

|Concert 2: 10:00 AM Multimedia Room

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Where Water Meets Memory by Eli Stine

During the summers of 2018 and 2019, I spent time at the Anheuser-Busch Coastal Research Center (Oyster, Virginia), recording sounds including oyster reefs. Since that experience, I have thought about my lifelong relationship to water: trips to the beach as a child, a fear of deep, dark water (thalassophobia), recent collaboration with environmental scientists researching sea life, and, of course, the rising of our oceans as a function of global warming.

All of these experiences swirled around compositionally for a year or two, until I began working on this piece in earnest during the beginning of 2021, while holed up in Oberlin, Ohio during the COVID-19 pandemic.

This work has four sections:

I. The Bay (Of Trains and Shorebirds)

w/ solo violin

II. The Reef (Of Predator and Prey)

w/ cello, piano, glockenspiel

III. The Ocean (The Lull of the Sirens)

w/ soprano soloists, choir

IV. The Deep (Beneath the Rain)

w/ string quartet, orchestra

This piece incorporates performance recordings by David Bowlin, violin, Kate Copeland, soprano, and Kevin William Davis, cello.

Eli Stine is a composer, programmer, and educator. Stine is currently a Visiting Assistant Professor at Oberlin Conservatory. Stine received Ph.D. and Masters degrees in Composition and Computer Technologies as a Jefferson Fellow at the University of Virginia and bachelor's degrees in Technology In Music And Related Arts and Computer Science from Oberlin College and Oberlin Conservatory.

Stine's work explores electroacoustic sound, multimedia technologies (often custom-built software, video projection, and multi-channel speaker systems), and collaboration between disciplines (artistic and otherwise). This work has been mentioned in publications including USA Today, The Economist, and on NPR. Upcoming projects include an interactive music tunnel for the City of Helsinki, Finland and a virtual reality experience premiering in New Delhi, India in March.

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Meditaciones en Chirimía by Pablo Eduardo Tobar Manzo

This work is based on the traditional rhythms of flute and drum music from the Andean zone of Colombia in South America. This work is composed for electronics and solo flute made of Carrizo wood that utilizes a traditional tuning system of the Yanacuna - an indigenous tribe from the Cauca region.

The whole work is a mixture of different flutes, drums, and traditional rhythmic instruments with synthesizers, samplers, and sound effects.

The only two spoken phrases at the beginning of the piece are in Nasa Yuwe - an indigenous language spoken by the Nasa tribe of the Cauca region- that translates to ""I want to be buried, in the same way as

my ancestors"" referencing the strong connection the piece has with the territory, the roots, and is a way to acknowledge the past musicians of the genre that this piece is based on, called Chirimía Caucana. The harmonies used in the piece are based on how the sound is built by the musicians playing flutes at the same time in Chirimía genre, creating natural harmonies. Most of the rhythms are sampled from traditional instruments with the sound modified electronically and placed in different musical contexts and playing the traditional rhythm called Bambuco. The melodies are based on contemporary ways to work with the sound of the Carrizo wood flute.

Pablo Eduardo Tobar Manzo is a performer and composer from Popayán, Colombia. Has a master's degree from Northern Illinois University in music performance - clarinet and currently is doing a master's degree in Music Technology at Georgia Southern University where he works as the Recording crew manager.

Has been soloist with the ""Banda Departmental del Valle"" in Colombia and "NEIU Orchestra" in Chicago, also has won the concerto competition from Northern Illinois university as alternate. He has been invited to do lectures about music, traditional music and clarinet in Universidad del Cauca, Universidad de Nariño, and National Conservatory of Music in Colombia.

Have been researching and playing traditional flute music from the Andean zone of Colombia for many years and is part of "Fundación Mambrú Internacional" a human right organization in Colombia. He founded the Jazz festival of Popayán and the Big Band of the same city.

body_scapes: N°1 | Source Realized by Daniel Minogue

"body_scapes" is an ongoing fixed media project in which the music is created from sound captured from various areas on the body. The inspiration comes from recently practicing meditation and noticing the diverse sounds and accidental hums that arose during deep breathing. Using a stethoscope microphone placed over the heart and a contact microphone on the neck, I recorded multiple meditations, breathing exercises, and vocal improvisations as the basis for my pool of samples that would then inform the direction of the composition.

"N°1: Source Realized"" comes from the first few mediation sessions in which I noticed my resting heart rate was abnormally fast. As I continued these sessions, I saw that when I exhaled, I would begin to hum. When I first realized this was happening, I would shy away from it but soon understood it would be better to invite these moments and allow them to come through without embarrassment. As I did, the heart rate slowed, and the more and more I let this hum out, the more in tune with myself I felt. ""Source Realized"" suggests there's a voice inside us we may shy away from. We can repress our true thoughts, feelings, aspirations, and we can begin to become numb to who we are as individuals. But letting it out, even if in small doses over a long period of time, can start to heal us.

Daniel Martin Minogue is a composer, saxophonist, and educator currently living in West Hartford, CT. Mixing classical, jazz, electronic, and pop elements, Daniel explores topics such as mental health, social causes, and moments of absurdity in hopes of bringing more open conversations about the human condition.

Daniel started his academic career at George Mason University in 2011, studying saxophone with Ed Fraedrich. He earned his B.A. in Music from SUNY Stony Brook in 2016, studying saxophone with Scott Litroff and composition with Phil Salathé and Taylor Ackley. Daniel received his Master of Music in Composition in 2018 from the Hartt School. He is now pursuing his DMA in Composition at the same institution and has had the pleasure to study with David Macbride, Robert Carl, Ken Steen, and Nathalie Joachim.

Daniel has involved his music in many mediums, from dance and theater to sound installations. His music can be heard in the short film “Whiskey Kills the Hunger,” in addition to being presented at the Sonic Spring Concert Series (curated by Daria Semegen), the Hartford New Music Festival, the Long Island Maker Fest, and the Uncertainty of Fate Chamber Music Festival. Daniel has had the honor to be commissioned by the Phoenix Concert Series, Ballet Hartford, One Day Dance, saxophonists Perry Roth and Shane Rauthburn, and bassist Grant Blaschka. Daniel also served as a composer and educator for the Hartford Symphony’s Make Music outreach program in 2019.

As a saxophonist, Daniel is the co-founder of the international modern music group, DUO Semente with vocalist and composer Ásbjörg Jónsdóttir. He has performed as a soloist with the Stony Brook Symphony Orchestra, the George Mason University Wind Symphony, the Hartt Saxophone Ensemble, as a soloist with the Stony Brook University Orchestra, and with talented musicians and groups like Safrah and the jazz fusion ensemble, the Brothers Nylon. He also performs his own saxophone works around the tristate area whenever he can.

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B_5_6-6_15 by Jerod Sommerfeldt

We believe in making freely improvised music because... ""Improvisation is a game that the mind plays with itself, in which an idea is allowed to enter the playing field, in order to be kicked around in pleasing patterns for a moment before being substituted by another idea. The first idea is unintentional, an error, a wrong note, a fumble in which the ball is momentarily lost, a momentary surfacing of an unconscious impulse normally kept under cover. The play to which it is subjected is the graceful recovery of the fumbled ball, a second ‘wrong’ note that makes the first one seem right, the justification for allowing the idea to be expressed in the first place.”

“Improvisation tells us: Anything is possible - anything can be change - now.” -Frederic Rzewski

Paul Schuette teaches experimental and electronic music at The University of the Arts in Philadelphia. He curates a concert series, ‘Out of the Box’, which showcases visiting artists working in experimental, electronic, and improvised mediums. Paul is an active composer, sound artist, and improviser. paulschuette.com.

Jerod Sommerfeldt teaches electronic music at the Crane School of Music in Potsdam, NY. His music and sounds explore glitch, microsound, and algorithmic design. Jerodsommerfeldt.com.

Double Pendulum by Kevin Anthony

Double Pendulum is a multimedia work for solo performer. It is an experiment in complexity from simplicity. Internally, it consists of a three-act narrative that is realized by the performer through guided improvisations. A visualized particle system reflects the musical actions of the performer, and in turn informs the performer of how to react. The shy and infantile particle system grows awkwardly, then experiences an apotheosis in a cloud of visual swarms and sonic drones.

Kevin Patrick Anthony is a music composer, electronicist, vocalist, artist, designer, and a pursuer of creative technologies. He has a passion for maintaining interdisciplinary environments which promote collaborative creativity. He has received degrees from Brigham Young University Idaho (BMA), Brigham Young University (MA in Music Composition) and the University of California, Irvine (PhD, Integrated Composition, Improvisation, and Technology).

His work aims to harness the creative possibilities presented by new and old technologies. He has researched and worked creatively in a great breadth of fields including digital signal processing and spectral analysis, artificial intelligence, sensor-circuitry, animation and illustration, non-verbal communication in virtual spaces, virtual reality, and motion-to-music translation.

He works to build substantial creative platforms and devices, with collaborative developmental contributions to notable projects such as Mari Kimura's Mugic device, Chris Dobrian's Max Cookbook, Lukas Ligeti's Cross Adaptive Data Processing (CADP), and the Virtual Reality Audio Workstation with Vincent Olivieri and Theresa Jean Tanenbaum.

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Inkling by Abby Aresty

In Inkling, I explore the raw materiality of found objects through the real-time creation of a graphic musical score. Objects are affixed to contact microphones, dipped in paint, and then moved across the surface of a blank piece of paper to create the score. This process is a meditation on the objects' different sizes, shapes, and textures; the resulting score is an artifact of the gestural exploration of the physicality of these materials over time. Inkling is a score that almost anyone can play. It creates a hybrid, multimodal experience—a counterpoint of sight, sound, and touch—that repurposes the idea of graphic notation to invite playful, musical interactions that are available to lay people and to amateur and professional musicians alike.

Dr. Abby Aresty is a sound artist, composer, and educator. Her community-based creative practice empowers individuals to work creatively with sound, and to share their stories while building community through collective making, integrated learning, and storytelling. Aresty's site-specific installations have been featured in local and national news outlets; Paths II: The Music of Trees, a temporary installation in Seattle's Washington Park Arboretum, was featured in an interview with Melissa Block on NPR's All Things Considered and was hailed as "otherworldly" and "sometimes eerie, sometimes transportingly lovely," by the Seattle Times. Aresty has presented her research in the United States, Canada, Australia,

and Hong Kong, in conferences including ICMC, Balance/Unbalance, ISEA, and Sonic Environments. She has held fellowships at the Studio for Creative Inquiry at Carnegie Mellon University, Grinnell College, and the Acoustic Ecology Lab at Arizona State University's Herberger Institute of Design and the Arts. She recently taught a workshop in multimodal storytelling for 40 college and university students from around the world as part of a Humanitarian Entrepreneurship summer institute at Lingnan University in Hong Kong. Aresty is Technical Director and Lecturer for the Technology in Music and Related Arts (TIMARA) Department at Oberlin Conservatory and founding director of the Girls Electronic Arts Retreat (GEAR), a 5-Day STEAM summer camp for 3-5th grade girls hosted in the TIMARA studios.

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Peripheral Vision for flute, oboe, and computer by Brad Decker

Often we lose sight of the beauty around us, while we are focused only on what's right in front of us. Modern life often forces us to live within blinders, and we too easily lose sight of the nuances of our peripheral vision. This project aims to symbolize beauty in a dark world. Flute and oboe explore gestures and musical idioms that suggest a beautiful, blissful transcendence of a plastic society, which is continuously filled with alarm and tension. The computer part captures this tense reality: test sirens reverberating in empty spaces, sudden disruptions, unlikely snarls of percussive elements, and swirling rhythms.

Brad Decker is a composer, educator, and performer of contemporary concert music, whose works often incorporate electronic, electroacoustic, or interactive media. His recent works explore the interaction of acoustic instruments and electronics to create immersive composite textures. His instrumental works combine virtuosic flourishes, polyrhythmic interplay, and extended techniques. Electronic elements include interactive computer processing and sampling, multichannel diffusion, and fixed-media accompaniments. Multimedia projects range from traditional film soundtracks to live-performed improvisations with video. As a double bassist, he regularly performs his own compositions and improvisations that incorporate computer interactivity. His teachers include Peter Hestermann, Kenneth Jacobs, Erik Lund, Heinrich Taube, Steven Taylor, and Scott Wyatt. He has attended masterclasses and lessons with composers Agostino DiScipio, Stefano Gervasoni, Lee Hyla, and Tristan Murail. He currently teaches music composition and technology at Eastern Illinois University. His music is distributed through his website www.braddecker.org.

Flutist **Rebecca Johnson** is the Assistant Professor of Flute at Eastern Illinois University, and is 2nd flutist of the orchestra Sinfonia da Camera, both positions she has held since 2007. Dr. Johnson enjoys performing and teaching at festivals, universities, and conferences throughout the world. She served the National Flute Association as the Program Chair for its 2019 convention and is the association's current Vice-President. DMA, University of Illinois.
www.rebeccajohnsonflute.com

Dr. **Elizabeth Sullivan** serves as Assistant Professor of Oboe and Musicianship at the University of North Carolina at Charlotte where she teaches oboe, music theory and ear training, and coaches woodwind chamber ensembles. She is active as a recitalist, orchestral musician and pedagogue throughout the region

with strong commitment to engagement with local public schools and music educators. She holds a DMA and MM from the University of Illinois at Urbana-Champaign and a BM from Stetson University.

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Bow Shock by Jason Mitchell

Bow Shock is defined by Merriam – Webster as “the shock wave formed by the collision of a stellar wind with another medium (such as the magnetosphere of a planet).” I imagined the flute as being an interstellar object, like a comet, causing reactions and waves as it travels its path.

Jason H. Mitchell is a classically trained guitarist and a composer of instrumental and electro-acoustic music. Though he has lived throughout the United States, he grew up in the Rio Grande Valley of South Texas, where the rich cultural heritage of the Texas-Mexico border region influences much of his music. His music has been performed throughout North America, Africa, Asia, and Europe. His music has been performed at numerous festivals and conferences, including the 2016 CairoTronica , 2015 Venice Biennial, ICMC, SEAMUS, SCI, NYCEMF, Studio 300, NSEME, NMEA, EMM, and Ensemble Mise-En’s summer festival and concert series.

An active musician and teacher, Brielle Frost has performed throughout the United States, Peru, Brazil, Italy, Costa Rica, and Canada. She has performed at festivals and conventions such as the *Festival Internacional de Flautistas* in Lima, Peru, the *Summer in the City Flute Festival* in Toronto, Canada, the *Festival de Música Contemporânea Brasileira* in Campinas, Brazil, the Puccini Festival, MahlerFest, the Atlantic Music Festival, the Aquila Summer Concert Series, and the Rocky Mountain Regional Meeting of the American Musicological Society.

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My Idols Crumble by Graeme Shappell

"My Idols Crumble" explores the feelings of emptiness and defeat at the hands of the cosmic unknown. The sense of dread is personified in a way that feels as if one is being thrown out by something that they cannot understand or know about.

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Unbalanced, Disintegrating...by Maya McCollum

In this piece, I explore our constant struggle to rebalance the natural world, seeking to fix problems of which we are often the cause. The raw visual and sonic materials I used here were collected from USDA Forest Service and National Park Service archives, which document our historical impact on public lands. I transformed these materials into animated collages, which I project onto myself and the space around me. I therefore attempt to synthesize myself into these animated collage environments, both by projecting

on my physical form and by meshing the violin sounds, the sounds I am visibly producing, into the sonic space.

Maya McCollum is a third year TIMARA and Studio Art major at Oberlin College and Conservatory. Her work often makes use of forgotten objects and scraps, which exist as examples of stories that remain unspoken or unheard. She uses sound, animation, projection, performance, and sculpture, combining visual and sonic practices to discuss issues pertaining to environmentalism and the importance of place. Improvisation is an important part of Maya's compositional practice, and she often works on violin and with modular eurorack systems. In both her sound and visual work, she strives to create organic, visceral, and personal environments that examine our connection to the natural world.

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And you still won't find it, even once you stopped looking by Becky Brown

There's always another, every time. One more, and one more, and one more, and you're still back at the beginning, after all that about how going was going and leaving was leaving. "Let alone what can't," you'd say, if only the back and back and back again meant you'd really, truly spun to the other and elsewhere.

Becky Brown is a composer, harpist, artist, and web designer, interested in producing intensely personal works across the multimedia spectrum. She focuses on narrative, emotional exposure, and catharsis, with a vested interest in using technology and the voice to deeply connect with an audience, wherever they are. She is currently pursuing graduate studies in Composition and Computer Technologies at the University of Virginia.

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