert-saxophone

Caroline Louise Miller recently completed her bachelor's degree in composition at the University of Missouri-Kansas City, where she studied with James Mobberly, Chen Yi, Paul Rudy, Zhou Long (a Pulitzer Prize winner) and Joao Pedro Oliveira. She was active as a pianist as well, studying with John McIntyre and Diane Petrella. Ms. Miller has premiered many of her peers' works, appearing as both a soloist and a chamber musician.

Tarantella Carbine was originally written for my friend, cellist Jon Carbin. The "tarantella" part of the title primarily refers to the exorcism dance used in ancient Greece to cure those who were bitten by *Lycosa tarantula*, and foreshadows a certain sense of frenzy. "Carbine" is used in tribute to Jon, whose surname was misspelled thusly on the original program for the premiere. Rather fittingly, carbine is described in the New Oxford American Dictionary as "a light automatic rifle." This effectively covers the dystopian (yet always ridiculous) sense of danger evoked by certain bits in the electronics mix. The piece itself is best detailed (sonically) as a gritty, raucous collage of abrasive sounds laced with references to neo-romanticism and experimental techno.

Jonathan Carbin is an adventurous musician and a passionate performer of new music. He holds a Bachelor of Music degree in performance from the University of Missouri-Kansas City Conservatory of Music and Dance, and is currently doing graduate work at the University of Texas at Austin. Jonathan studies with Joshua Gindele of the Miró Quartet, and his former teachers include Carter Enyeart, Greg Sauer, and Dolly McRae.

Jonathan is a versatile performer who is always looking for new musical outlets. He has recently performed contemporary chamber music works at Society of Composers, Inc. conferences in Kansas and Iowa, and he appeared on a Kansas City Electronic Music & Arts Alliance season concert in 2010. He has served as both a cellist and composer with Quixotic Fusion, a Kansas City, Missouri based performance company of musicians, dancers, aerialists, composers, designers, and choreographers. He has played with the Trans-Siberian Orchestra, and performed as an orchestral player with the Corpus Christi Symphony Orchestra. When he's not practicing, performing, and teaching, Jonathan also enjoys golf, racquetball, hiking, and following college sports.

Jacob Richman is a mixed-media composer whose work explores the relationship between sight and sound in both live performance and fixed media. He is fascinated by what he sees as the interconnectedness of things: people with places, sounds with textures, humans with animals, plants and the natural world. He feels that exploring the relationships between sounds and images in performance is an effective way to both investigate and convey these greater connections that surround us. Jacob lives in Providence, Rhode Island and is a doctoral candidate in the MEME program at Brown University. www.jacob-richman.com

Three Scenes from Fox Point. HD video/5 channel surround audio. An exploration of the relationship between images, sounds, textures and characters found in three locations at Fox Point in Providence, RI.

Michael Boyd is a composer, scholar, and experimental improviser who currently serves as Assistant Professor of Music at Chatham University in Pittsburgh, PA. As a composer, Boyd is interested in (re)integrating performer creativity into the music making process through graphic scores that facilitate a rethinking of performance possibilities. His work embraces myriad experimental practices including theatrical elements, installation, performance art, live electronics and improvisation. Boyd's article "The Roger Reynolds Collection at the Library of Congress" appeared in *Notes* in 2008, and has published review essays in *American Music*, *Computer Music Journal* and *Popular Music & Society*.

Reconstruction is performed by a soloist with a found object, and unfolds in two stages. First the performer destroys the object, breaking it into many small, relatively uniform pieces. These fragments are then essentially used as raw materials that are assembled to create a structure whose functionality mimics that of the original object, though the pieces are not necessarily placed in their initial configuration. The sounds created by the performance are captured by two microphones and processed in ways that oppose the live performance. During the first half of the piece, small segments of sound are extended and proliferated to create a larger, more continuous texture, while in the latter half of the performance small, barely recognizable bits of sound are extracted and played back sporadically.

Stephen Lilly is an internationally performed composer, a published theorist, and a performer of new music. After completing an advanced degree in composition (DMA, University of Maryland), he spent a year studying at the Institute of Sonology in the Hague. Most of his work is scored for chamber ensembles, often including signal processing or computer generated sounds. An in-depth look at his approach to computer programming was recently published in *Organised Sound* 13:1 (the accompanying DVD includes Lilly's statics: convergence). Lilly currently teaches digital audio production at the Art Institute of Washington and is co-founder and music editor of www.silenteditions.com, an online music publishing company.

Born in 1987 in Fuzhou, China, **Bin Li** is a student composer at the Jacobs School of Music at Indiana University. Having grown up in the new generation of China and immigrated to America in 2007, his music marks influences of his experiences with the Eastern and Western traditions, post-modern arts and the popular culture.

Bin is the winner of ISB David Walter Composition Competition, Migratory Journeys Composition Competition and Recital Music Composition Competition. He is currently studying under David Dzubay, P.Q Phan and Jeffrey Hass (Electronic). His past composition instructors included Claude Baker, John Gibson (Electronic) and Frank Felice.

One cold, rainy night in late November I was leaving a college party, feeling quite dizzy. My mind was filled with random noises. From coins dropping to the rambunctious beer-pong there were numerous resonances that dominated my attention. Even sounds not present at the time such as airplanes taking off or seagulls singing by the ocean near my hometown. The world remained silent except the rain juxtaposition with all these internal sounds, which merged together becoming this singular collage of noise. Hence the name "**Rainpong**," it explores the juxtaposition of full textual dropping sounds to display a dream-like scene.

Israel Neuman received a Ph.D. in composition and a M.A. in jazz studies at the University of Iowa, and a B.Mus in jazz studies at the University of Hartford. He studied composition with Lawrence Fritts, John Eaton, David Gompper and John Rapson. He served as the instructor of the electronic composition class and as the studio assistant for the Electronic Music Studios at the University of Iowa. His composition Turnarounds for horn and tape received an Honorable Mention Award from the International Horn Society and was selected for inclusion in the CD series of the Society of Composers Inc.

In **Triggers**, a granular synthesis method is used to provoke an interaction between the saxophone and the computer. The saxophone and the computer assume different roles in modifying the granular synthesis system. Live saxophone sounds, and likewise computer-generated signals, may serve as carrier signals or as grain-triggering signals in different sound events throughout the piece. The sounds, which are delivered to the listener, are always a consequence of an onstage reality, not an account for past occurrences. At the same time, causality transpires in this piece as the pre-composed material initiates improvisational responses by the saxophone and the computer.

For the past several years, Saxophonist **Nathan Bogert** has performed throughout the United States, Canada, Belgium, Mexico, Japan, and Thailand both as a soloist and with various ensembles. He has performed in prestigious venues ranging from the Chautauqua Institute in New York to the Oscar Peterson Concert Hall at the Universite Concordia-Loyola in Montreal, Quebec. His teacher at Ball State University, Dr. George Wolfe, described him as, "a deeply expressive performer." Nathan is currently pursuing a Doctorate in saxophone at the University of Iowa, studying saxophone with Dr. Kenneth Tse.