

Composer Bios

Cort Lippe is a leading figure in the field of interactive computer music. He studied composition and computer music with Larry Austin in the USA. He also followed composition and analysis seminars with various composers including Boulez, Donatoni, K. Huber, Messiaen, Penderecki, Stockhausen, and Xenakis. From 1980-83 he studied and worked in The Netherlands, at the Instituut voor Sonologie with G.M. Koenig and Paul Berg in the fields of computer and formalized music. From 1983-1994 he lived in France where he worked for three years at the Centre d'Etudes de Mathematique et Automatique Musicales (CEMAMu), founded by Iannis Xenakis, while following Xenakis' courses on acoustics and formalized music at the University of Paris. Subsequently, he worked for nine years at the Institut de Recherche et Coordination Acoustique/Musique (IRCAM), founded by Pierre Boulez, where he gave courses on new technology in composition, and developed real-time computer music applications. His research includes more than 35 peer-reviewed publications on interactive music, granular sampling, score following, spectral processing, FFT-based spatial distribution/delay, acoustic instrument parameter mapping, and instrument design. His compositions have received numerous international prizes, and he has written for many internationally acclaimed new music soloists and ensembles. His music has been performed at over 100 peer-reviewed and 150 invited festivals worldwide and his works are recorded on more than 30 CDs. As a teacher, Lippe has given over 100 presentations and guest lectures around the world, and has been a visiting professor at universities and conservatories in Japan, Denmark, Austria, Greece, and the USA. He was a recipient of a Fulbright Award in 2009 where he spent six months teaching and doing research at the National and Kapodistiran University of Athens, Greece. Since 1994 he has taught in the Department of Music of the University at Buffalo, New York where he is an associate professor of composition and director of the Lejaren Hiller Computer Music Studios.

Jeff Herriott is particularly attracted to sounds that change at the edges of perception, which gently shift and bend. He creates music without hurry, using slow-moving shapes with a free sense of time. His works often explore repetition with subtle variations in gestural pace, instrumental character, and tuning. His music is designed to create a personal, intimate experience that invites listeners to focus on momentary details while the larger structure unfolds in ways that they may not quite grasp. Jeff employs electronics extensively in his work, principally to alter instrumental timbres and shift tunings by tiny amounts - changes that listeners may not actively perceive but which can foster a sense of uncertainty and wonderment. Jeff's music has been performed and commissioned by bass clarinetist Michael Lowenstern, the Electronic Hammer, Due East, percussionist Greg Beyer, clarinetist Guido Arbonelli, Percussionist Patti Cudd, Arraymusic, the Syracuse Society for New Music, violinist Colin Jacobsen and members of the The Knights, and CONTACT contemporary music. His work has been supported by a MATA Festival commission, an American Composers Forum commission through the Jerome Composers Commissioning Program, a McKnight Foundation Visiting Composer Residency, and the American Music Center Composers Assistance Program. Jeff is currently an Associate Professor of Music at the University of Wisconsin at Whitewater, where he is the coordinator of the Media Arts and Game Development Program and teaches courses in audio, multimedia, music technology, and composition. Jeff completed his Ph.D. at the University at Buffalo (principal studies with composer Cort Lippe), having previously received degrees from Florida International University and Middlebury College.

Chapman Welch received his D.M.A. in music composition and electronic music from the University of North Texas where he worked at the Center for Experimental Music and Intermedia (CEMI) from 2001 through 2006. He has taught at Rice University, the University of Houston, and the University of North Texas. Currently, he serves as the support specialist for the Rice Electro-Acoustic Music Labs (REMLABS). Welch's music has been presented at numerous festivals in the United States and abroad including the LaTeX festival, June in Buffalo, SPARK, Hawaii International Conference for the Humanities, the Florida Electro-Acoustic Music Festival, ICMC, and SEAMUS conferences.

Per Bloland is a composer of acoustic and electroacoustic music whose works have been described as having an “incandescent effect” with “dangerous and luscious textures.” His compositions range from short intimate solo pieces to works for large orchestra, and incorporate video, dance, and custom built electronics. He has received awards and recognition from national and international organizations, including SEAMUS/ASCAP, Digital Art Awards of Tokyo, ISCM, and SCI/ASCAP. He was recently the recipient of a five month Musical Research Residency at IRCAM in Paris, France. Performers of his work include the Berkeley Symphony Orchestra, the ICE Ensemble, Bent Frequency, Insomnio, the Callithumpian Consort, Linea Ensemble, ECCE, and Inauthentica, among others. His music can be heard on the TauKay (Italy), Capstone, Spektral, and SEAMUS labels, and through the MIT Press.

Bloland is also the co-creator of the Electromagnetically-Prepared Piano, about which he has given numerous lecture/demonstrations and published a paper. He is currently an Assistant Professor of Technology and Music Theory at Miami University, Ohio. He received his D.M.A. in composition from Stanford University and his M.M. from the University of Texas at Austin. For more information, please visit: www.perbloland.com

Brett Wartchow is a composer working at the intersection of sound, technology, and interactivity. His creative output includes compositions for electro-acoustic and audiovisual media, installations, improvisations, and concert music for chamber and large ensembles. An active interdisciplinary collaborator, Brett often partners with other creatives in interconnecting diverse arts and sciences to discover new expressive possibilities by. Much of his recent work investigates relationships that inform notions of personal, collective, and environmental space. Focused on music as interactive experience, these pieces serve as a nexus for musical co-navigation where kinetic gesture and sound function as interactive media that simultaneously accentuate and obliterate boundaries among audience, performer, and creative author.

Composer Program Notes:

Hummingbird Medicine presents a series of musical materials with varying degrees of consonance and dissonance. Each of the materials is developed and then frozen in place and allowed to hover. The computer provides harmonic support and uses pitch and amplitude data from the live vibraphone to control the processing of live and synthesized input. The piece was written for and is dedicated to the performer.

Eos for cajon and electroacoustics is a concert piece that explores technically complex rhythmic gestures, the cajón's vast timbral palette, and electroacoustic sound space. The compositional plays with various rhythmic ratios (4 beats against 3, 5 beats against 6, et. al) that lengthen and contract over time. These musical ideas are developed further in the electroacoustic part which as it becomes diffused throughout the sound space. The piece evokes a haiku-like musicality, a rhythmic and spatial narrative that nests technical complexity within formal simplicity. This juxtaposition is also reflective of the cajón, a simple geometric object that contains myriad sonic possibilities.

Ancient Caves, for bass drum and electronics, is another in a series of works that explores relationships between a live solo instrument and electronically-performed sounds of that same instrument. In this piece, the score provides the performer with a set of gestural categories and general instructions for the progression of each section, though the momentary development as well as the specific durations are left to the performer's discretion. At the same time, the computer improvises its own gestures (some synthesized and some sample-based) within specific parameters, often with close pitch relationships that yield subtle beatings. Although the general arc of the piece is somewhat consistent at each performance, these dual improvisations result in surprising momentary synchronicities. Ancient Caves was composed for percussionist Patti Cudd in 2011.

Hekate is a Greek goddess associated with crossroads, gates, liminal places in space and time. The moon, fire, herbs and poisonous plants, magic, witchcraft, angels and ghosts are in her dominion. She rules over earth, sea and sky, and accompanies the souls of the deceased to Hades, holding torches in her hands. In late antiquity she is known as Savior who embodies the Cosmic Soul.

The piece is written for Bendir, a special type of frame drum with snares, finger cymbal, and ankle bells. The frame drum is diachronically one of the oldest and most common instruments in the world. The sound of this simple instrument creates powerful emotions associated with shamanism, mysticism, rituals, ecstasy, healing, and femininity. The Bendir originates from the countries of the Maghreb and is played almost exclusively by women.

The work showcases nocturnal and other field recordings captured by the composer over several years in Greece. The computer tracks the attack and the dynamics of the instruments and reacts by using various live processing techniques, which include multiple delays, phase vocoding, live sampling, frequency shifting, and harmonization among others.

Hekate is commissioned by and dedicated to Patti Cudd.

Shadows on an Electric Moon For solo snare drum and electromagnet.

In *Sighs...*, the timbral palate of the snare drum is altered in a number of ways. For most of the piece the drum is upside down, with the snare exposed. Various cymbals are brought into contact both with the drumhead and this exposed snare. In addition an electromagnet rests on the snare for the much of the piece. This electromagnet receives an audio signal from a computer, and attempts to reproduce that signal by vibrating the snare at the appropriate frequencies. The success of this endeavor is, of course, inherently limited.

The content of the piece is derived from permutations of an ever-evolving set of highly constrained material types. The sound types emphasized tend to be abrupt and mechanical, often involving some form of continuing yet broken evolution. As an example, a single material type might go from very slow (or low) to very fast (or high) over a minute, but that minute is broken into chunks of only a second or two and interspersed with chunks of another material type evolving in a different direction.

This piece is dedicated to Patti Cudd.

Duo for Cajon and Computer (2011) was commissioned by the percussionist Patti Cudd for a tour of Korea and Thailand in May of 2011. The electronic part was created at the Hiller Computer Music Studios of the University at Buffalo, New York, using the software Max/MSP. Technically, the computer tracks parameters of the cajon performance using Miller Puckette's *bonk~* object, which does an analysis of the incoming cajon signal and gives out information as to when the cajon is struck, how loud it is struck, the timbre of each strike, and details about relative loudness across the audible frequency range in 11 independent frequency bands. All this information, from larger scale rhythmic and phrase tracking, down to micro-level frequency band information of individual strikes, is used to continuously influence and manipulate the computer sound output by directly affecting digital synthesis and compositional algorithms in real-time. Thus, while interacting with the computer system, the performer has a role in shaping all of the computer output. The intent is to create a certain degree of intimacy and interactivity between the performer and the computer, giving the performer potential to influence the computer output based on aspects of the musical expressivity of his/her interpretation of the score. On the one hand, the computer part is an extension of the cajon, so the cajon can be considered as more than a purely acoustic instrument, while at the same time the computer part is an independent musical agent. These two musical relationships exist simultaneously between the performer and computer, and are fundamental to the musical results; yet have a certain level of musical and technical ambiguity, much like in chamber music playing, in which individual expressivity is meant to serve the whole while influencing the entire ensemble. The digital synthesis algorithms focus on various kinds of filtering, including resonant filter banks, formant filters, and comb filters, along with delay/feedback, spatialization, frequency shifting, frequency modulation synthesis, spectral processing, and sample playback. This piece is dedicated to the computer music pioneer Max Matthews, who passed away on April 21, 2011. Duration: 9 minutes.