

## Electroacoustic Barn Dance

Concert 3, Terry Concert Hall

Friday, November 9th, 2PM

Inexplicable Everything (so it goes)	<i>stereo fixed media</i>	J Roe
EYES: OPEN	<i>stereo fixed media</i>	Kory Reeder
The Vulture	<i>stereo fixed media</i>	Vahid Jahandari
A Portrait of Paul Berg	<i>stereo fixed-media</i>	Rodney Waschka II
Hinge	<i>bowed dulcimer and fixed media</i> <i>Elliott Lupp, Dulcimer</i>	Elliott Lupp

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**Inexplicable Everything** is a piece that explores the idea that we are part of an inherently vicious world, and it will continue to move no matter what atrocities occur. It is based on the concepts of Kurt Vonnegut's novel *Slaughterhouse 5* in which the phrase "so it goes" is said after death occurs on any scale. To quote the book "When a Tralfamadorian sees a corpse, all he thinks is that the dead person is in a bad condition in that particular moment, but that the same person is just fine in plenty of other moments. Now, when I myself hear that somebody is dead, I simply shrug and say what the Tralfamadorians say about dead people, which is 'So it goes'." Have we become desensitized to these horrors in the same way as Vonnegut's fictional aliens?

**J Roe** is a composer, orchestrator, and guitarist at Jacksonville University. His passion is artistic creation on any front, but his favored medium is music. He strives to create new and original works. J is currently studying composition at Jacksonville University under the tutelage of Dr. Jianjun He. He has also studied electronic music with Mark Snyder, and Jazz guitar with Gary Starling.

**EYES: OPEN** is a sort of collage written at the end of my master's degree at BGSU. The piece uses recordings of acoustic pieces I wrote while at BGSU as the only source material. Taking a

step back, I wanted to reflect on another side of my creative impulse; the majority of my acoustic music is slow, contemplative, and involves a kaleidoscopic approach to material, but here, I wanted to explore the opposite. I wanted to be loud, and express the beauty that I find in the distorted, crumpled, and broken which so often escapes me in acoustic composition.

**Kory Reeder's** music investigates meditative, atmospheric qualities, ideas of objectivity, place, immediacy, and stasis while maintaining activity and constant development of material that unfolds slowly. Kory has frequently collaborated with theater, dance, and opera programs, has been performed across North America, Australia, and Europe, and was awarded by The Kennedy Center American College Theater Festival. He has been an ASCAP Morton Gould Award finalist, and artist-in-residence at Arts Letter and Numbers, and the Kimmel, Harding, Nelson Center for the Arts. Kory is currently pursuing a PhD. in music composition at the University of North Texas. For more, please visit [www.koryreeder.com](http://www.koryreeder.com)

**The Vulture** The year is 1993 and famine has hit the horn of Africa. The desperation and misery of that time is hauntingly captured in a Pulitzer Prize winning photograph, "The vulture and the little girl," taken by South African photojournalist Kevin Carter. In the picture, a vulture stands in the dirt behind an emaciated child, apparently waiting for it to die. My composition, was inspired by this photograph.

All the sounds used in *The Vulture* were derived from a double bass, performed by Rhys Gates. At certain points during the piece, my goal has been to distance the sound from the actual timbre of this instrument, and to engage the imagination of the listeners in considering different possible sources for the sounds.

**Vahid Jahandari** recently graduated with a master's degree in Composition from the University of Texas at Austin, where he studied with Russell Pinkston and Bruce Pennycook and served as a teaching assistant in Digital Music at the UT's Center for Arts and Entertainment Technologies. Jahandari just began his PhD program in Composition at the University of Florida. He also holds a bachelor's degree in Composition from the Art University of Tehran.

Jahandari's music incorporates a wide range of influences from Persian folk music to avant-garde Western art music to electronic music. His works has been performed in Europe, Middle East, and the United States, and he has received several awards for his compositions. His portfolio includes works for electronic media, mixed chamber ensembles, symphonic orchestra, wind ensemble, choir, and solo instruments.

**A Portrait of Paul Berg** pays homage to one of the great people of computer music. Berg made significant contributions in the realms of computer music software, composition, research, and as a teacher to generations of students at the Institute of Sonology. This piece started with a photo of Berg in a classroom. It was mapped to sound to provide basic material, which was then manipulated to reference the style of some of Berg's computer music – the tasteful clicks and

pops, the silences, the classical abstractness, the unadulterated simplicity, the necessary loudness. The work begins with clicks and silence.

**Rodney Waschka II** (1963) is probably best known for his algorithmic compositions and his unusual operas such as *Saint Ambrose* and *Sappho's Breath*. His music has been called "astonishing" and "strikingly charismatic" by *Paris Transatlantic Magazine*, "a milestone in the repertoire" by *Computer Music Journal*, "fluent and entertaining" by *Musical Opinion of London*, and "oddly moving" by *Journal Seamus*. Waschka's music is regularly performed and broadcast throughout the world. Two-dozen recordings of his compositions and performances appear on labels based in the USA, Canada, Portugal, England, and Australia. Waschka is Director of Arts Studies at North Carolina State University.

**Hinge** joins together acoustic and electroacoustic properties derived from the hammered-dulcimer to create an overall texture that exemplifies both separately, yet is for a majority of the time, perceptually unified. The work can also be thought of as a timbral exploration of the instrument; since in terms of its traditional timbral capabilities, the hammered-dulcimer can be "limiting". By bowing the instrument as well as processing its sound in real time, the instrument's timbral possibilities can be expanded upon. The work is also heavily reliant on the performer's ability to improvise when given semi-improvisatory guidelines.

**Elliott Lupp** is a composer, visual artist, and improviser, and holds his Bachelors of Music in composition from Columbia College Chicago. His teachers at Columbia included Kenn Kumpf, Eliza Brown, and Francisco Castillo-Trigueros. He has written for ensembles such as the Dutch/American trio *Sonic Hedgehog* (flute, clarinet, and electric guitar), various members of MOCREP, The Chicago Composer's Orchestra, Ensemble Dal Niente, Fonema Consort, and is currently pursuing his master's degree in composition at Western Michigan University, where he holds an assistantship in research. Elliott's primary teachers at WMU include Dr. Christopher Biggs and Dr. Lisa Renee Coons.