



**Society for Electro-Acoustic Music
in the United States National Conference
Rhizome Concert**



**Saturday, March 25, 2023
Bird Recital Hall
3:00 p.m.**

PROGRAM

Percussion & Electronics n.1

for percussion & live electronics

John Ritz

(b. 1978)

Greg Byrne, *percussion*
John Ritz, *live electronics*

Convolve

for acousmatic music

David Dow

(b. 1954)

husk (#2)

for fixed media

Zach Thomas

Movements of a Remnant

for video

Sofia Matus Cancino

(b. 1994)

OWN.k

for acousmatic music

Kramer Elwell

(b. 1990)

Primal

for tenor saxophone, fixed media & effects pedalboard

Timothy Polashek

Matthew Polashek, *tenor saxophone & effects pedalboard*

PROGRAM NOTES

Percussion & Electronics n.1 is the first in a series of pieces that focus on expanding the timbral possibilities of the already colorful percussion family of instruments. Each piece begins with a pitched percussion instrument whose timbre is explored and expanded through extended playing techniques, interaction with found objects, and live computer processing. *Percussion & Electronics n.1* is for timpani, found objects, and live electronics. The sounds of the timpani are granulated as the performance proceeds, but the granulation parameters are subject to changes driven by control signals extracted from the instrumental sound itself. Depending on the sound generated by the timpani, in combination with the found objects and various performance techniques, the granular processing yields various sonic results, ranging from a complete vaporization of the instrumental sound to more compact rhythmical gestures in relationship to the performer's playing.

Convolve is a music composition based on convolution synthesis. Convolution is the process of multiplying the frequency spectra of two audio sources—the input signal and the source of the analysis. By doing this, frequencies that are shared between the two sources will be accentuated, while frequencies that are not shared will be attenuated. This is a form of cross modulation. Sources included a student's Hip Hop composition, electric guitar, and trumpet. Phase vocoding, harmonic rotation and granular sample manipulations were used. This composition can be presented as an Acousmatic piece or a live performance.

Husk 2 is a study of sound dissection and mutation, building on the trajectory of the original work in the series. The piece begins with the sound of a bell which is continually transformed throughout the duration of the work. Samples from various percussion instruments, animals, and environmental field recordings are morphed into another using a variety of processing techniques.

Movements of a Remnant is a visual music work created from simple structural sequences that generate and modify audiovisual elements from a single 'abstract' source. The raw material used for the structures comes from the composer's medical files, which include various records of fetal monitoring during pregnancy and childbirth as the data source that feeds the dynamics of audiovisual interaction.

OWN.k is a sequel to another one of my acousmatic works, titled *OWN*, which was composed in collaboration with choreographer Hillary Richardson. Like the original *OWN*, *OWN.k* explores confronting one's anxiety and mental health by encapsulating it in art. The original collaboration explored Hillary's anxiety but *OWN.k* explores my own, and is done so by exclusively using the most anxiety-inducing (personal preference) sound source there is... my own voice.

Primal organizes rhythmic structures around prime numbers, leading to occasional polyrhythms. Three Moog synthesizers and computer code serve up an accompaniment for saxophone. Melodies are informed by idiomatic jazz and jazz-fusion sources using largely modal note choices. Various delay and harmonization effects are applied to the saxophone, modified in real time by the performer. *Primal* is also a work of brothers in collaboration, playfully expressing their primal selves, their common loves of music making in studios and on stages, adapting technologies, and simply doing things together.

COMPOSER BIOGRAPHIES

David Dow is a composer, keyboardist, sound designer and educator. He holds a Bachelor of Arts degree in music composition from the University of California, Santa Barbara, and a Master of Arts degree in music composition from San Jose State University in San Jose, California. In addition, he holds a certificate in computer music from the Massachusetts Institute of Technology. As a composer, he has created well over one hundred fifty music compositions in many different styles. His electronic music has been performed several times on the Society for Electro-Acoustic Music in the United States National Conference, the International Computer Music Conference, the Daegu South Korea International Computer Music Festival, The Electronic Music Festival in Stuttgart Germany, the New York City Electronic Music Festival, the Consumer Electronics Show in Las Vegas, Nevada and the Computer Exposition in San Francisco, California Through his recording studio, Aurora Music Productions (www.auroramusicproductions.com), he produces music for composers, theater, dance, computer games and video soundtracks as well as radio and television commercials. Besides performing music professionally as a keyboard player and singer for over forty years, he is a Professor of Music and directs the Music Technology Program at Modesto Junior College in Modesto California.

Kramer Elwell is a composer, sound artist, researcher, improviser, and percussionist currently based in Seattle. His acoustic and electroacoustic works invoke massive, timbre-rich sound spaces, spin cryptic and surrealist narratives, and engage with atypical performance practices. Research interests include graphic or multimedia notation, improvisation, human-computer interaction, installation art, networked performance, interdisciplinary collaboration, and musicological investigations of electroacoustic music. Kramer's works have been performed at many international and regional festivals and conferences including: Festival l'Espace du Son, The International Computer Music Conference, Sound and Music Computing Conference, The New York City Electroacoustic Music Festival, The SEAMUS National Conference, Electronic Music Midwest, and many more. As an Artist-in-Residence he has also collaborated with many arts organizations, like: The Glen Arbor Arts Association, the Atlantic Center for the Arts, and the Kimmel Harding Nelson Center for the Arts. Kramer is completing a PhD in Music Composition and a Master of Science in Media Arts and Technology from the University of California Santa Barbara- having studied with Clarence Barlow, Joao Pedro Oliveira, Curtis Roads, Andrew Tholl, and Karl Yerkes. He also holds a Master of Music degree in music composition from the University of Texas at Austin as well as two Bachelor of Music degrees from Western Washington University; one in Music Composition and one in Percussion Performance.

Sofia Matus Cancino is a composer and digital artist whose main interest is the research and production of visual music. Matus studied piano at the Conservatory of Music of the State of Mexico (COMEM, 2007-12). She graduated with honors from both the B.A. in Digital Art (UAEMEX, 2012-17) and the M.A. in Music Technology, at the National Autonomous University of Mexico. (UNAM, 2020-22). She is a former member of the INTAC network (International Art Collaborations 2015-18) being the facilitator and mentor of the collective in Mexico. Within INTAC, she has collaborated with students

COMPOSER BIOGRAPHIES

and faculty at several Universities, such as TAMK(FIN), OCADu(CAD), and the Osaka University of Arts(JP). As a composer, her work has been presented in festivals and conferences of visual art, music, and sound such as SEAMUS, Visiones Sonoras, PRISMS Contemporary Music Festival, Music by Women Festival, NodoCCS, Sound:Frame, among others. Sofia has received the Mykytyn Distinguished Composition Award (ASU - 2022), the PEJ 2020(MX) and the 'Creatividad Emergente' Award from the Ministry of Culture of the State of Mexico. She is currently a Doctoral Candidate and a Teaching Assistant in the Music Theory and Composition Department at Arizona State University, where she holds a Presidential Graduate Scholarship.

Timothy Polashek produces works in a variety of media and styles, including vocal, instrumental, electro-acoustic, multimedia, text/sound, and interactive music, as well as poetry and sound installations. Passionate about synthesizing new sounds and exploring new musical ideas, he designs computer programs to build innovative digital instruments and synthesizers. His music can be heard on the compact disks "Wood and Wire," released by Albany Records, and Electric Music Collective albums "Incandescence" and "Defiant." His research projects in audio synthesis and text/sound music are published in the *Journal of the Society of Electro-Acoustic Music in the United States* and the *Leonardo Music Journal*, published by MIT Press. He is the author of "The Word Rhythm Dictionary: A Resource for Writers, Rappers, Poets, and Lyricists." Prior to earning the Doctor of Musical Arts in Composition degree from Columbia University, Polashek earned the M.A. in Electro-Acoustic Music from Dartmouth College, and a B.A. with Honors in Music from Grinnell College. He is the Music Technology Studies Coordinator, the Digital Arts & Media Program Director, and a Professor of Music at Transylvania University in Lexington, Kentucky. He is also Co-Director of the Transylvania University Digital Liberal Arts Initiative.

John Ritz is Assistant Professor of Music Composition and Creative Studies at the University of Louisville. He has received recognitions for his work from the ASCAP/Morton Gould Composer Awards, the Bourges International Electroacoustic Music Competition, the 21st Century Piano Commission Competition, the Forum Biennial Musiques en Scène, and the Society for Electro-Acoustic Music in the United States. Ritz's music has been performed throughout the United States, as well as in France, Italy, Germany, Russia, Canada, and Chile, and has been presented at many conferences and festivals, including the Society for Electro-Acoustic Music in the United States (SEAMUS) National Conference, the International Computer Music Conference (ICMC), the Bourges International Festival of Electroacoustic Music (IMEB), the Electroacoustic Music Festival of Santiago, Chile (CECh), the Sound and Music Computing Conference (SMC), the Missouri Experimental Sonic Arts Festival (MOXsonic), the Percussive Arts Society International Convention (PASIC), and Electronic Music Midwest (EMM), among others. Ritz received his BA from the University of Iowa, where he studied composition with Lawrence Fritts and cello with Charles Wendt, and his MM and DMA from the University of Illinois at Urbana-Champaign, where he studied composition with Erik Lund, Stephen Andrew Taylor, Vinko Globokar, Agostino Di Scipio, and Scott A. Wyatt.

COMPOSER BIOGRAPHIES

Zach Thomas is a composer and media artist whose work is characterized by impulse, restlessness, and precision. Zach currently teaches courses in Composition and New Media at the University of Louisville. He received his PhD from the University of North Texas where he worked as a teaching fellow at the Center for Experimental Music and Intermedia. As a researcher at the xREZ Art+Science Lab, he worked on projects combining big data, sonification, and VR. Since 2014, he has served as co-director of the new music non-profit, ScoreFollower, producing content for the promotion of contemporary music; including a bi-annual call-for-works, a Featured Composer series, and a range of other projects aimed at increasing exposure of contemporary and experimental music to an online audience. Zach is also the creator and developer of scorefol.io, an online platform used by hundreds of composers to create score videos in the browser and present their work online. As a composer, he works often in mixed-media contexts, and is author of numerous concert works, installations, and software tools. His work and research have been presented at various international festivals and conferences including Warsaw Autumn Festival, Darmstadt Summer Courses, ICMC, SEAMUS, NYCEMF, NIME, Musicacoustica Festival in Beijing, SIGGRAPH, Forum Wallis, Audio Art Festival in Krakow, and others.

PERFORMER BIOGRAPHIES

Greg Byrne is Distinguished Professor of Music and Director of Percussion Studies at the University of Louisville. Byrne is the recipient of the 2012 Kentucky Music Educators Association's "Teacher of the Year" award. He is consistently honored as a Faculty Favorite and was featured as a University of Louisville Top Ten Faculty Favorites in 2004. Dr. Byrne is an Educational Artist for Remo, Inc. and Vic Firth, Inc. He has performed in Japan on several occasions, where he was a member of the Hidano/Byrne Duo, endorsed by Vic Firth, Inc. to present children's concerts. The most notable was at the elementary school in Miyako which was devastated by the 2011 Tsunami. He serves as an advocate for musicians with disabilities through his educational DVD, *Opportunity to Succeed*. Through this role, he has presented at the International Conference for the Arts and Humanities in Hawaii, the College Band Directors National Association Southern Conference in Mississippi, the Midwest Band and Orchestra Conference in Chicago and he presented the Keynote Address at the Nebraska Music Educators Association Conference. He is portrayed by actor Judge Reinhold in the movie *I Am Potential*, based on the book by Patrick Henry Hughes.

Matthew Polashek is a performer, composer, educator, and audio-engineer living in Lexington, Kentucky. He is professor of saxophone and director of the jazz band at Transylvania University. His work focuses on the development of a fusion of modern jazz, avant-garde and contemporary art-music composition and performance techniques. He holds an MFA in Music Composition from The Vermont College of Fine Arts, an MA in Teaching Music from the City University of New York, and a BA in Jazz Studies from the University of Wisconsin at Green Bay, where he studied saxophone with John Salerno. A versatile performer, Matthew regularly performs and teaches saxophone, flute, clarinet, oboe, and electronic woodwind instrument in a multitude of genres throughout the world. He performs with his own jazz-funk-fusion ensemble, Bigg Sugg and the Jazz Funkers and has performed and recorded with internationally renowned artists including Eric "Roscoe" Ambel, David Liebman and Bryan Lynch. While living in New York City he performed at various internationally renowned venues including Birdland, Lincoln Center, and The Bowery Ballroom. Matthew received the 2020 Lexington Music Award for Best Wind/Brass Performer and the 2021 Appalachian Art and Entertainment Award for Best Wind and Brass. Additionally, he owns and operates a live event production, recording and broadcast company, Angry Baby Productions.

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