

OCTOBER

2	Friday	<i>Symphonic Wind Ensemble and Wind Symphony Concert Performing Arts Center</i>	7:30 pm
9	Friday	<i>Opera Breve** Opera Performance Averitt Center for the Arts</i>	7:30 pm
10	Saturday	<i>Opera Breve** Opera Performance Averitt Center for the Arts</i>	7:30 pm
11	Sunday	<i>Opera Breve** Opera Performance Averitt Center for the Arts</i>	3:00 pm & 7:30 pm
12	Monday	<i>General Student Recital</i>	1:00 pm
13	Tuesday	<i>Faculty Recital Series Sarah Hancock, mezzo-soprano Karla Qualls, piano</i>	7:30 pm
15	Thursday	<i>Graduation Recital Jonathan Hesse, piano</i>	7:30 pm
16	Friday	<i>Vocal Arts Gala</i>	7:30 pm
18	Sunday	<i>Senior Recital Alex Sellers, saxophone Richard Mercier, piano</i>	3:00 pm
19	Monday	<i>Guest Artist Recital Koji Attwood, piano</i>	7:30 pm
23	Friday	<i>Invitational Recital Cyril Durant, baritone Michael Braz, piano</i>	7:30 pm
24	Saturday	<i>Graduation Recital Sarah Clay, soprano Cindy Marshall, piano</i>	7:30 pm
26	Monday	<i>Piano Area Fall Recital</i>	7:30 pm
29	Thursday	<i>Guest Artist Recital Demondrae Thurman, euphonium and tuba</i>	7:30 pm
30	Friday	<i>Brass Chamber Recital</i>	7:30 pm



Department of Music presents

Channel Noise: Electronic Music

ALL events are in the Carol A. Carter Recital Hall unless otherwise noted.

USHERS PROVIDED BY SIGMA ALPHA IOTA
STAGE MANAGERS PROVIDED BY PHI MU ALPHA SINFONIA

**Thursday, October 1, 2009
Carol A. Carter Recital Hall
Foy Building
7:30 p.m.**

Program

Yemin Oh

Transonics (2009) – 4 minutes

Performed by Yemin Oh, Multimodal Music Stand
4 Channels

Transonics is performed on the Multimodal Music Stand, a music stand augmented with 4 theremins that are modified to send digital data to the computer. The piece is in four sections. In each section the antennae are mapped to different processes to alter the sound of a sung vowel.

John Thompson

Contortio Ratio (2008 - 09) – 4:30

2 channels

Torrents spin and hurl. Spectral residues cling to the spent energy. Chemical glues unravel and substances transform toward new assemblages. The connections are tenuous and shaken loose by heavy structural shifts.

Contortio Ratio can be parsed in three sections.

The first section explores wavelet transformations as a means of deconstructing sounds. The material is reassembled, keeping the goal of causality in mind.

The second section implies several different equal temperaments (9 divisions of 3:1, 9 divisions of 1.618:1, etc.) while never settling on any particular one. The pitched material is introduced over a sparse texture created using filtered impulses in a feedback system.

The third section melds the material of the first two sections. It settles on a pitch system that takes the spectral characteristics of sounds from the first section and fuses those with the synthesized temperaments of the second section.

Elsa Justel

Un regard sur la Ville (2004) - 5:00

Audio-visual
2 channel

(A look on the city)

The city becomes a fantastic world when the images reflected on its surfaces change its reality.

This work was realized with photographs of windows of the city of Paris and neighbors. The music is based on recorded sounds of crystals and other materials of the city ambiance.

CHANNEL NOISE

The Channel Noise concert showcases recent works of avant-garde, electronic art music. After issuing an international call for works, over 100 submissions from around the world were adjudicated. The best of those 100+ works were assembled into tonight's program. It should be noted that no piece in tonight's concert was composed earlier than 2004. What you will hear is 21st century music.

The music in this program departs from traditional and conventional styles in its emphasis on timbre, rather than pitch or metered rhythm. Much of the focus is upon the shaping and unfolding of sound's spectrum over time. The composers intend to show how sound can be transformed through the intervention of, and intersection with, technology.

Many of the works are composed as multi-channel audio works. These works use multiple speakers to diffuse the music throughout the concert hall. In multi-channel compositions spatial movement of sounds is a vital structural component of the music. David Berezan's "Badlands" uses 5 channels plus a subwoofer to conjure a virtual sonic world for your ears to inhabit. You might try to locate yourself in his imaginary space.

Audio-visual works also play a part in the program. These pieces introduce the notion of video art in conjunction with audio art. Some of the works have ties to the increasingly popular field of visual music where your eyes hear and your ears see. "Built Environments" by Australian composer Daniel Blinkhorn provides an excellent example. Watch and listen for the correlation between audio and video elements in his piece.

The Channel Noise concert features live performances by students in Georgia Southern's Music department. "Transonics", by Yemin Oh's (graduate student in Music Technology), uses a new instrument, the multimodal music stand. This instrument uses four theremin-type sensors to communicate gestural movement to the computer. Michael Olson's (graduate student in Music Technology) "Still Moving Still" is performed on electric bass in conjunction with live processing and pre-recorded sounds. Finally, Alex Sellers (undergraduate student in Performance) will perform the world premiere of Christopher Biggs' "Promethea", which features alto saxophone with pre-recorded sounds and video.

Concerts are a social contract where we all agree to come together and listen. I hope this concert of works can help us to share something particularly compelling, wondrous, and strangely beautiful.

John Thompson

John Thompson

John Thompson teaches, composes and conducts research in the area of computer music and music technology. He received his PhD from the University of California, Santa Barbara where he studied composition and media arts with JoAnn Kuchera-Morin, Curtis Roads, William Kraft, Stephen Travis Pope, and Marcos Novak.

From 2006-2007, as a National Science Foundation Postdoctoral Scholar, he investigated interactive systems in the California Nanosystems Institute's Allosphere, a large space for immersive and interactive data exploration. He currently directs the Music Technology program at Georgia Southern University where he is Assistant Professor of Music.

His works and research have been presented at the International Computer Music Conference, SEAMUS, the New Instruments for Musical Expression conference, the Spark Festival of Electronic Music and Art, SIGGRAPH, the Inter-Society for the Electronic Arts, ACM Multimedia Conference, and the Human Factors in Computing Systems (CHI) Conference.

Rita Torres

Born in Lisbon (Portugal) in 1977. She graduated in Chemical Engineering (2002) having received a diploma in Guitar the same year.

In 2009 she will receive a diploma in composition in the class of Wolfgang Rihm at the *Hochschule für Musik Karlsruhe* (Germany) where she also studied Musicology and Musical Informatics.

In 2007/2008 she attended the composition class of Ivan Fedele at the Strasbourg Conservatoire (France). She teaches guitar at a music school and lives in Karlsruhe.

David Berezan***Badlands* (2008) – 10:40**

5.1 channels

The Badlands of southern Alberta, Canada comprise a vast and carved prairie landscape harbouring dinosaur fossils, intimate parks, indigenous peoples history and a very unique climate. In the summer of 2007 I collected an array of sound material in the region that allowed me to compose a work that directly references an area of the world that I will always think of as very near to "home". Long summer days, deep river valleys surrounded by grasslands that seem to stretch out forever, mountains on the horizon and warm evenings, camping by the firelight and long shadows. In this respect, there is a sense of nostalgia in *Badlands*, but only to the point where my investigation of sound creates more otherworldly and densely constructed sound worlds.

Badlands was commissioned by IMEB, and was completed with their kind and generous support in the IMEB studios in Bourges in October 2007.

Daniel Blinkhorn***Built environment* (2008) – 5:43**

Audio-visual

2 channel

built environment refers to the ever changing urban landscapes that provide settings for human activity, ranging from comprehensive public superstructures to personal and intimate places and spaces.

By situating all manner of kinetic and gestural material within an evolving, at times densely populated environment, I hoped to create an audio-visual work that harnesses some of the energy and vitality of various built environments in which we live.

At times I sought to build interrupted, or episodic trajectories that felt almost incomplete, in an attempt to convey a feeling of that which is unfinished, as with the flux of our many built environments.

This piece was partially composed in studio Circé, at the Institut International de Musique Electroacoustic de Bourges (IMEB), France.

Andrew Seager Cole

Staring at the Sun (2008) – 7:00

4 channels

Staring at the Sun was written during the Spring of 2008 for the After Now Music Series in Baltimore Md. It is for 4 channels and incorporates a large number of field recordings as well as samples from orchestral instruments used in non-traditional ways. While the piece is primarily concerned with space and environment, it also features with several fixed-media cliques. Listening to the piece reminds me of staring at the sun, we are at first filled with warmth and fullness, but eventually spots in our vision will emerge that are as mundane or outlandish as our imaginations.

INTERMISSION

Michael Olson

Still Moving Still for Bass and Electronics (2009) – 4:30

2 channels

Conversations blur, fall, and disintegrate into ethereal interpretations. This piece features live electronic processing of the bass combined with triggered sound samples.

Adam Stansbie

Parenthesis (2008) – 8:40

In memory of Leon Morahan-Stansbie, 5th August 1973 – 18th August 2004

2 channels

I have always struggled to work with noise-based sounds, finding it difficult to create tension or suspense without using pitched materials. In this short piece I have attempted to articulate energy and speed through the accumulation and dispersal of noise-based phrases; this brief digression from my usual compositional style inspired my choice of the title, Parenthesis.

Per Bloland

Graveshift (2004) – 5:00

Audio-visual

2 channel

Through a rain-streaked café window, surveillance of a street scene is digitally transformed into a fluid chaos comprised of paranoia, ghostly figures, and alterations of reality. Echoes of a forgotten song float above the milieu, now

Yemin Oh

Yemin Oh is a Korean composer who has always been interested in fusing classical music with electronic sounds. His curiosity of electronic sound was increased after he won first prize in the Ulsan computer music competition, and was also awarded the Kyung-Hee Music Scholarship Award. After graduating from Kyung-Hee University in Seoul with a Bachelor's degree in composition, he finished a Graduate Professional Diploma of composition at University of Hartford in Connecticut. He is still finding fascinating electronic sources of sound for his music as a graduate student in the Music Technology program at Georgia Southern University.

Alex Sellers

Alex Sellers is a senior saxophone performance major at Georgia Southern University and studies with Dr. Carolyn J. Bryan. A strong advocate of new music, he is a member of the What are you looking at? consortium, which commissions new works for saxophone and multimedia. He plans to pursue a masters degree in Music Technology at Georgia Southern. He was a participant in the 2009 Music International Studies concert tour of England and Ireland and was selected to participate in the 2009 World Youth Wind Orchestra Project in Schladming, Austria.

Adam Stansbie

Adam Stansbie is a composer and sonic artist from the north of England where he is currently lecturing in Music, Sound and Performance Technologies at Leeds Metropolitan University. He received his undergraduate degree from Leeds University, where he was presented with an award for outstanding achievement in music production, and is currently working towards a PhD in Electroacoustic Composition at City University, under the supervision of Professor Denis Smalley. His works have been performed and broadcast both nationally and internationally and have won awards at the Bourges International Competition 2006 and the international acousmatic competition 'Metamorphosis' 2006. He recently completed a residency at the IMEB, Bourges and looks forward to visiting the electroacoustic studios at Musique et Recherche, Belgium in 2009.

2008 NACUSA Young Composer's Competition for *Sound Timbre and Density III*, first place in the 2006 Prix d'Ete for *I Sing the Body Electric 7*, the Robert Hall Lewis Award, and the Otto Ortman Award. He received a Bachelor's degrees from Goucher College in Philosophy and Music and Master's degrees in Composition and Computer Music from Peabody Conservatory. Until recently Andrew taught electronic music at Loyola College of Maryland, Digital Media at Johns Hopkins University, and was the Digital Audio Specialist at the Johns Hopkins University Digital Media Center. He is currently a doctoral student at the University of Missouri, Kansas City.

Elsa Justel

Born in Mar del Plata, Argentine, she studied composition and electroacoustic music in Buenos Aires. At the same time she studied Journalism and Fine Arts. She is established in France since 1988, where she had her Doctor degree in aesthetics, Sciences and Technology of Arts at the University of Paris. She has been teaching Avant-garde techniques of music at the Conservatory of Mar del Plata, and Electroacoustic music at the University of Marne La Vallée en France.

Because of her double formation in the fields of image and music, Justel is always interested in the relations between both languages, particularly by its perceptive aspects. She realized several works of video art, documentary and enterprise films. She is preparing a documentary film on the Valley of the Moon in Argentine (geologic site declared Humanity Patrimony by Unesco).

She has received international composition awards such as: Prix Ton Bruynèl, Netherlands (2005), Prix Phonurgia, France (2001), 5th. Competition of RadioMusic, France-Germany (2003), Prix Ars Electronica, Linz, Austria (1992), Stipendienpreis of Darmstadt, Germany (1990), International electroacoustic competition of Bourges, France (1989), Tribuna de Música electroacústica de Argentina (1987 y 96).

As video artist she got prizes for her audiovisual "Destellos" in Italy (Video Evento d'Arte) and France (Electronic art competition of Bourges) both in 2002.

Michael Olson

Michael James Olson has composed for a variety of ensembles and fixed media, and is currently interested in works that integrate electronics with live performance. Michael's music explores dense sonic landscapes that reveal perspectives on his life and surroundings. Works have been performed at festivals and venues such as Electroacoustic Juke Joint (Mississippi), and Channel Noise (Georgia). Presently, Michael is pursuing a M.M. in Music Technology at Georgia Southern University where he studies composition with John Thompson.

gaining and now loosing coherence. It is an image plagued by distortion, but this distortion emerges from quietness, and recedes once again into the same.

Graveshift was conceived as a cross-discipline collaboration including video, music, and dance.

Rita Torres

Shaking Mendeleev in the Presence of a Guitar (2004-2005) - 4:16

5.1 diffusion system

This piece uses guitar sounds and noises as well as the noises resulting from the shaking of a plastified periodic table in the same way as a thundersheet.

The piece was produced at the Computer Studio of Karlsruhe's *Hochschule für Musik*

Jinok Cho

VOX for Four-channel Tape (2007) - 6:42

This concrete piece utilizes a variety of processed human voices. In this piece, I tried to create multi-dimensional sonic images and spaces by positioning sonic images in different locations and positions within the multi-channel listening plane.

Christopher Biggs, music

Barry Anderson, video

Promethea (2009) – 7:40 (World Premier)

2 channels

Performed by Alex Sellers, alto saxophone

Promethea is a collaborative project between Christopher Biggs, who created the music and electronics, and Barry Anderson, who created the video. The initial impetus for the work was Allan Moore's graphic novel Promethea. Moore's novel combines somewhat typical comic book superhero actions with abstract conversations about the adventures through a fantastical posthumous world. This mix of recognizable, popular action and abstract philosophical meandering are musically and visually represented in the work. The action correlates to the popular iconography, the memorable musical gestures, and the distinct drum and bass percussion. The expansive, sustained, and textural sections of music and video relate to the abstract, conceptual conversations. This results in a dialectic over which the live saxophonist journeys.

BIOGRAPHIES

David Berezan

After completing a BA in History (1988) at the University of Calgary, a Diploma in Composition (1996) at Grant MacEwan College (Edmonton) and a MMus in Composition (2000) at the University of Calgary, David Berezan moved to the UK and completed a PhD in Electroacoustic Composition (2003) at the University of Birmingham (UK) with Jonty Harrison.

He has composed works for solo instruments and ensembles, electronics and instruments, solo electronics, and collaborative interdisciplinary work, but his primary focus is acousmatic music. He is also a practitioner and proponent of sound diffusion performance and the interpretation of fixed-media work.

David Berezan has been awarded in the Bourges (France, 2002), Luigi Russolo (Italy, 2002), Radio Magyar (Hungary, 2001), São Paulo (Brazil, 2003, '05), L'espace du son (Belgium, 2002) and JTTP (Canada, 2000) competitions. He has worked in residence in the studios of The Banff Centre of the Arts (Canada, 2000, 07), ZKM's Institut für Musik und Akustik (Germany, 2007), GRM (France, 2007), IMEB (France, 2007), ESB (Switzerland, 2005), and Tamagawa University (Japan, 2007).

In 2003, he was appointed Lecturer and Director of the Electroacoustic Music Studios at the University of Manchester (UK) and he founded MANTIS (Manchester Theatre in Sound).

Christopher Biggs

Christopher Biggs presently studies music composition at the University of Missouri, Kansas City where he is as a Preparing Future Faculty Fellow. He is also the co-founder of the Kansas City Electronic Music and Arts Alliance (KcEMA). Chris recently received a SEAMUS/ASCAP student commission.

Daniel Blinkhorn

Daniel is a composer and digital media artist currently residing in Sydney, Australia. His works have been performed, exhibited and presented internationally at numerous festivals/concert halls, conferences and loci. His citations/selections between 2006 and 2008 include; Winner of the '9th International Electroacoustic Composition Competition Música Viva', Portugal- 2008', winner of the 'Luc Ferrari - 8th International Competition d'art Radiophonique Pour SonsFixés et Instrument' - La Muse en Circuit, Centre National de Création Musicale, France 2008, 2nd prize *Diffusion 2008* and *Diffusion 2006* International Electroacoustic Composition Competition (CCMCM) Ireland, finalist *33e* and *34e Concours Internationaux de Musique et d'Art Sonore Electroacoustiques de Bourges, Confluencias* VI International Competition de Miniaturas Electroacústicas, 6th International Computer Competition 'Pierre Schaeffer', Città di Udine-Seventh edition- International Competition for Composers, *Fellowship of Australian Composers Prize* 2007, Honourable Mention *XXV Concorso Internazionale di Composizione Originale*

per Banda, Italia and inclusion at the *ISCM World Music Days, 2007*, Hong Kong...

He has studied at a number of universities including the University of New England, University of Griffith, Australian Institute of Music, College of Fine Arts-University of New South Wales, and the University of Wollongong - where he received his doctoral degree. Other degrees include a bmus (hons), mmus, and a ma(r)...

Between 2006 and 2008 invited residencies and workshops included; *La Muse en Circuit*, Centre National de Création Musicale-Paris, twice at the *Atlantic Centre for the Arts* - Florida, *Centre for Computational Musicology and Computer Music*, University of Limerick – Ireland, the *Centre d'arts Orford* – Montreal and *Mamori Artlab* in the Amazon, Brazil...

Per Bloland

Per Bloland born in New York City in 1969, is active as a composer of both acoustic and electroacoustic music. Recent awards include first prize in the SEAMUS/ASCAP Student Commission Competition, and grand prize in the Digital Art Awards, Tokyo, Japan. His music has been performed in numerous countries, and can be heard on the TauKay (Italy), Capstone, Spektral, and SEAMUS labels. He received a Masters degree from the University of Texas at Austin and a Doctoral degree from Stanford University. He is currently a Visiting Assistant Professor at the Oberlin Conservatory of Music.

For more information, please visit www.stanford.edu/~bloland.

Jinok Cho

Jinok Cho received his B.M and M.M from Seoul National University, and is currently a doctoral student in University of Illinois. He has studied composition with Professors Zack Browning and Erik Lund, and electronic music with Professors Scott Wyatt, Stephen Talyor and Guy Garnett. His composition MOR for Solo Violin won the International New Music Consortium 2000 International Composition Competition, New York premiered in 2000. His electronic piece, Bin-Jib (empty place), was performed at ICMC 2006 in New Orleans and CoCo2, another electronic piece, was selected in the 36th Bourges International Competitions 2009.

Andrew Seager Cole (b.1980)

Andrew Seager Cole is a composer and media artist. His works have been performed around the world at numerous festivals, including June in Buffalo, Music 08, the Society of Electro-Acoustic Music United States Conference, The National Flute Association Convention, the Mehr!klang Festival Freiberg, the Florida Electronic Music Festival, Electronic Music Midwest, the Electro-Acoustic Juke Joint, Electronic Pacific 2005, Baltimore's Artscape Festival, and the Smithsonian's Yesterday's Tomorrow exhibition. He is a founding member of the After Now Ensemble and has collaborated extensively with artist, filmmakers, choreographers, and directors. Awards include first place in the