

WASHINGTON STATE UNIVERSITY SCHOOL OF MUSIC



2018 ELECTROACOUSTICMINIFEST

with featured performer
Dr. Ryan M. Hare, bassoon

October 13, 2018
Washington State University
Pullman, Washington

All events free and open to the public

Special thanks to:

Dr. Dean Luethi, Director of the WSU School of Music
Dr. Ryan Hare, WSU professor of composition, theory, & bassoon
Dr. Ruby Fulton, Univ of Idaho professor of composition & theory
Dr. Javier Rodriguez, Univ of Idaho professor of bassoon

Extra huge thanks to the WSU School of Music staff:

Sandra Albers, Performing Arts Facilities Coordinator
Shaun Sorenson, Stage Technician
School of Music Stage Crew

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CONCERT 1
11am, Kimbrough Concert Hall

Sonant

Carlos Cotallo Solares

video

A Far Travel Home

Alexis Carrier

fixed media

Dream

Jake Kargl

Jake Kargl, synthesizer

Patient Chances

Robert Strobel

fixed media

Forest

Kahyun Uhm

fixed media

If your boy leads

Daniel Eichenbaum

Jenifer Weber, mezzo soprano

Transfiguration

Scott Blasco

surround audio fixed media

NOTES:

SONANT (2017) [3:20]

Squares, sound, and speed all voice a space that builds to collapse.

Carlos Cotallo Solares (b. 1989) is a Spanish composer. His work deals with subjects such as the relationship between music and language, quotation, and meter and tempo polyphony. His pieces often focus on a single concept or technique that is interpreted in multiple ways. His music has been performed internationally in festivals like the Summer Course for New Music (Darmstadt), NYCEMF (New York), SCI National Conference, and Time of Music (Viitasaari). He has work with ensembles such as the JACK Quartet, handwerk, Ensemble Chronophonie, POING, Ensemble Container, Ensemble Alarm, and Ensemble Kuraia.

Timothy David Orme is a writer, filmmaker, and animator. His short films have been shown at film festivals and art venues all over the world, including European Media Arts Fest, Jihalva International Documentary Film Festival, Ann Arbor Film Festival, Philadelphia Film and Animation Festival, Raindance, and others.

A FAR TRAVEL HOME (2017) [5:21]

A Far Travel Home paints an ethereal travel through space, equipped with alien-like noises, transferring signals, and puttering spaceships. The first section simply gives a prep for the travel, like voyagers preparing their other-worldly mode of transportation, while the rest of the piece weaves in and out of hypnotic drones that suspend the listener in the calming, atmospheric haze of space.

Composer and pianist **Alexis Carrier** (b.1996) is a native of Manhattan, Montana. She began piano lessons at the age of 6 with Marcia Pickering and continued on under Janell McKenney and Kenneth Christensen later on. As her love for music grew, so did her love for composition, creating her first piece at the age of 12. Alexis's pieces have now won awards from the International Horn Society, the Music Teachers National Association, and have recently been debuted by the award-winning, Carnegie Hall-experienced ensemble Duo Alterity. As a composition major at the University of Montana, she has studied under Dr. Emilie LeBel and is enthusiastically involved in multiple ensembles. Although her main instrument is piano, she also enjoys playing the trumpet, guitar, flute, and singing.

DREAM (2018) [5:33]

Dream was originally written for the microKORG synthesizer made by Korg, but can be performed on other synthesizers. When dreaming, the human mind can embrace the imaginary as if it were reality. Dreams are filled with the unexpected and seem to be over in the blink of an eye. This short piece models these philosophies.

Jake Kargl is currently a Pullman-based multi-instrumentalist, composer, songwriter, audio engineer, and producer. As an undergraduate in music composition at Washington State University (WSU), Jake has written music that has been performed by various groups and has earned awards for his musical and academic accomplishments. He is experienced in writing music for large ensembles, chamber ensembles, electronic music, and various forms of rock music.

Besides composing music for performance, Jake seeks out collaborations in various forms of media or other art forms. He has recently composed music for a television show titled *Petrichor* on Cable 8 Productions. He also has written music for Northwest Public Broadcasting and for a Viva Farms Documentary. Jake is currently scoring a short movie titled *We Call Them Mountains*. After graduating from WSU with a BM in Music Theory and Composition, Jake plans on pursuing music composition for film and media in graduate school.

PATIENT CHANCES (2017) [4:24]

For *Patient Chances* I meant to express the idea of patience through time in music. The chord progression is repeated 5 times. Like a passing day which is similar but not the same, each rendition is different timbrally. This work develops of the electronic music work indirectly done in my dissertation. Basically, I had the idea that can be likened to the vintage game King Oil. One digs a “hole,” with a tool, but the three spinning disks determine how far the hole goes. The spinning disks are like the automation presets in this work, and the pitches and sounds like the tool develops my basic idea further by adding coloristic settings, slowly easing in and out through the work. The panning is meant to be mirror canonical among all 12 parts, 6 in one direction and 6 in the other. Each of the 12 sound parts is based upon a separate focal pitch. By creating automation patterns, instruments hit settings at different points of strength. Finally, I touched it up artistically to make the results be more effective.

Robert Strobel composes art music. In 2018, his music was played at the Art Song Lab, Electroacoustic Barn Dance, and the SCI National Conference. In late 2016, he received special mention in the Alfred Schnittke International Composers' Forum & Competition after having had his piece performed in the concerts. Recently he was a finalist in the Bruno Maderna International Composers' Competition. Among the commissions he has received include the LDS Barlow Commission and Mizzou New Music Initiative-funded work for some string players of the St. Louis Symphony, among others. The recording of Refugees was selected for the SCI CD Series vol. 32. Robert has a doctorate degree in composition from Florida State University.

FOREST (2018) [2:00]

Forest is a collaboration of synthesizer and field recording sounds. This is a relaxing ambient piece. I used a Moog modular synthesizer to make the electronic sounds and black bird sounds for the field recording. For the beginning part, I created a melody with white noise and used a filter to create a mood that feels mysterious. For the last part, I made a light bulb sound with the synthesizer that might create a feeling of confusion for the listener, making them wonder where they are.

My name is **Kahyun Uhm** and I am from South Korea. I am junior in Washington State College. This year I transferred from The Evergreen State College where I took Electronics in Music and Audio recording classes. In WSU, my major is music and my main instrument is the piano. I like practicing yoga, listening to all kinds of music and traveling around the world with my family.

IF YOUR BOY LEADS (2016) [9:20]

If your boy leads

by Elizabeth Savage

let him keep

if riches of suffering

If your boy leads

love misses

charms your boy

a charmed life

let him keep it

let him suffer

stumbling love

& riches of love

suffering misses

riches of life

charming your boy

let him

keep it

& the stumbling

of love

if your boy loves

stumbling

your boy leads

let him

into riches of life

suffering misses

keep it

your boy leads

Composer **Daniel Eichenbaum's** (b. 1977) music has been performed and published throughout the United States, Europe, and Asia. Recent works include *Pacific* (for the PEN Trio) and *If your boy leads* (for mezzo soprano Jenifer Weber), based upon poems by Fairmont State Professor of English Elizabeth Savage. His *Sinfonietta*, for wind ensemble augmented with string quartet, and his *Trumpet Concertino* were semi-finalists for the American Prize in wind ensemble composition. Other recent works include *Gagarin*, for clarinet and fixed media and *Record*, based upon the Voyager Golden Record, for SATB choir and fixed media. He currently serves as Associate Professor of Music at Fairmont State University in Fairmont, West Virginia. His music is published by Southern Music, Reynard Music, and Warwick Brass, as well as recorded on the Capstone Records label. More information about Dr. Eichenbaum's music can be found at his website: www.danieleichenbaum.com.

Jenifer Rose Weber, BM Performance (Voice) Indiana University-Bloomington and MM Performance (Voice) University of Missouri-

Kansas City is a Southwestern Pennsylvania native. After earning her Master of Music from UMKC, she returned to Pittsburgh to start a family. Since returning, Ms. Weber has performed with local companies in various capacities. She made her Pittsburgh debut with Undercroft Opera as Frugola (Il Tabarro) and La Zelatrice (Suor Angelica) and went on to perform the title role in Giulio Cesare in Egitto. She has performed with Microscopic Opera (Woman in Riders to the Sea, Miss Baggot in Little Sweep, Mrs. Borden-cover in Lizbeth) and with Resonance Works in their inaugural season as a Witch in Macbeth and various ensemble presentations. Ms. Weber recently appeared in the role of Nameless Second in Tim Hinck's Eve, Apart in its Pittsburgh premiere. She has been a chorister with the Pittsburgh Opera since 2011.

TRANSFIGURATION (2018) [21:07]

Transfiguration is the second of a planned triptych of meditations on the interactions, the comings-and goings-and-union, between the tangible and spiritual worlds. The gospels relate the Transfiguration as a brief visible illumination of the depth of reality veiled in flesh in the person of Jesus: "his face shone like the sun and his clothes became white as light." Like the other works on this program, *Transfiguration* is crafted from a simple sound source (in this case, a looped one-second contrabassoon sample). Following an initial pen-and-paper sketch, the work blooms from muted simplicity to a rich, layered texture before returning to a single tone, now flush with the afterglow of its brief metamorphosis.

Scott Blasco is a composer from eastern Washington, where he teaches composition, theory, and electronic music at Washington State University. Scott earned a doctorate in music composition at the University of Missouri-Kansas City, and a master's in theology and the arts at Fuller Theological Seminary. A composer of both electronic and acoustic music, he uses his work to explore interests in liturgy and theology, time and repetition, and simplicity and controlled aleatory. Beyond music, Scott enjoys home brewing, a good Old Fashioned, building things, and attempting to converse with his wife while negotiating the carpet of Legos laid by his two young children. He has one of those website things at scottblasco.com, with scores and recordings and whatnot.

CONCERT 2
2pm, Kimbrough Concert Hall

The Blind Owl

fixed media

Vahid Jahandari

Expand, Contract, Breathe, Weep, Bellow

fixed media

Charles Halka

To Work

Tyler Gonelli, laptop and cassettes

Tyler R. Gonelli

Beneath the Subconscious

fixed media

Merina Gordon

Apophony

Anna Meadors, saxophone

Anna Meadors

Brooding Belligerence

fixed media

Marshall Jones

ANC'L'SUNR

ambisonic surround audio

Ewa Trębacz

NOTES:

THE BLIND OWL (2017) [7:05]

Author Sadegh Hedayat wrote a novel titled “The Blind Owl” in 1936, which later became a major 20th-century literary work and also Hedayat’s magnum opus. “The Blind Owl” conveys a tale of the nightmares of the narrator, where he relates that “...death that beckons us from the depths of life... Throughout our lives, the finger of death points at us.” He also confesses many incredulous things to his shadow, which, when it appears on his wall, closely resembles an owl. The reference to the owl being blind is a reflection of the narrator’s prior lack of self-awareness.

In order to make the music universally appealing and relatable, the primary electronic techniques that are used to process these sounds include changing voices’ pitch, and/or duration, and boosting or weakening various parts of their spectra – to resemble a variety of different types of people of varying ages who are acknowledging this.

In “The Blind Owl”, as the narrator conveys his hallucinatory head-space/nightmares to the reader, it has been tried equally to emulate the same sense of morbidity and aimed for the listener to feel disturbed by the sounds were created to align with the novel. The piece also reflects the sense of loneliness and solitude that is experience by the narrator as he recounts his experiences.

Vahid Jahandari recently graduated from the University of Texas at Austin with a master’s degree in Composition, where he studied with Russell Pinkston and Bruce Pennycook, and served as a teaching assistant in Digital Music at the UT’s Center for Arts and Entertainment Technologies. Jahandari begins his PhD program in Composition at the University of Florida on Fall 2018. He also holds a bachelor’s degree in Composition from the Art University of Tehran.

Jahandari's music incorporates a wide range of influences from Persian folk music to avant-garde Western art music to electronic music. His works has been performed in Europe, Middle East, and the United States, and he has received several awards for his compositions. His portfolio includes works for electronic media, mixed chamber ensembles, symphonic orchestra, wind ensemble, choir, and solo instruments.

EXPAND, CONTRACT, BREATHE, WEEP, BELLOW (2018) [6:41]

Expand, Contract, Breathe, Weep, Bellow consists of amplified hums, buzzes, drones, whistles, clicks, taps, scrapes, and air, all layered and arranged to gradually transform initial stillness and reserve into unbridled and cathartic release. The work was inspired by and designed to accompany movement by UNLV choreographer Cathy Allen.

Charles Halka's music has been performed in North America, Europe, Asia, and Brazil, including performances by the Cabrillo Festival Orchestra conducted by Marin Alsop, the Lviv and Odessa Philharmonic orchestras, the Mexican National Symphony, counter)induction, Fort Worth Opera Studio, Mivos Quartet, and Callithumpian Consort, among many others. He is a recipient of the Copland House Residency Award, and has also been in residence at the MacDowell Colony and the Sarbievijaus Cultural Center in Lithuania. Charles earned degrees from the Peabody Conservatory and Rice University, and is Assistant Professor of Composition and Theory at Western Washington University. More information at www.charleshalka.com.

TO WORK (2018) [5:00]

Music For Tape Loops combines elements of tape loops, musique concrete, and music synthesis.

Tyler Gonelli: I am a composer, producer and sound designer. I attended Berklee College of Music and studied Film and Video game scoring. I then started working towards a degree in Composition from the Lionel Hampton School of Music. I am currently working towards a masters degree in composition from the University of Idaho.

BENEATH THE SUBCONSCIOUS (2018) [6:00]

Beneath the subconscious is a piece meant to evoke feelings of suspension and depth. The piece uses static sounds from field recordings and sub tones to create these feelings. The timeless feeling is created by the drones in the lower and middle frequency ranges. The melody is somewhat random and set in the upper range. As custom for most of the dark ambient genre the piece either has a minor inclination or doesn't have a strong tonal center at all.

Merina Gordon was recently graduated from Washington State University with a Bachelor in Arts in Humanities with an emphasis on music and writing. Merina is a pianist, organist, and singer. As an electronic musician she enjoys producing and composing Dark Ambient and Trance music. Her goal is to continue to master production skills and make a name for herself as a composer and as a Trance artist, DJ, and Producer.

APOPHONY (2018) [12:00]

In linguistics, apophony is any sound change within a word that indicates grammatical information, i.e., sing, sang, sung. This piece was written for my friend Zach Herchen, in response to Berio's Sequenza IXb. We met at the Peabody Conservatory over 10 years ago, as students in the classical saxophone department. He performed this Sequenza in rep class, as well as his masters recital, and despite hearing it several times, I never quite understood it. As a young, impatient person, it sounded more like a nonsensical monologue, someone speaking to themselves in made up words.

I rarely write for solo instruments, and when thinking of things I wanted to work on in this piece, I knew writing for solo saxophone would challenge myself to write more melodic and gestural music. This made me return to the Berio, and when listening to it all these years later, it made more sense to me. The gestures of this piece are very free and improvisatory, yet precise and structured. I had also been reading Steven Pinker's book, *Words and Rules: The Ingredients of Language*, and wanted to somehow bring these ideas of grammar and melodies together for this piece. Because I am not relying on an ensemble to stack various layers, I needed to follow some other “language rules,” and what made musical sense were sound changes that indicate different “grammatical” information—timbre changes from the sax and through the electronics, changes in range, speed of the melody, all communicate slightly different feelings.

Anna Meadors is a composer and saxophonist whose music embraces patience, pulse, energy and joy. She has been commissioned by Rhymes With Opera, Echo Chamber, Conduit, and Evan Chapman, and was the winner of ShoutHouse's 2016 Call for Scores. Anna has been a fellow at Yale School of Music's Norfolk New Music Workshop, the Bang on a Can Summer Festival, Sō Percussion's Summer Institute, and the LA

Philharmonic's National Composer Intensive. As a saxophonist, she is lead soloist of Joy on Fire, which tours throughout the east coast and recently released their second album on Procrastination Records, which has been called "a thrill of high voltage jazz 'n' roll" (All About Jazz). She graduated from Peabody Conservatory with a B.M. in saxophone performance, and from the University of North Carolina at Greensboro with an M.M. in Composition; she is currently pursuing a Ph.D. in Music Composition at Princeton University.

BROODING BELLIGERENCE (2009) [3:26]

Dr. Marshall Jones is a composer, pianist, hornist, church musician, and educator. Currently, Marshall is Director of Music at St. John Lutheran Church in Beatrice, NE. Marshall recently completed his D.M. in Music Theory and Composition at Florida State University where he served as a graduate assistant teaching composition, music theory, and aural skills. He also earned an M.M. in Composition from the University of South Florida and a B.M.E. in Music Education from The College of Wooster. Marshall's acoustic works have been featured as part of the Cortona Sessions for New Music 2016, the Oregon Bach Festival Composers Symposium 2014, the International Horn Symposium 2015, and regional SCI Conferences in 2012 and 2015. His electroacoustic works have been featured as part of the New York City Electroacoustic Music Festival, Soundcrawl:Nashville, and the Ammermann Center's Biennial Symposium for Arts and Technology. His orchestral work Paramnesia won the FSU Orchestral Composition Competition in 2015. His works have been performed by members of the Semiosis Quartet, the JACK Quartet, the FSU Horn Choir, the Florida State University Philharmonia Orchestra, and members of the Greater Cleveland Flute Society.

ANC'L'SUNR (2013) [13:49]

This is a fixed-media version of my piece ANC'L'SUNR, to be performed as a stand-alone multichannel "tape" piece, without the live performance component.

It combines the original electronic layer of ANC'L'SUNR with several recordings of the orchestra from the rehearsals as well as the recording of the premiere.

The result is a new soundscape, a new iteration, new embodiment of that original idea. It is independent enough from its "seed" that it can be presented as a separate entity.

Ewa Trębacz [pronounced Eva Trembatch] is a Polish-American composer living in Seattle. Her current artistic explorations are oriented towards immersive media. She often uses space as a catalyst for improvisation, working through Ambisonic recording sessions in acoustically inspiring spaces.

Ewa holds a Master's degree in Music Composition from one of Poland's best music conservatories, the Academy of Music in Kraków, and a Ph.D. from the University of Washington Center for Digital Arts and Experimental Media (DXARTS). She currently works at DXARTS as a Research Scientist, and teaches courses related to digital sound and immersive media. Her compositions have been performed, recorded and broadcast in over 30 countries on four continents. In 2009, her large scale work *things lost things invisible* for Ambisonic space and orchestra was recognized by the 56th UNESCO International Rostrum of Composers in Paris, soon followed by multiple radio broadcasts around the world.

Please join us at 4:00pm in Kimbrough 245 for a presentation by Dr. Ewa Trębacz about her research and work in 3D audio and immersive media.

CONCERT 3
8pm, Kimbrough Concert Hall

featuring Dr. Ryan M. Hare, bassoon

Intrada

Scott Blasco, electronics

Ryan M. Hare

Hum II

Ben Wylie

27 Miles East of Headquarters ID

Ruby Fulton, electronics

Ruby Fulton

Brief Intermission

Creatures from the Black Bassoon

fixed media

Kyle Vanderburg

ahalugisdi unole (to quiet the wind)

Thomas Dempster

Just of Temperament

Sean Hallowell, electronics

Sean Hallowell

NOTES:

INTRADA (2003) [3:00]

Intrada for solo bassoon, composed in 2003, is entirely based on multiphonics—an acoustical effect on a wind instrument whereby more than one pitch is heard simultaneously. It was composed for a recital I gave of unaccompanied bassoon music, conceived as a short but rousing concert opener.

HUM II (2015) [8:00]

Hum II is the successor to an earlier work, *HUM* for amplifier and electronics. Both works use the same material for the electronic element, sine tones derived from the harmonics of 60hz, the frequency of AC current. In this piece, the bassoonist plays a duo with these tones, moving in and out of tune with the electronic pitches. The electronic track was designed both for the sound and to create interesting patterns on an oscilloscope, resulting in the sound of electricity controlling the action of electricity.

Ben Wylie is a composer, improviser, and sound artist based in Vancouver, BC. His work is concerned with tuning systems, theatricality, light, space, coded text, natural phenomena, drones, resonance, amplification, and many other things. His music has been performed across the United States and Canada by ensembles and performers including Boston Musica Viva, the Bozzini Quartet, Chris Watford, the Ludovico Ensemble, Naomi Sato, Sylvie LaCroix, Stereoscope Duo, Rick Sacks, Brandon Ilaw, and Ecstatic Waves, among others. He has been commissioned by a number of instrumentalists including Andrew D'Antonio, Brandon Ilaw, Leia Slosberg, Marina Hasselberg, and many others. He graduated with a BM in Composition from the Boston Conservatory in 2014, where he studied with Marti Epstein, Curtis Hughes, and Jan Swafford. He received an MFA in Interdisciplinary Studies from Simon Fraser University in 2016, where he studied with composer Owen Underhill and theater artist Steven Hill. He has participated in workshops and masterclasses with Ken Ueno, Evan Ziporyn, Chen Yi, Michael Pisaro, Phyllis Chen, Daniel Biro, Annesley Black, Anthony Tan, Christopher Adler, and Christopher Butterfield, among others. As an improviser he has created live scores for choreographers Linnea Gwiazda and Emmalena Fredriksson, he has also been featured in the 2015 Big Joy Festival, Quiet City concert series, and Sawdust Collector concert series. He is a co-host and producer of

Soundscape, a show about experimental music on Vancouver's Co-Op Radio.

27 MILES EAST OF HEADQUARTERS ID (2017) [11:30]

27 Miles East of Headquarters, ID was written for bassoonist Javier Rodriguez in 2017. It is based on the true story of his journey getting stuck overnight and then rescued, in the snowy Idaho woods in the spring of 2016. The pre-recorded electronics include samples of Javier reading from a journal entry he wrote, while stranded, meditating on solitude and loneliness. The electronics also feature processed samples of my dog, Casper, howling while left alone in his crate.

Composer and musician **Ruby Fulton** (b.1981) writes music which invites listeners to explore non-musical ideas through sound. Her musical portfolio includes explorations of mental illness, Buddhism, philosophy, psychedelic drugs, addiction, and chess strategy; and profiles of iconic popular figures like the artist Jean-Michel Basquiat and musicians Syd Barrett and Whitney Houston. She teaches composition and music theory at the University of Idaho Lionel Hampton School of Music.

CREATURES FROM THE BLACK BASSOON (2011) [8:30]

Creatures from the Black Bassoon is an acousmatic work consisting entirely of processed and unprocessed bassoon sounds. The work explores the attributes of a variety of animal-like and environmentalish sounds, including key clicks, reed squeaks, multiphonics, and other traditional and extended techniques. These sounds were organized by similar properties into characters, which were placed in a number of tableaux of length based on the golden section. Certain tableaux in the work are designated as “windows”, where developmental method is determined by significant contrast to the surrounding sections.

Composer **Kyle Vanderburg** (b. 1986) grew up in southeast Missouri where the Ozark foothills meet the Mississippi River valley. Raised on southern gospel and American hymnody, his music tries to walk the line between eliciting nostalgia and devising innovative sonic worlds. His electronic works often play with familiar sounds in new contexts, his acoustic works feature catchy melodies and too many time signatures. He writes music he hopes his parents will like.

He holds degrees from Drury University (BA) and the University of Oklahoma (MM, DMA), and has studied under composers Carlyle Sharpe, Marvin Lamb, Konstantinos Karathanasis, and Roland Barrett. He has participated in composition masterclasses with David Maslanka, Chris Brubeck, Benjamin Broening, and others.

When not composing, Kyle runs the musical workshop NoteForge where he creates and maintains Liszt, a web-based conservatory management application. He'd be delighted if you checked out KyleVanderburg.com for more information.

AHALUGISDI UNOLE (TO QUIET THE WIND) (2014) [10:30]

Inspired by a painting by America Meredith, *ahalugisdi unole* – as a work of visual art – chronicles a small slice of imagined activity and movement within a patch of forest that may not last much longer. Taking inspiration from her Cherokee ancestry and the numerous folk tales that proliferate Cherokee heritage, Meredith's painting displays a singing bear – at once quirky and majestic – nearly blending in with an affected woodgrain background. On the right hand side of the painting is a clenched fist with a bent wrist, suggesting a violence directed at the sounds and sights of nature, in a manner befitting a Terry Gilliam illustration, the bent wrist suggests the human interloper will not make it out of the kerfuffle unscathed. Mankind wants to quash the voices of nature and silence it, if for nothing else, to end the inconvenience. Why else harm a singing bear?

The bassoon plays numerous roles in the work, accompanied by and in dialogue with a rich array of digital sounds, all extracted from the bassoon. The live performer shifts from embodying the mystery and quiet grandeur of nature, to the mechanizations and rhythms of human interference, to the open, marvelous choirs of nature at greenest flush. The electronic sounds span from representing birds, frogs, humans, and the wind.

Please visit America Meredith's website and view her paintings and illustrations at www.ahalenia.com/america.

Thomas Dempster (b. 1980, Michigan) is a composer writing predominantly chamber, electroacoustic, and multimedia works. With nearly 100 completed works, his output ranges from solo miniatures to extended works for orchestra with soloists. His music bears accessible yet decidedly individualistic traits, from tonal references to extended

techniques, from use of classical forms to experimental soundscapes and video works. Informed by the natural world, folklore, scientific phenomena, the paranormal, and politics, his music explores intersections between wonder, surrealism, the mundane and everyday, black humor, and tinkering with the ideas of beauty for the hell of it. While at home with all instruments and ensembles, Dempster has composed extensively for flute, bassoon, saxophone, and digital media, with an increasing interest in art song, video works, and Jazz. His works have been described as having “an impressive sense of physicality” (Computer Music Journal), and as being “distinct and clever” (Flutist Quarterly) and “restless, aggressive, playful, eerie...a multifaceted, whimsical evocation” (J. Harvey, Indianapolis Star).

Born in an indescribably small town in Michigan, Dempster lived in rural communities during practically all of his childhood, coming of age surrounded by fields with goats, horses, or tobacco, in central North Carolina. Dempster resides in central Arkansas with his wife, visual artist Kara Gunter. When not teaching, composing, bassooning, or otherwise musicking, Dempster can be found gardening or baking. He is also one half of TommyGunGlass, an art glass sculpture/jewelry concern he runs with his wife Kara.

More information on Thomas's work as a composer and performer can be found at <http://www.thomasdempster.com/>.

JUST OF TEMPERAMENT (2018) [4:00]

Conceived of as a call-and-response duet between a live bassoonist and electronic processing of its sound, *Just of Temperament* explores the relationship of tones that are “natural” to the instrument and those of one of its most “unnatural” solos, the opening to the “Rite of Spring.” Specifically, by gradually exploring the lowest standard note played on the bassoon along with its “natural” harmonics, the aforementioned melody is gradually realized in dialogue by means of time- (and thus pitch-)shifted versions of its initial tone, recorded at the outset of the work for this express purpose. Over the course of “Just of Temperament” other transformations of this initial tone gradually take over, until the process completes itself and the rest of the solo is stated in a fauxbourdon-style along with a retrograded version of the pieced-together opening.

Sean Russell Hallowell is a composer living in San Francisco. His works have been featured at the annual meeting of SEAMUS, the Florida International Toy Piano Festival, and the Charlotte New Music Festival, and by the University of Vienna Faculty of Physics, the Baker-Barganier Duo, and Vox Novus. He holds degrees in music from Brown University (A.B) and Columbia University (Ph.D.), where he wrote his dissertation on the metaphysics of compositional tradition in Medieval Europe. During 2016-17 he served as a lecturer at the University of California, Berkeley, and in 2017 he began a postdoctoral fellowship at Stanford University.

ABOUT THE FEATURED PERFORMER



Ryan M. Hare teaches composition, music theory, and bassoon at Washington State University, where he is a Professor of Music. Having served as Composer in Residence for the Washington Idaho Symphony from 2011-2015, his compositions have been heard in numerous venues and festivals throughout the United States, and also in the United Kingdom, Germany, Austria, Chile, Thailand, China, and the Philippines. Named “Composer of the Year” in 2012 by the Washington State Music Teacher’s Association, an honor which endowed a paid

commission, other recent honors include a prestigious Artist Trust Fellowship, grants from New Music USA’s “MetLife Creative Connections” program, the ASCAP Plus Award, as well as various grants funded internally at WSU including the Edward R. Meyer Project Grant. Commissions and premieres include those from the Mid-Columbia Symphony, Washington Idaho Symphony, Affinity Chamber Players, University of Idaho Vandaleers Concert Choir, and the Lake Forest College Chamber Orchestra, to name a few.

As a bassoonist, Dr. Hare performs with the Solstice Wind Quintet and also serves as principal bassoonist for the Yakima Symphony, contrabassoonist with the Mid-Columbia Symphony, and co-principal bassoonist with the Walla Walla Symphony. Having accepted his first professional performance opportunity on bassoon at age 18, Hare has

maintained a very active freelance career and is in demand with numerous ensembles, including many of the other leading professional orchestras in the Pacific Northwest. In recent years, Hare has been a regular performing artist at the International Double Reed Society annual conferences, and has performed solo recitals and taught masterclasses all over the U.S.

Ryan Hare earned his Doctor of Musical Arts in Composition from the University of Washington; his other degrees include a Master of Music in Composition from Ithaca College and a Bachelor of Arts in Music from Oregon State University. Prior to his arrival at WSU, he held appointments at the University of Washington, Seattle University, Seattle Pacific University, and Oregon State University, and taught composition and bassoon at Music Works Northwest. His principal teachers in composition have been Joël-François Durand, Richard Karpen, and Diane Thome at the University of Washington, Greg Woodward at Ithaca College, and Ron Jeffers at Oregon State University. Additional composition studies include Shulamit Ran and Jacob Druckman, both as visiting composers at Ithaca College, and with Brian Ferneyhough and Paul-Heinz Dittrich at the *Internationale Ferienkurse für Neue Musik*, Darmstadt, Germany.