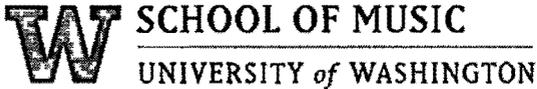


Compact disc

~~Ades~~
MS7

2017
2-21



MUSIC OF TODAY

Presents

Music Y: New Works by Emerging Artists

7:30 PM
February 21, 2017
Meany Theater

UW MUSIC
2016-17 SEASON

INTRODUCTION

I learned to read music before I learned to read, and I learned to read, unbeknownst to my parents, on a 1992 Macintosh. I suspect I'm not the only Millennial to have this kind of relationship with language, art, and technology. Indeed, the work you will hear tonight reflects our generation's complicated dance with technology - it is not uncharted territory, but a suit to wear, our second skin, a vehicle for transcendence. And to transcend, for us, is not necessarily to escape, but to fully embody and to fully self-actualize. Importantly, Millennial composers sit at a particular vantage point that allows us to use art and technology as extensions of the self: appendages of our body, heart, and mind.

On tonight's program you may also notice a connective thread of solitude. The desire for quiet in a world inundated by screens, sirens, and engines resonates with many of us; but so too does the feeling of isolation when faced with these screens as, sometimes, our only interface with others. This paradox infiltrates much of the music we make, in all genres - For many of the works tonight, this solitude expresses itself in a single performer, interacting with the faceless digital. Perhaps the creation of an all-consuming, acousmatic sound world is a way of situating ourselves, physically, in our real-to-us virtual reality. And to write a quiet piece for two quiet instruments is to express this duality and isolation in yet another, more wistful way, peaceful homages to those who paved the way for us.

Perhaps the most compelling thing about the work of my generation is its diversity: rather than choosing to be nonconformist, we've simply done away with any standard to which we might be compelled to conform. There is space for everyone's voice. Tonight, you are privy to a representative sampling of this phenomenon. It is an honor for us to share our work with you.

Kaley Lane Eaton

CD1-#17,675

PROGRAM

- 1 remarks, Joseph (JB) Anderson, DXARTS 5:06
- 2 Alignment, Cohesion, Separation: A Flocking Etude (2017)
(Ambisonic Soundtrack).....14:39..... Daniel Peterson
- 3 Study for saxophone, percussion and interactive sound processing
(Percussion, Saxophone & Electronics).....6:16..... Marcin Pączkowski
Andrew Angell, Percussion
Ivan Arteaga, Saxophone
Marcin Pączkowski, Electronics
- 4 "Mud Pots" (Stereo Soundtrack).....6:30..... Cameron Fraser
- 5 "Saint Helena" (Drumset & Electronics).....12:48..... Daniel Webbon
Daniel Webbon, Percussion

INTERVAL

CD2-#17,676

- 1 "silent forest" (Video with Ambisonic Soundtrack).....14:04..... Adam Hogan
- 2 "don't trust air you can't see" (Violin & Cello).....5:01..... Kaley Lane Eaton
Luke Fitzpatrick, Violin
Christian Selig, cello
- ~~"Solitary Confinement" (Tenor Saxophone & Drumset)..... Kevin Baldwin
Kevin Baldwin, Tenor Saxophone
Daniel Webbon, Drumset~~
- 3 "Two Monks" (Two Pianos).....11:43..... Wei Yang
Wei Yang, Piano
Daniel Webbon, Piano

PROGRAM NOTES

ALIGNMENT, COHESION, SEPARATION: A FLOCKING ETUDE (2017)

Alignment, Cohesion, Separation: A Flocking Etude is a study based on the idea of flocking. In 1986, Craig Reynolds developed a flocking algorithm based on three rules: alignment, cohesion and separation. Combined, the three rules result in a complex system of motion. Based on an implementation by Daniel Shiffman, this algorithm was ported from Processing, a visual arts coding language, to the audio synthesis language SuperCollider, to create a few flocks of spatial sound using the Ambisonic Toolkit.

Each flock moves through a different 'sound space', a set of sounds organized in cartesian space based on the similarities of their features using machine learning algorithms. Sounds are triggered when their proximity to individual flock members falls below a modulating threshold thus creating sparse moments as well as dense clouds of notes. In addition, nodes of attraction move around the space, guiding the flock to different areas of sound, creating spectral movement. *Alignment, Cohesion, Separation: A Flocking Etude* is an experiment in the poetics of flocking sounds.

DANIEL PETERSON

STUDY FOR SAXOPHONE, PERCUSSION AND INTERACTIVE SOUND PROCESSING

I've been focused on motion-based extension of instrumental performance for some time. This study combines exploration of two directions in the development of the system: instrumental improvisation on a wind instrument, and sound triggering combined with percussion performance.

MARCIN PAČZKOWSKI

MUDPOTS OF NILAND, CA

Mudpots of Niland, CA is a piece for seven hydrothermal voices and live processing. The mudpots are a volcanic apparition on the edge of the Salton Sea, an area where thermal activity pocks its eastern edge. The exaggerated moonscape spills into turquoise and rust colored pools. The thermal vents wheeze and gurgle all day long. I recorded the sounds of the breathing and clapping mud in real time, arranging seven different vents for this composition. The rhythm of the seven mudpots is layered as voices, weaving together a terrestrial chorus. The live sound was further manipulated, on site, exploring the range of the hydrothermal players.

CAMERON PERRY FRASER

SAINT HELENA

Saint Helena is a small and extremely remote island in the South Atlantic. It was used by the British as a waypoint during ocean crossings and is a prominent feature in Thomas Pynchon's novel, *Mason & Dixon*. Pynchon's description of the island, particularly the line, "The Wind, brutal and pure, is there for its own reasons," became a sort of germinal notion for the piece. In perhaps more immediate terms, the work is both a study in juxtaposition—the organic, visceral drums quite literally play against the unmoving tape track—and an exploration of time as an ever-present but rarely instantiated idea.

DANIEL WEBBON

SILENT FOREST

ec(h)o is a series of experimental films, installations, and cinematic meditations created by Adam Hogan to document and explore our often tumultuous and strained relationship with the landscape. The project seeks out endangered thresholds, serving as an examination of a physical juxtaposition through the lens of cinema and composition. As an artist and filmmaker, Hogan is fascinated by humanity's geomorphological agency within the landscape. Our appetite for resources, design and comfort has made us arguably the largest force that sculpts the Earth. The project tries to re-contextualize ecological issues and environments into a space for contemplation— a space where the viewer can spend time and examine the anthropogenic traces of humanity via the cinematic apparatus and immersion. silent forest is a non-narrative exploration of a delicate wetland environment in the Mississippi Alluvial Plain and the industrial and commercial enterprises surrounding it. The piece is an observation of the oscillating environment between the natural and designed, presence and absence, reality and fiction, life and death. The raw material came together over several investigative expeditions into the region, filming the wetlands, cypress swamps, lowlands and rivers. The project's sounds were captured in the landscapes and in active industrial spaces, transportation routes and development sites.

ADAM HOGAN

DON'T TRUST AIR YOU CAN'T SEE (2014)

Los Angeles is a very loud, polluted, and chaotic city. The air is so thick with smog that Angelenos proudly tell newcomers "hey, you can't trust air you can't see." It disgusted me when I first moved there, but then I fell in love, and soon appreciated how pollution makes for beautiful sunsets. I wrote this piece on Dockweiler State Beach just weeks before I moved back to Seattle. I lost my keys in the sand while composing, and then an army of 40 strangers linked arms and combed the beach from the water to the parking lot to help me find them. We didn't. I rode home in a tow truck. This piece is for them. It is a love note to the city so chaotic it forces you to look inward.

KALEY LANE EATON

BIOGRAPHIES

Dr. ANDREW ANGELL performs regularly in the Seattle area, and is frequently called upon for clinics, masterclasses, and adjudication. He has given lectures at the Percussive Arts Society International Convention as well as at Washington State Percussive Arts Society Days of Percussion. He specializes in performance with live electronics, and is highly involved in exploring the combination of technology and acoustic percussion performance. Andrew has performed with a variety of ensembles including the Vashon Opera, Vespertine Opera, Tempe Symphony, West Valley Symphony, Seattle Rock Orchestra, Pacific Crest Wind Symphony, Plexure Percussion Trio, Anomaly Percussion Group, as well as various pop and rock bands. He has been a soloist with the University of Washington and Portland State University Percussion Ensembles, the University of Washington Wind Ensemble and appeared as a guest artist with the Phoenix

College Percussion Ensemble. Performances have taken Andrew across the United States as well as internationally to China. Andrew is an adjunct instructor of orchestral percussion at Edmonds Community College, and maintains a studio of private percussion students and directs the percussion ensemble. He also currently holds the position of Vice President for the Washington State Chapter of the Percussive Arts Society, and is a member of the Percussive Arts Society Music Technology Committee. Dr. Angell earned his Doctor of Musical Arts in Percussion Performance degree at the University of Washington. He previously earned a Master of Music degree in Performance at Portland State University, as well as a Bachelor of Music degree in Percussion Performance at Central Washington University. His primary teachers have included Tom Collier, Mike Crusoe, Joel Bluestone, and Mark Goodenberger.

IVAN ARTEAGA is a saxophone and clarinet player in the Seattle area. He has a Master's degree in composition at the University of Washington and Bachelors in Jazz Studies. Ivan is primarily involved in the creation and performance of new works by current musicians and composers as well as his own personal projects. His work spans the worlds of contemporary art music, avant-pop, and free-improvised works. He is regularly collaborating artist with Inverted Space Ensemble, Wayne Horvitz & the Royal Room, and is a founding member of Table & Chairs & The Racer Sessions.

Saxophonist and composer KEVIN BALDWIN is an experimental artist creating a name for himself by tackling some of the most experimental and innovative music around the U.S.. With over 50 premieres by composers such as Georges Aperghis, Eneko Vadillo-Perez, and his own works; Kevin has sought to push the saxophone and music to its limits. Kevin has traveled and performed as a soloist and in ensembles all over the world, including Beijing and Shanghai, China; Paris, France; and Maccagno, Italy. The New York Times reviewed one of Kevin's concerts as "...precise and energetic..." Since then, Kevin has performed with numerous ensembles such as Iktus+, Ensemble Mise-en, Tactus, Hypercube, Tempus Continuum Ensemble, and Inverted Space. Recently, Kevin has received commissions and several other premieres from ensembles such as andPlay, LoadBang, and Ensemble SurPlus. Additionally, Kevin attended Akadmie Schloss Solitude in 2015, where he studied with Chaya Czernowin and Rebecca Saunders. Previously, Kevin received an honorable mention in the 2009 National Association of Composers of the USA Young Composers Competition for his piece, Meditation, for solo Bassoon. Kevin is currently a DMA candidate in Music Composition at the University of Washington in Seattle, WA where he studies with Dr. Joel-Francois Durand.

KALEY LANE EATON is a composer, vocalist and improviser currently based in Seattle, WA. Her work has been performed across the US and internationally, in venues ranging from Hong Kong concert halls, to the streets of Skid Row in Los Angeles. A 2017 4Culture Tech Specific grant recipient for her upcoming multimedia song cycle *lily of the valley*, Eaton's work is concerned with how the inner world of the performer can influence real-time musical choices and create musical narratives, through such avenues as body sensors, digital processing, improvisation, and manipulation of spoken language. In February and March of 2017, Eaton will be an associate artist at the Atlantic Center for the Arts, exploring her performer-composer duality and vocal improvisation with master artist Derek Bermel. In addition to her life as a composer and

performer, Eaton is a seasoned teaching artist, having developed and taught courses at the Los Angeles Philharmonic's Associate Composer program, Youth Orchestra Los Angeles, Los Angeles Unified School District, Arts Corps (Seattle) and the Seattle Symphony. Eaton is currently a Teaching Artist with the Seattle Symphony and a DMA candidate in composition at the University of Washington, studying with Richard Karpen.

LUKE FITZPATRICK is a violinist, composer and improviser. He is a founding member and artistic director of *Inverted Space*, a Seattle-based new music collective. Recent solo performances include Earle Brown's *Centering* with Inverted Space, Alfred Schnittke's *Moz-Art* with the University of Washington Chamber Orchestra and Brian Ferneyhough's *Intermedio alla ciaccona* in the presence of the composer. His February 2016 performance of Steve Reich's *Violin Phase* was performed with a live electronics system developed by Marcin Pačzkowski. Additionally, he has performed with Deltron 3030, The Penderecki String Quartet, inauthentica, The Parnassus Project, The Moth, The Argento Chamber Ensemble and the California EAR Unit. His world premiere recording of Vera Ivanova's *Quiet Light* for solo violin was released on Ablaze Records in 2011. Luke holds degrees from The University of Washington, California Institute of the Arts and the University of Missouri-Kansas City. His principal teachers include Benny Kim, Mark Menzies, Lorenz Gamma and Ron Patterson. He is currently Artist-in-Residence at the University of Washington.

CAMERON PERRY FRASER is an artist and composer from Chesapeake, VA. He is a Columbia University MFA Sound-Arts graduate who worked at the Columbia Computer Music Center as a research assistant and technician. Cameron designs unique acoustic/electric instrument hybrids and installations. His work often employs ecoacoustic strategies, indeterminate music and feedback systems. His instruments echo the Aeolian harp, band organ, calliope and player piano. In his work microcontrollers take the place of the piano roll and solar panels replace steam players.

ADAM HOGAN is an artist that works in experimental film and sound with a background in lens based media. He received his Master of Fine Arts from the transdisciplinary program at the Sam Fox School of Design and Visual Art in Washington University in St. Louis. Hogan makes films and installations employing minimalist and abstract cinematic form that explore the anthropogenic traces that humanity leaves on the landscape. He actively pursues work and theory in new media, hybrid and collaborative practices, experimental sound, ambisonics, expanded photography, experimental film, technology (digital and analog) and field studies/expeditions. Hogan is currently based out of Seattle, WA as a member of the Digital Arts and Experimental Media Ph.D. program at the University of Washington, Seattle.

MARCIN PAČZKOWSKI is a composer, conductor, and digital artist, working with both traditional and electronic media. As a composer, he is focused on developing new ways of creating and performing computer music. His pieces involving realtime gesture control using accelerometers have been performed at the Music of Today concert series in Seattle, Washington, Northwest Percussion Festival in Ashland,

Oregon, and at the Audio Art festival in Kraków, Poland. As a conductor he is involved in performing new music and premiering new works. He is the conductor and co-director of Inverted Space, a Seattle-based new music collective. He is also the music director of the Evergreen Community Orchestra in Everett, Washington and co-founder of the contemporary chamber vocal ensemble Pogratulujmy Mrówkom in Kraków, Poland. He received his PhD from the Center for Digital Arts and Experimental Media (DXARTS) at the University of Washington in Seattle, Washington. He also received Masters' degrees from the Academy of Music in Kraków, Poland (composition and conducting), and from University of Washington in Seattle, Washington (composition). He was a grant recipient from Polish Institute of Music and Dance and from Lesser Poland Scholarship Foundation Sapere Auso.

DANIEL PETERSON was born and raised in Honolulu, Hawaii. He completed a Master of Music in Composition at the University of Washington under Juan Pampin and is currently a Ph.D. student at the Center for Digital Arts and Experimental Media working with Richard Karpen. He has had works shown at the International Computer Music Conference in Montreal, New York and Perth, Art Basel in Miami, Henry Art Gallery and Meany Hall in Seattle, and at the Reykjavik Art Museum in Reykjavik, Iceland. Recently he has collaborated with light artist Maja Petric on an installation at Microsoft Research in Seattle. His interests include spectral analysis, ambisonics and the exploration of the relationships between literature, philosophy and music.

Cellist CHRISTIAN SELIG began his instruction at age 16 under Hamilton Cheifetz, and is currently a student of Sæunn Thorsteinsdóttir. He is an officer of the Chamber Music Club at UW and has collaborated with many ensembles on and off campus. He is a two-time recipient of the Marrowstone Music Festival Fellowship and a member of the Daana String Quartet, winner of the 2015 UW Chamber Music Competition. Christian studies Chemical Engineering at the UW.

DANIEL WEBBON is a composer and drummer in Seattle, Washington. Originally from Texas, Daniel's works have been performed across the US and in the UK. He studied percussion at Baylor University and composition at the University of Houston. He is currently a DMA student in composition at the University of Washington. Daniel is also an active performer in Seattle's avant-garde scene and specialize in free improvisation and incorporating his training in extended percussion techniques with the drum set.

WEI YANG is a composer/pianist from China. As a composer, his works have been presented in the U.S., China, Poland, Japan, Finland, Canada, Austria, Germany, France and Mexico. Wei's past principal teachers include John Bavicchi, Alla Elana Cohen and John McDonald. He also participated in master classes by Mark Andre, Brian Ferneyhough, Zygmunt Krauze, Philippe Manoury, Hector Parra, Paul Patterson, Wolfgang Rihm, Rebecca Saunders, among others. He is currently pursuing doctoral studies under professor Joël-François Durand at University of Washington.