

# THE ELECTROACOUSTIC BARN DANCE

CONCERT VI  
UNIVERSITY OF MARY WASHINGTON  
DEPARTMENT OF MUSIC  
POLLARD 304 RECITAL HALL  
OCTOBER 29, 2011  
11:00 AM

<i>Concertina No. 1: Cathedrals</i>	Jessica Rudman
Eric Honour-saxophone	
<i>i told the trees about you, and this is what they said</i>	Matthew McCabe
<i>signs</i>	Benjamin Broening
Benjamin Broening-monome	
<i>Ecology No. 8</i>	Nathan Davis
<i>Serpentine</i>	Brad Decker
Brad Decker-timpani	
<i>Nunc Dimittis</i>	Peter Hulen
Peter Hulen-vox	

**Jessica Rudman's** music has been presented across the USA and abroad. She has participated in festivals including the Seasons Festival, the Cortona Sessions, EAMA, Music07, and NEON. Honors include winning the 2011 Libby Larsen Prize, Honorable Mention for the 2011 Brian M. Israel Prize, the 2009 Con/un/drum Composition Competition, and the 2008 Omaha Symphony's New Music Symposium Score Call. Ms. Rudman has taught at Central Connecticut State University, The Hart School, and Baruch College. She is currently pursuing a Ph.D. at the City University of New York as a student of Tania León. For more information, please visit: <http://www.jessicarudman.com>.

***Concertina No. 1: Cathedrals*** was written in 2009 for saxophonist Daniel Mumbauer. The electronic track uses recordings of extended techniques and a field recording of a street performer and is designed to blend with the live saxophone so that the listener is (hopefully) not always sure whether sounds are coming from the speakers or the performer. The samples are therefore processed minimally (mostly using a large amount of 'cathedral' reverb) to ensure the "saxophone-ness" is not lost. Extended techniques and an improvisatory element in the live part are designed to further blur the boundaries between the acoustic and the electronic.

As a featured composer and performer in numerous major conferences and festivals like ICMC, Spark, FEMF, BEAF, EMM, and others, **Eric Honour** has developed an international reputation as a musical artist. A member of the Athens Saxophone Quartet, he performs regularly in Europe and the United States, and has presented lectures and masterclasses at many leading institutions, including the Conservatorio di Perugia, Hogeschool Conservatorium Gent, Northwestern University, and the University of Oklahoma. Honour's new album, "Phantasm," will be released on Ravello Records in Fall 2011. Honour's music has been described as "fast, frenetic, and fiendishly difficult" and performed around the world by such notable artists as Quintet Attacca, Q-02, Quintet of the Americas, Winston Choi, the Thelema Trio, and Quartetto Musicattuale. His work as a composer has been recognized in many competitions, published by Roncorp, and recorded on the Capstone and Innova labels. Professor of music and director of the Center for Music Technology at the University of Central Missouri, his work as an audio engineer and producer appears on the Everview, North Star Appli, Innova, Irina, Nea Aghialos, and Independence labels, among others.

**Matthew McCabe** is a member of the music faculty at the Schwob School of Music at Columbus State University in Columbus, GA, where he teaches technology, theory, music psychology, and popular music courses. Dr. McCabe earned degrees in music from the University of Richmond, Bowling Green State University, and the University of Florida. He has served as the technical director for the Florida and Third Practice Electroacoustic Music Festivals. His music is available on the Centaur and Everglade labels, and his writings have appeared in *Computer Music Journal*, the *New Grove Dictionary of American Music*, and the *Society of Composers* newsletter.

***I told the trees about you, and this is what they said*** - a clump of sunlight trickles through the limbs, unnoticed, as the branches and their fingers graze the early azure sky and sing.

Active as a composer of acoustic and electroacoustic music, **Benjamin Broening** has written pieces for ensembles such as Zeitgeist eighth blackbird, Charlotte Symphony, the Choral Arts Society of Philadelphia, Ensemble U: (Estonia), Duo Runedako, and the Connecticut Choral Society, among many others. A cd of his piano music has just been released by innova: other recordings have been released on the Centaur, everglade, Equilibrium, MIT Press and SEAMUS record labels. Broening is founder and artistic director of Third Practice, an annual festival of electroacoustic music at the University of Richmond, where he is Associate Professor of Music. He holds degrees from the University of Michigan, Cambridge University, Yale University and Wesleyan University.

***Signs*** is an expanding series of very brief bagatelles for live electronics that represent something of a departure for me. In the pieces I explore and combine several musical interests that usually don't find their way into my concert pieces including ambient music, process music, alternate tuning systems and alternate controllers.

**Nathan Davis** earned his Ph.D. in music composition and theory from the University of California, Davis, where he studied composition with Ross Bauer, Pablo Ortiz, and Yu-Hui Chang. Davis's music, both acoustic and electronic, has been performed and presented widely. Davis lives in Madison, Wisconsin, where he maintains a dual career as musician and independent software developer with the support of his wife and their two cats.

***Ecology No. 8*** is one of a series of works exploring explicitly organic principles of construction. Short sonic structures are born, reproduce, live, die, and evolve according to algorithmic rules, and the result is a complex tapestry of sonic and visual "life". I composed both the audio and video of *Ecology No. 8* using software of my own design, programmed primarily in Objective-C for Mac OS X.

**Brad Decker's** recent projects have been for solo instruments, electronic music, or interdisciplinary collaborations. His music focuses upon the combination of disparate gestures, the exploration of timbre, and often draws on influences from music of all parts of the world. He was a selected finalist for the Bourges 30 and 31e Concours International de Musique et d'Art Sonore Electroacoustiques, the IV Edition Pierre Schaeffer International Competition of Computer Music, the 2005 ASCAP/SEAMUS Student Composer Competition, and the 2004 Concurso Internacional de Música Eletroacústica de São Paulo. He is a scholar of the late works of Franco Donatoni, on which topic he continues to lecture and publish articles. He is currently Instructor of music theory and composition at Eastern Illinois University.

***Serpentine***, for Timpanist (playing four timpani, suspended cymbal, tamborine, two temple gongs, and bongos) and electroacoustic accompaniment, explores the timbral and expressive possibilities of the timpani. Smell, differing fragments are superimposed to create new gestures with new contexts. These are then superimposed with other combinations. Eventually, these combinations reveal the original fragments, but reinterpreted. The title of the work symbolizes this cyclical passage. The electronic portion of the work processes recorded samples of the timpani part, as well as those of the oud, a middle-eastern plucked string instrument. Many thanks for Mark Enslin for his assistance. *Serpentine* was commissioned by percussionist Andrew Buchanan.

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 Université 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.

**Peter Hulén** is Associate Professor of Music at Wabash College near Indianapolis. He teaches music theory, composition, electronic music, and college-wide humanities courses. He composes a lot of different kinds of music, but has been learning more about live signal processing over the past year. He went to the University of Tulsa, Southwestern Seminary, Beijing International Studies University, and Michigan State University.

The ***Nunc Dimittis*** is a traditional Christian religious text symbolizing peace and equanimity at the end of a day, or at the end of a life, when the boundaries of what we can know close in around us. Transposition, time stretching, and multi-frequency re-synthesis—of a meditation bell, the performer's voice, and computer-generated speech samples—are created and controlled using Max/MSP.