

ATLANTA COMPOSERS GROUP PRESENTS

Turned On: Electronic Music by Atlanta Composers

Monday, February 19, 2007 9pm • The Five Spot in Little Five Points

In Flanders Fields (5:02)

Adam Scott Neal

Anniversary Dances (2:25)

Cousin Virgil

"...black...color...hair..."

Berio Remix 1 (6:32)

Mitchell Turner

Slipstream (1:00)

Darren Nelsen

MW5 (6:02)

Nicole Randall

Shadowed Moon (8:00)

Daniel Swilley

Aeolus (9:11)

Colin Bragg

Evidence of Floods (3:03)

Chip Epsten

Mi.T.-CON 04, #3 (6:41)

Michael Thomas Roe &
Conrad Schnitzler

Dying Pulsars (2:42)

Brent Milam

Formation (6:23)

Oliver Smith

weaved.7.26.2005 (8:36)

Don Hassler

In a Lonely Place (5:54)

Brian Skutle

Anniversary Dances is dedicated to Beth Burney. Thanks to Terry Vinyard for the recording and use of his fancy drumset.
- *Cousin Virgil*

"...black...color...hair..." is a remix of "Black is the Colour" from Berio's Folk Songs. The sounds were taken from the 1968 recording featuring Cathy Berberian. The stark edges of each sample calls attention to its collage nature, emphasizing the remix quality.
- *Mitchell Turner*

Slipstream is written in Csound. The title refers to air-like sounds that chase each other over a drone. The piece was written in April 2006 for the 60x60 project, which required that a piece of music be 60 seconds or less.
- *Darren Nelsen*

MW5 is a work dedicated to my father who retired from the army as a chinook pilot with the rank of MW5. This piece is my attempt to identify with my father's experience in the Vietnam war.
- *Nicole Randall*

Shadowed Moon (2006) draws both structural and programmatic inspiration from Pink Floyd's Dark Side of the Moon. This work was used as a laboratory for the use of time scale expansion of sampled sounds, spectral enveloping and frequency modulation (FM) in a two-channel context. Shadowed Moon was produced with the Csound software synthesis system with the aid of CMask.
- *Daniel Swilley*

Aeolus was created by taking an acoustic source, in this case an autoharp, and using minimal gestures as source material for an electronic score. I recorded several different ideas with the instrument (played with mallets, drumsticks, and a glass guitar slide), and began to place them in a three-dimensional sound field. Soon, a form began to take shape, in a process I find similar to painting: I would lay down background washes, build up dense textures of color, and then scratch through the surface to find new blends of sonic hues. Although the source is acoustic, anything goes once it is in the computer. Many of the sounds in the piece were created by removing the initial attack of a struck chord, multiplying it, and creating fields of amorphous "chordal clouds", similar in sound to an Aeolian harp, the strings of which are not plucked, but rather activated by wind.
- *Colin Bragg*

Evidence of Floods, a MIDI studio project, is excerpted from a 30-minute ambient soundtrack for a puppet performance installation by Janie Geiser – a psycho-drama inspired by Film Noir of the 50s. In performance audience members proceed in small groups from one scene to the next as the music plays continuously.
- *Chip Epsten*

Mi.T.-CON 04 was the first CD collaboration between Michael and Conrad (the 2nd CD is "Aquatic Vine Music"). Track # 3 is a rhythmic piece suggesting a cross county train ride thru unfamiliar terrain with perhaps two strangers meeting for the first time, an appropriate metaphor for Mi.T. and Con's first sound explorations together.
- *Michael Thomas Roe & Conrad Schnitzler*

Dying Pulsars is based entirely on melodic material and harmonies extracted from a recording of my infant son playing the piano. The music combines four periodic elements: two long swelling sonorities with different phases and two shorter beats that converge at an ever-increasing rate. These elements expand and contract at key points under the overlaying melodic material to evoke the sense of a binary pulsar system in deep space spinning toward its eventual collapse.
- *Brent Milam*

Formation's source material came from various circuit bent devices and an analog synthesizer. Signals were processed in the computer using CellSynth and mixed with Sound Sculptor.
- *Oliver Smith*

weaved.7.26.2005 was created immediately following the announcement of the Atlanta College of Art merger with SCAD. The title was recently chosen, and was lifted from the announcement speech that was given by then ACA board chair, John Speigel.
- *Don Hassler*

In a Lonely Place--written in 1999--was my attempt to pay musical tribute to my favorite film, "The Crow," and its' haunting musical score by Graeme Revell. The title is taken from the Introduction to James O'Barr's graphic novel, which was the basis for the film. Both graphic novel and film were expressions of cathartic feeling, inspired by tragedy, which I tried to capture in this composition. Available on my CD "Dark Experiments."
- *Brian Skutle*

PROGRAM NOTES:

John McCrae composed his famous poem **In Flanders Fields** after seeing poppies blossom in a blood-soaked battlefield in Belgium. This piece is a straight-forward sound painting of the text. Except for the larks, all of the sounds in this work are derived from a reading of the text through time-stretching, pitch-shifting, and filtering.
- *Adam Scott Neal*

ADAM SCOTT NEAL (b. 1981) is a composer of chamber and electroacoustic music from Atlanta, Georgia. He holds a B.Mus in music technology from Georgia State University, where he is currently pursuing an M.Mus in music composition, studying principally with Robert Scott Thompson. Neal recently participated in the 2006 June in Buffalo Festival, where the New York New Music Ensemble premiered his 2005 work, *Deviations*. For two years, Neal served as the Graduate Assistant for the Composition and Music Technology departments at GSU, and is now the Graduate Assistant for the GSU/Atlanta Symphony "Sound Learning" program, providing music outreach programs to local elementary schools. Neal is the president of the GSU student chapter of the Society of Composers, Inc., and also co-founded and chaired the Atlanta Student Section of the Audio Engineering Society. Outside of GSU, Neal is an active performer, concert organizer, recording engineer, and private teacher of piano and trombone.

COUSIN VIRGIL is a multi-instrumentalist who works best when ain't nobody watchin'. He studied improvisation with Rich Matteson at the University of North Florida and guitar with Jerome Kimbrough and has performed, under duress, numerous times in front of other people but prefers to make little music doodads for friends and family just for the fun of it.

MITCHELL TURNER (b. 1966) holds a Ph.D. (1999) and an M.M (1993) from the University of Georgia, where he studied music theory and composition, as well as a B.S. in Communications from Georgia Southern University (1988). He is currently an Assistant Professor of Music at LaGrange College. His music has been performed at conferences of SEAMUS, the College Music Society and Southeastern Composers League. His music is published by Wehr's Music House and Connors Publications. His music software HostX, TseqAM, and TseqX has been published multiple times by the British Magazine Computer Music. HostX is also distributed by Behringer, GmbH, with their digital audio hardware.

DARREN NELSEN (b. 1973) is an experimental composer and guitarist located in Roswell, GA. He has written for various instruments

and ensembles including small orchestras, string quartet, rock band, electronics, and solo instruments. His work has been commissioned by the Iolani School in Hawaii and performed by the New York Miniaturist Ensemble.

NICOLE RANDALL is a composer and flautist living in Atlanta, Ga. Her works have been performed by Alias Chamber Ensemble, Annutunes Camerata and Brazilian flutist James Strauss. As a flutist, Nicole performs with duoATL, Capitol City Opera, and Highland 5 woodwind quintet.

DANIEL SWILLEY (b. 1980) is a German-born American composer of acoustic and electroacoustic musics. He holds a BM in Music Composition from Valdosta State University where he studied with Tayloe Harding, and is currently working toward a MM in Music Composition at Georgia State University studying with Robert Scott Thompson. Swilley's honors include being selected to participate in the June in Buffalo Festival in 2006. Swilley is a member BMI and Society of Composers Inc.

COLIN BRAGG graduated from UGA with a Master's degree in composition in 2001. He has since taught at Western Carolina University in Cullowhee, North Carolina, collaborated in many multi-media performance projects, and fronted several jazz groups in the Atlanta area.

CHIP EPSTEN is a composer of music for film, television, theater and dance. His numerous collaborations with theater artists include a dozen scores for puppetry artist Janie Geiser and two projects with the late director Joseph Chaikin. *Lives for Sale*, a documentary on sex trafficking which he scored, is currently being broadcast on PBS. Epsten plays violin with the DeLuxe Vaudeville Orchestra, the acid folk-jazz Sundog, and the wedding-and-bar-mitzvah band Oy Klezmer. Not to mention straight gigs with classical ensembles and orchestras, as a violin teacher, and as director of school string programs.

CONRAD SCHNITZLER (b. Düsseldorf, 1937) was one of the founding members of Tangerine Dream, and later the band Kluster. Schnitzler continues to record from his home studio in Dallgow, Germany, creating an

astonishing number of independently released CD's. **MICHAEL THOMAS ROE** (b. Atlanta, 1962) is an electronic composer and musician based in Atlanta, Georgia, USA. He is one half of electro-ambient drum n bass duo Touchxtone (www.touchxtone.com).

BRENT MILAM has remained continually active as both composer and performer since 1986. He has taught trumpet, piano, theory/composition, and jazz improvisation for various music schools around the country and received commissions from various performers and ensembles including the Champaign/Urbana Ballet, the Pike's Peak Philharmonic, and several private individuals. Mr. Milam studied composition under P.Q. Phan at Illinois and is currently pursuing his masters in composition under Nickitas Demos at Georgia State.

OLIVER SMITH has an MFA and teaches printmaking part time at Georgia State University. His paintings and prints can be seen at the Mason Murer art gallery. His video art has been shown locally and nationally.

DON HASSLER has been an electronic music enthusiast since he was eight years old. His first synthesizer was a PAIA Nome, followed by his still owned EMS SynthiA. Following a few years of college studying electronic music, Don settled into various jobs including radio production, assisting visual artists with integrating electronic and acoustic elements in their work, representing British synthesizer manufacturer EMS in the late 80s, and working at the Atlanta College of Art up until the time of it's closing, and now at the Art Institute of Atlanta.

BRIAN SKUTLE (b. 1977) graduated from Georgia State University in 2001, where he studied sound recording under Robert Scott Thompson and composition under Nick Demos. His interest in film music and film-making has inspired not just his music, but also his desire to be a film composer. Brian has composed scores for short films, started to make his own films, and expanded his knowledge of the medium by writing essays, reviews, and recording commentaries, available--like his music--at www.sonic-cinema.com

ACKNOWLEDGEMENTS

Thanks to all the composers who participated in this event. Without you, this wouldn't have happened. Your music deserves to be heard, here and beyond.

Thanks to Adam Scott Neal for securing the venue and date.

Thanks to Imani Odelia for video compilation and editing.

For information on composers and events please go to <http://atlantacomposers.blogspot.com>

Thanks to Margie Deeb for graphic design and enthusiastic support.

Thanks to the audience for coming out to hear this music. You're an important part of the music-making process... your ears count. We the composers thank you for your support!

- Darren Nelsen