



department of music
EASTERN ILLINOIS UNIVERSITY

NEMF2024@EIU

Napoleon Electronic Music Festival 2024

Concert 1

Tuesday, January 30, 2024, 11:00 a.m.
Doudna Fine Arts Center
Black Box Theater

Shards		Richard Power
	Two Channel Audio	
Surviving Eden		Alene Maxstadt
	Two Channel Audio	
Hell for Leather		John Fireman
	Two Channel Audio	
Atmospheric Pressures		Joseph Tucker
	Two Channel Audio	
Sigil II: Amistad		Monte Taylor

Saxophone and Computer
Andrew Gaffey, alto saxophone

Pastoral

Andrew Davis

Two Channel Audio

Corner Pocket Music

James Caldwell

Two Channel Audio

Harmonic Fantasy No. 7

Hubert Howe

Eight Channel Audio

The Illusion of Stasis

James Romig

Two Channel Audio

Shards **Richard S Power**

"Shards" is made of broken off bits and pieces from another work of mine, "Flow". While "Flow" is about continuity, steady progression, and inevitable destination, "Shards" concerns itself with the constant reshuffling and kaleidoscopic reorganization of a small amount of available material.

Composer and saxophonist **Richard Power's** music explores the dialogue between tradition and innovation, the continuum between composition and improvisation, and new types of formal and temporal expression through sound. He writes for both acoustic instruments and electronically generated sounds, and while much of his music is precisely notated, other scores encourage collaborative invention through structured improvisations.

As a performer Richard enjoys placing the baritone saxophone within contexts it is not normally found. For several years he was a member of the Austin-based Cornell Hurd Band, performing for dance and music lovers across Texas. Other groups he has been a member of include the Walter Thompson Orchestra, Third Coast Noise, Coherent, Blue Noise Saxophone Quartet and the Mad Dingo Trio. He has been a promoter of new music by fellow composers as both a performer and concert organizer.

Richard has been the recipient of awards from the American Music Center, ASCAP, the Chicago Symphony Orchestra, and Austin Peay State University. He earned D.M.A. and Master's degrees in composition and theory from the University of Illinois, Urbana, and a Bachelor's degree in composition and performance from Trinity University. A native of Austin, Texas, he currently lives in Danville, Kentucky.

Hell for Leather **John Fireman**

The piece is composed using an improvisational patch I have developed in MAX/MSP, for the purposes of live performance, both solo and with other musicians in a free context. The piece was performed live in one take with minimal edits. The synthesized content comes from multiple sources including my own recorded performance on a no-input mixer and the remarkable Berna software by Giorgio San Cristoforo which emulates the modular units of 1950's electronic music studios. In addition to the synthesized material, the patch organizes a library of thousands of transformed audio files ranging from milliseconds to minutes (transformations are made in a variety of ways, including but not limited to csound, max, Ircam/GRM tools). The sounds are organized in timbre families which are then sequenced live via the patch. The patch utilizes aleatoric algorithmic sequencing, as well as live triggering of sounds using the qwerty keyboard.

John Fireman obtained a BFA at Yale University and an MFA at the Maine College of Art. John is a multimedia digital artist, focusing on experimental video and sound work. His work includes experimental documentary, fixed audio, live performance, and interactive installation. He is a professor at Bowdoin College and the Maine College of Art where he teaches sound art.

Sigil II: Amistad **Monte Taylor**

Sigil II: Amistad reflects on the themes of multiculturalism depicted in José Parlá's Amistad América. Navigating various computer-generated soundscapes, the saxophone struggles to maintain its identity amongst the chaos of many competing spectra. Over time, the various spectra coalesce into a lush, harmonious texture composed of many complex grains of sound. Over the course of this transformation, the saxophonist's role as a soloist begins to fade, as the saxophone dissolves into the various spectra.

Sigil II: Amistad is the second in a series of pieces inspired by the practice of sigil making. In chaos magic, sigils are symbols created by the magician to manifest a will or desire. This is usually accomplished by writing down one's will as a single sentence or phrase, deconstructing it into its individual glyphs, and then rearranging them into a symbol that holds meaning only to the magician.

Dr. Monte Taylor (b.1991) is a composer, audio engineer, and Clinical Assistant Professor of Music Technology at Purdue University's Rueff School of Design, Art, and Performance.

He is the 2nd place recipient of the 2020 KLANG! International Electroacoustic Composition Competition and a finalist for the American Prize (2020 Orchestral Music Division). His works have been performed on festivals and conferences including Australian Percussion Gathering, Charlotte New Music Festival, Cortona Online Sessions, Electric LaTeX Festival, Electronic Music Midwest, Florida Electro-Acoustic Student Festival, Florida International Toy Piano Festival, Florida State University Biennial Festival of New Music, ISU contemporary Music Festival, Kansas City Art Institute's ArtSounds, Matera Intermedia Festival, National Student Electronic Music Event, New York City Electroacoustic Music Festival, SCI Regional and National Student Conferences, SEAMUS National Conference, Seoul International Computer Music Festival, SPLICE Institute, TUTTI Festival, USF New Music Festival, UNK New

Music Festival, and UTEMS Electro-Acoustic Recital Series, by ensembles including Bent Frequency, Compositum Musicae Novae, Frost Electronic Music Ensemble, Line Upon Line Percussion, Passepartout Duo, [Switch~ Ensemble], and the University of Texas New Music Ensemble.

He holds a B.M. in Composition from the University of Missouri - Kansas City Conservatory of Music and Dance, an M.M. in Composition from the University of Miami Frost School of Music, and a D.M.A in Composition at the University of Texas at Austin Butler School of Music.

Atmospheric Pressure Joseph Tucker

Atmospheric Pressure was meant to be my final project for a class taken last semester. I titled the piece *Atmospheric Pressure* based on how I visualized the sound after its completion. I imagined myself being in a place that is unknown and mysterious, such as in interstellar space, the bottom of an ocean, or in the remote wilderness at night. The piece has three sections in ABA form that use distinguishing sounds to guide the listener.

Joseph Tucker studies Art and Recording Technologies at Eastern Illinois University. His primary instrument is percussion, and he is learning how to further develop his musical abilities.

Andrew Gaffey is a saxophonist and educator hailing from Pittsburgh, PA. His performances have taken him throughout the United States as a soloist and in ensembles, including appearances at the Cleveland Institute of Music, the Florida State University New Music Festival, the Museum of Fine Arts at Florida State University, the National Museum of African American Music, the Navy Band International Saxophone Symposium, and North American Saxophone Alliance Conferences. He toured the nation of Colombia with the Blair Big Band, with whom he won two Downbeat Awards, in support of their album Songbook.

With a keen passion for music of our time and collaboration with composers, Andrew has premiered and commissioned works by numerous composers including Emma Cardon, Matthew Howell, Noah Magnus, Madeline Merwin, Nicholas Townsend, and more. At Florida State University, he founded the Copeland Trio, a saxophone, percussion, and piano ensemble devoted to contemporary and avant-garde performance. This group is one of the first of its kind in the United States. He was a founding member of the Vanderbilt Contemporary Music Ensemble and performed with Polymorpha, the resident new music ensemble at Florida State University. He has also served as principal saxophonist with the Tallahassee Symphony Orchestra.

He is a recipient of the prestigious University Fellowship at the University of Illinois Urbana-Champaign and the L. Howard 'Zeke' Nicar Award, given to the most outstanding woodwind student at the Blair School of Music. Andrew is presently pursuing the Doctor of Musical Arts degree at the University of Illinois Urbana-Champaign. He holds the Master of Music degree from Florida State University, where he served as a graduate assistant in the Office of Community Outreach and Engagement and the Bachelor of Music in Performance from the Blair School of Music at Vanderbilt University. He has completed additional study at the American Saxophone Academy and the Corona Sessions for New Music. His teachers include Debra Richtmeyer, Geoffrey Deibel, Brian Utley, and Jeff Coffin. In his free time, he can be found drinking coffee and birding.

Pastoral Andrew Davis

Pastoral is a reimagining of Beethoven's Sixth Symphony. Excerpts from his first movement from an old public domain recording are woven together with sounds of nature to create a new narrative structure. Much of the symphony has been time-stretched creating long waves of string sounds that are punctuated by short fragments processed through several reverbs I have designed. The effect is a dreamy meditation of one of my favorite symphonies.

Andrew Davis is a composer and electric guitarist from Philadelphia, PA who has written for a variety of media both acoustic and electroacoustic. Davis' early experiences in music were in local concert bands where he played trombone and in rock bands where he played electric guitar. Fused with a strong background in popular music, his music seeks to explore a variety of different genres and musical aesthetics. His works have been performed by groups such as the JACK Quartet, PRISM Quartet, Alarm Will Sound, Daedalus Quartet, the Argento Ensemble, loadbang, the Boston New Music Initiative, the Luna Nova Ensemble, the University of Texas Wind Ensemble, the Yale Concert Band, the Florida State Wind Ensemble, and the University of Texas New Music Ensemble. He has received honors from ASCAP, BMI, The Lyra Society, and ISCM-Texas among others. Additionally, his music has been heard at a variety of festivals including the TUTTI Festival, RED NOTE Music Festival, Mizzou New Music International Composers Festival, New Music on the Point, and SEAMUS. He has held residencies at Atlantic Center for the Arts and ACRE.

He earned a B.A. in music from Yale University, an M.M. in composition from the University of Texas at Austin in 2012, a PhD in composition from the University of Pennsylvania in 2017, and M.S. in computer science from Stanford University in 2018. He currently teaches at Ursinus College.

Corner Pocket Music James Caldwell

Corner Pocket Music (2018)
No. 22 (0:52)
No. 23 (1:10)
No. 24 (0:53)
No. 25 (1:26)
No. 26 (1:11)
No. 27 (2:17)

The six pieces in Corner Pocket Music are my fifth set of small concrète essays in the Pocket series.

James Caldwell retired in May 2018 after a 33-year career at Western Illinois University. At WIU he was co-director of the annual New Music Festival, curator of his own ElectroAcoustic Music Macomb series, recipient of the inaugural Provost's Award for Excellence in Teaching in 2005, the 2009 Distinguished Faculty Lecturer, president of the WIU chapter of UPI Local 4100, representing about 600 faculty and academic support professionals, and other things. He earned a BA in Art from WIU in 2014. His 2021 album of concrete miniatures, Pocket Music, was released on the Neuma label. www.jamesmccaldwell.com

Harmonic Fantasy No. 7 Hubert Howe

Harmonic Fantasy No. 7 is pure overtone music. Throughout the piece, only overtones that support the harmony of the immediate context are used. The opening section uses only the sixteenth and higher harmonic partials, four octaves above the fundamental, and the second uses partials from the eighth and above, three octaves above the fundamental. Nevertheless, the harmony of these passages is clear because of the partials used. Fundamentals start to appear just before two minutes and remain from then on. Initially, overtones are faded in and out in the manner of a complex envelope, but three minutes into the piece they begin to be attacked individually. A climax is reached at about 5 and a half minutes, when the fading instrument returns. The piece was written in 2023 and synthesized by Csound.

Hubert Howe was educated at Princeton University, where he studied with J. K. Randall, Godfrey Winham and Milton Babbitt. He was one of the first researchers in computer music, and became Professor of Music and Director of the Electronic Music studios at Queens College of the City University of New York. He also taught at the Juilliard School from 1974 to 1994. He is a member of the Society of Composers, Inc., the American Composers Alliance, the International Computer Music Association, SEAMUS, the Long Island Composers Alliance, and the New York Composers Circle, and the Association for the Promotion of New Music (APNM). In 2009, he founded the New York City Electroacoustic Music Festival, and he continues as Director. He is also Executive Director of the New York Composers Circle.

The Illusion of Stasis James Romig

The Illusion of Stasis is a composition for two-channel fixed media with a total duration of thirty-two hours, from which shorter excerpts may be extracted. The music is generated from recorded segments of heavily amplified electric guitar performed by Mike Scheidt, founder of the legendary doom metal band YOB. Through digital processing, the music is stretched to extreme lengths that obscure and transform the sound of the guitar, revealing granular micro-structures contained within the complex timbres of distortion and feedback. The title alludes to YOB's 2004 album The Illusion of Motion.

James Romig endeavors to create intricate musical compositions in which isomorphic designs exert influence on both small-scale iteration and large-scale structure, obscuring boundaries between content and form. Webs of overlapping systems generate multivalent sonic environments that invite listeners to become enmeshed in a dreamlike intermingling of past, present, and future. Critics have described his work as "rapturous, slow-moving beauty" (San Francisco Chronicle), "developing with the naturalness of breathing" (The New Yorker), and "profoundly meditative... haunting" (The Wire). His Still, for solo piano, was a finalist for the 2019 Pulitzer Prize.