



department of music
EASTERN ILLINOIS UNIVERSITY

NEMF2024@EIU

Napoleon Electronic Music Festival 2024

Concert 3

Tuesday, January 30, 2024, 8:00 p.m.
Doudna Fine Arts Center
Black Box Theater

All That You Touch You Change

Cerulean S. Payne-Passmore

Laptop

Upwelling

Salvatore Siriano

Two Channel Audio with Video

Dream Dance

Dream Dance

EWI and Kyma

Train of Thoughts

Kyong Mee Choi

Two Channel Audio

52 Blue

Chin Ting Chan

Gugin and 8 Channel Audio
Chin Ting Chan, Gugin

Ricercar in Green

Brad Decker
Zlatko Cosić

Eight Channel Audio with Video

The Closet Man

Kristopher Bendrick

Voice and Computer with Video
Kristopher Bendrick, voice

Dans les dents de la guivre

Timothy Roy

Harp and Computer
Julia Kay Jamieson, Harp

Prism of Distortions

Cecilia Suhr

Cello and Computer with Video
Cecilia Suhr, Cello

All That You Touch You Change **Cerulean S. Payne-Passmore**

In *All That You Touch You Change*, sound is activated by the distance and shape of the hand over the laptop's microphone and left speaker, creating a proximity-sensitive feedback loop. The feedback is lightly processed by two transposers, creating chaotic, fractal-like aural patterns as it is fed back into the cycle. The title of the piece comes from Octavia E. Butler's acclaimed sci-fi novel *Parable of the Sower*. She explores the role of feedback both in the cycles of climate change and in our belief's impact on how we construct our world, writing "All that you touch you change. All that you change changes you. The only lasting truth is Change." Living in the age of climate change, how might experiencing a feedback cycle as tangible impact our understanding about our role in the feedback cycles that surround us?

Cerulean S. Payne-Passmore (they/them) is a composer from Philadelphia, PA currently pursuing doctoral studies in music composition as a Benjamin Franklin Fellow at the University of Pennsylvania, studying with Tyshawn Sorey. Their current research focuses on live-processing of acoustic sound, creating generative, interactive electroacoustic environments, feedback synthesis, and integrating their harmonic practice within a semi-improvisatory framework. Recently they have collaborated with bassoonist Dana Jessen, the TAK Ensemble, and yarn/wire. Their work often returns to themes of climate change, genderqueer expression, and making what sounds strange sound beautiful.

Upwelling **Salvatore Siriano**

My interest focuses on capturing images and sounds along the Fox River near my home or while traveling, exploring ways for them to react with each other in a digital realm using Max/MSP and TouchDesigner software. Images are used as texture materials mapped to geometric shapes and other forms of manipulations. The videos rendered react to audio compositions which utilize field recordings, synthesis, and acoustic instruments. Audio is sent through various filters so the intensities of distinct frequency bands can control different parameters leading to interesting modulations and displacements. This allows me to make the familiar unfamiliar. For *Upwelling*, I included home movies that I have been digitizing for my parents; seeing loved ones no longer with us. This work reflects on how our past, present, and future are intimately linked by our memories.

Salvatore Siriano is a composer, audiovisual artist, and educator in the Chicago area. He attended Roosevelt University with a full merit scholarship as a first-generation college student and earned his master's degree in music composition from Northern Illinois University. His compositions include performances at the Art Institute of Chicago, Northwestern University, Tulane University, Columbia College, as well as virtual recitals necessitated by the pandemic. In 2022, his audiovisual works were on exhibit at Aurora's Public Art Space, Fermi National Accelerator Laboratory, and St. Charles Arts Council. Siriano also collaborated with Chicago photographer, Alice Hargrave, to create an immersive sound collage for her *Sea Change* exhibition at Aurora University. This past year, Siriano's audiovisual compositions were presented at Earth Day Art Model 2023 and at the Cernan Earth and Space Center. Appointed in 2020, Siriano is tenured faculty at Triton College where he serves as Lead Music Instructor and Director of Bands. At Triton, Siriano has the pleasure to teach many first-generation college students like himself, and prepare them for music study at four-year institutions. In 2023, he was awarded outstanding full-time faculty member of the year.

Dream Dance Mark Phillips

Dreamy vocoders give way to an algorithmic synth groove, but only partially ... and not for long.

Mark Phillips (Ohio University Distinguished Professor Emeritus) won the 1988 Barlow International Competition for Orchestral Music, leading to collaborations with conductor Leonard Slatkin. His Violin Power appears on the SEAMUS 2015 conference CD. The World Saxophone Congress commissioned and premiered his What If for 101 saxophones. His music has been performed at Carnegie Hall, Kennedy Center for the Performing Arts, Wigmore Hall, the Festival Internacional de Música de Bogotá, the Blossom Music Festival, and numerous other festivals and conferences around the world. Commissioned for a Memphis premiere, his Dreams Interrupted has received performances across the country. He has received orchestra performances by groups such as the St. Louis Symphony Orchestra, the Cleveland Orchestra, the NHK Radio Symphony Orchestra, and the Chautauqua Symphony Orchestra — and has been recorded by Richard Stoltzman and the Warsaw Philharmonic Orchestra, the Lark Quartet, and several solo artists. More information is available at www.coolvillemusic.com.

Train of Thoughts Kyong Mee Choi

Train of Thoughts is based on the experience of sitting on a train and having various thoughts evoked by the sounds of the environment. In the piece, the initial train sound morphs into various sonic gestures that represent thoughts. Over time, thoughts are intruded upon and triggered by ambient sounds such as a siren and city noise. Train of Thoughts describes how our mind travels through our present moment via sonic events.

Kyong Mee Choi, composer, organist, painter, poet, and visual artist, received several prestigious awards and grants including John Simon Guggenheim Memorial Foundation Fellowship, Robert Helps Prize, Aaron Copland Award, John Donald Robb Musical Trust Fund Commission, Illinois Arts Council Fellowship, First prize of ASCAP/SEAMUS Award, Second prize at VI Concurso Internacional de Música Electroacústica de São Paulo among others. Her music was published at Ablaze, CIMESP (São Paulo, Brazil), SCI, EMS, ERM media, SEAMUS, and Détonants Voyages (Studio Forum, France). She is the Director of Music Composition at Roosevelt University in Chicago where she teaches composition and electro-acoustic music. Samples of her works are available at <http://www.kyongmeechoi.com>.

52 Blue Chin Ting Chan

52 Blue is said to be the loneliest whale in the world. First detected by sensors across the Pacific Ocean in 1989, they sing at an unusual frequency of 52 hertz, far above that of a typical blue whale's singing at 10-40 hertz. These recorded tones usually last for 5-7 seconds, in groups of 2-6. The migratory patterns suggest that 52 Blue may in fact be a blue whale, but more likely to be a hybrid between two different species. Their unique song travels thousands of miles in the ocean. While other whales can detect this frequency, none has ever connected. Whales are deeply social animals, but 52 Blue continues to sing a cappella, alone and unanswered.

The music is about loneliness. The story of 52 Blue is used as a metaphor or symbol of being alone but in a positive way. Throughout the piece, the performer freely explores and interacts with oceanic soundscapes accompanied by rich synthesized materials; eventually, they experience a process of self-discovery.

Hong Kong composer **Chin Ting Chan** has been a fellow and guest composer at festivals such as Ars Electronica, IRCAM's ManiFeste, ISCM World Music Days, and UNESCO International Rostrum of Composers. He has worked with ensembles such as City Chamber Orchestra of Hong Kong, Ensemble intercontemporain (France), Ensemble Metamorphosis (Serbia), eighth blackbird (U.S.), Hong Kong New Music Ensemble, Mivos Quartet (U.S.), and New York New Music Ensemble, with performances in more than thirty countries. His recordings appear in more than fifteen albums, and his scores are published through BabelScores and Universal Edition. He is currently an Associate Professor of Music Composition at Ball State University. He holds a D.M.A. degree from the University of Missouri–Kansas City, as well as degrees from Bowling Green State University and San José State University. www.chintingchan.com

Ricercar in Green
Brad Decker, audio
Zlatko Ćosić, video

Ricercar in Green, featuring video by Zlatko Ćosić, is a meditative response to an art exhibit, "Who Speaks for the Oceans" at EIU's Tarble Arts Center. The exhibit features 16 gorgeous hand-blown glass bells, with clappers formed from the fossilized eardrums of extinct whales. These Whale Bells, created by artists Jenny Kendler and Andrew Bearnot, were carefully recorded to capture their unique resonant frequencies. The audio track is derived entirely by these samples: Each bell has a unique resonant frequency that lies outside of the human equal tempered scale, which creates a very natural harmony, and when heavily processed, create a sea-like texture. The video compliments this ancient harmonic progression, with swirling hues of blue and green. The immersive work attempts to continue the conversation begun by the original exhibit, and asks us to contemplate the importance of the sea to humanity.

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 adventures in analog synthesis, 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 is currently Assistant Professor of Composition and Music Technology at Eastern Illinois University. His music is distributed through his website www.braddecker.org.

The Closet Man
Kristopher Bendrick

"The Closet Man" is a piece for vocals, live electronics, and fixed media. It uses the poem "The Reason Why The Closet Man is Never Sad" by Russel Edson as the core narrative. It then pulls excerpts from Shakespeare, Ted Talks, Youtube closet tours, and podcasts to intersect with the narrative the poem creates. This interaction positions the closet as a safe space and exhibits all of the ways this safe space can manifest: a space to hide ones gender identify or sexual orientation, a space to process ones anxieties and depression, a space to house a superficial expression of self through expensive clothing and accessories, and a space to bury memories of the past. In the piece, we follow the character of the closet man, a being who inhabits a home with no rooms, just halls and closets so that he may remain safe. We are able to see both his superficially and cheery outer veneer (represented through a game-show-host style voice) and his intimately quiet and anxious moments. A narrator interacts with the closet man, describing his actions and asking him questions.

Kristopher Bendrick's compositions explore a balance between the seriousness of interpersonal vulnerability and the levity of absurdism. He asks his performers to create complex sounds with flailing gestures while his electronic music works with shaping harsh noise aggregation, which he intends to grate against the comfort level of his audience. Thematically, many of his pieces deal with feelings of interpersonal discomfort and vulnerability that result from encroaching existential dread. His use of absurdism creates darkly whimsical and nonsensical narratives that bring light-heartedness to an otherwise dismal aesthetic.

Kristopher is a Philadelphia based composer pursuing a PhD in Music Composition at the University of Pennsylvania as a Benjamin Franklin fellow with a Master's of Music Composition from Western Michigan University and a Bachelor's of Music from Columbia College Chicago. In his time at Western Michigan, he studied with Christopher Biggs and Lisa Coons and is currently studying with Natacha Diels and Tyshawn Sorey at University of Pennsylvania. He has worked with numerous performers and ensembles including the PRISM Quartet, Yarn/Wire, the Dutch/American Trio Sonic Hedgehog, members of Mocrepe, members of Fonema Consort, and members of Ensemble Dal Niente. He is the SEAMUS 2022 1st Prize recipient, a winner of the MTNA National Composition Competition, the recipient of the Turner Award, a

Hokin Award nominee, and the recipient of the 2019 & 2020 College of Fine Arts Graduate Teaching Effectiveness Award.

dans les dents de la guivre
Timothy Roy

“dans les dents de la guivre” is the opening movement of “Valentina V.,” an in-progress monodrama for harp, multichannel electroacoustic sound, and lighting, inspired by the medieval song “La harpe de melodie” and the provenance of the illuminated manuscript containing the song’s renowned pictographic musical score, which is preserved by Chicago’s Newberry Library.

In “Valentina V.,” the harpist adopts the persona of 14th-century noblewoman and virtuoso harpist Valentina Visconti, whose life ended in tragedy and exile. Research suggests that “La harpe de melodie” by Jacob de Senleches was likely composed as a vehicle to showcase Valentina’s prodigious musical talents. Married to the brother of the King of France, Valentina was eventually forced to flee after others at the royal court accused her of witchcraft. “Valentina V.” presents an imagined scene near the end of her life in which she is confined to her chamber with only her precious harp to confide in. Musical materials are partly derived from “La harpe de melodie,” which is at times referenced directly; at other times, it emerges in a fragmented or distorted form, representing Valentina’s reminiscences as they are filtered through her fractured psyche. The work’s electroacoustic component, in addition to augmenting the sound of the harp, incorporates pre-recorded sounds (speaking, singing, synthesized textures). Distributed over a loudspeaker array surrounding the audience, these sounds contribute to the work’s mysterious and dreamlike atmosphere. All elements of the piece — immersive audio, lighting, and dramatic actions of the performer — coalesce to engender an atmosphere not unlike that of a psychological thriller, whose narrative unfolds as a loose succession of “scenes” exploring various mental and emotional states of the protagonist.

Drawn from Victor Hugo’s poem “Canaris,” the opening movement’s title “dans les dents de la guivre” (“in the teeth of the viper”) refers to the Visconti family’s coat of arms: a serpentine creature devouring an infant. This horrifying image symbolized the Visconti’s despotic stranglehold over the city of Milan. “dans les dents de la guivre” intersperses fragments of “La harpe de melodie” with sounds imitative of the mythical serpent, engendering a feeling of trepidation, anxiety, and suffocation.

Timothy Roy composes music steeped in imagery and allusion, which seeks to elicit a sense of time, place, and feeling.

His music has received performances at such venues and events as the National Theater of Taipei, Music Biennale Zagreb, ZKM Karlsruhe, BEAST, Bowling Green New Music Festival, Toronto Electroacoustic Symposium, ICMC, and the International Electroacoustic Music Festival of Chile, “Aimaako.” Recent honors include the Salvatore Martirano Memorial Composition Award (1st Prize), ASCAP/SEAMUS Student Commission Award (1st Prize), and Giga-Hertz Prize from ZKM Karlsruhe (Honorable Mention).

Tim was a visiting faculty member at Western Michigan University during the 2018–2019 academic year, where he taught private composition lessons, undergraduate theory, and graduate seminars in musical form and the aesthetics of electroacoustic music. Tim and his wife currently reside in Saint Paul, Minnesota, where he is choirmaster and organist at the Church of Saint Peter. He is completing a doctorate at Rice University’s Shepherd School of Music; there, he taught electronic music, theory, and composition, and served for three years as the Teaching Fellow for the Rice Electroacoustic Music Labs (REMLABS).

Julia Kay Jamieson is an energetic performer, dedicated teacher, composer and award-winning harpist living in Champaign, Illinois. A passionate advocate for new music, she is the principal harpist of the Cleveland Chamber Symphony, has given numerous world premiere performances and has performed in SEAMUS (Society for Electroacoustic Music in the United States) conferences. Julia has been a featured concert artist, clinician and composer for events such as the Illinois Summer harp class, the annual Harp Day in Eugene, Oregon, and the Canadian International Summer Harp Institute in Vancouver.

She has been commissioned to write several harp ensemble pieces including “Sea” in 2015 for Illinois Summer Harp Class and “Creatures” for the 2013 High Cascade Harp Retreat. As a founding member of the quartet, The HarpCore 4, Julia has innovatively arranged and performed popular 1980s music throughout the country, including a performance in the 2015 Midwest Harp Festival in Tulsa, OK.

As a professional harpist, she won First Prize in the 2002 American String Teachers Association (ASTA) National Biennial Solo Competition. Julia was the winner of the School of Music Concerto Competition Finals in 2008; she was awarded a performance of Rodrigo's "Concierto di Aranjuez" with the University of Illinois Symphony Orchestra. She has also been a soloist with the Illinois Symphony Orchestra (2010) and the Danville Symphony Orchestra (2009 and 2018). Julia studied with Jocelyn Chang in Cleveland for over a decade, Susann McDonald at Indiana University (BM), and Ann Yeung at the University of Illinois at Urbana-Champaign (MM) where she served as the teaching assistant in harp. During her tenure as teaching assistant, she was awarded the highest teaching honor at the University of Illinois: the Award for Excellence in Undergraduate Teaching (2009).

Prism of Distortions **Cecilia Suhr**

At the interplay between familiar and unfamiliar, chaos and mild order, movement, and stagnation, "Prism of Distortions," expresses the invisible border, lines, and limits of our invisible tolerance level for cultural and societal norms through a temporal and textural coalescence. Through real-time audio-visual interaction and live electronics, this performance features cello (and or violin) improvisation with fixed media.

Cecilia Suhr is an award-winning intermedia artist and researcher, multi-instrumentalist (violin/cello/voice/piano/bamboo flute), multimedia composer, interaction designer, painter, author, and improviser. She has won multiple awards in the fields of music, visual art, interactive media, and academic research, including the MacArthur Foundation, DML Research Grant Award (2012), the Pauline Oliveros Award from the IAWM (2022), "Honorable Mention," from The American Prize (2023), Bronze Medal Winner from the Global Music Awards (2022), Best of Competition Winner from the BEA (2023), Saint Michael Achievement Medal from International Juried Fine Arts Competition, (2013) to name the few. Her music has been featured at the NYCEMF, ICMC, SEAMUS, EMM, SCI, APMC, Tenor, New Music Gathering, Turn Up, Splice Festival, Performing Media Art Festival, New Music on the Bayou, Hot Air Music Festival, Moxonic Festival, Studio 300, Beast Feast, Mantis Festival, ISSTA, Klint Gut, among many others. She is the author of "Social Media and Music" (Peter Lang Press, 2012) and "Evaluation and Credentialing in Digital Music Communities" (MIT Press, 2014). Currently, she is an Associate Professor in the Department of Humanities and Creative Arts at Miami University Regionals.