Notes on the Program and the Composers

David Z. Durant (b. 1957, Birmingham, Alabama, U.S.A.) is a Professor of Music at the University of South Alabama where he is the Director of the Music Theory and Technology Program. He joined the faculty of USA in 2003. Durant received his BM and MM from the University of Florida and his DMA from the University of Alabama. His composition teachers have included Andrew Imbrie, Edward Troupin, John D. White, Fred Goossen, Harry Phillips, Marvin Johnson, and James Paul Sain. Durant has composed over 150 pieces which have been performed throughout North America, Europe, and Asia. Durant is also active as a pianist and has premiered and performed a number of his own works for the piano.

David Z. Durant: Three Drums (2024)
Three Drums was written for and dedicated to Patti Cudd. Its premiere performance is tonight. My thoughts on the piece were to write a fun and interesting drumming part for Patti to play that would interact with the fixed audio in a seamless way. The fixed audio contains sounds of creaking wooden ships, samples of drums, and assorted crashes and bangs.

Jeff Herriott is a composer whose music focuses on sounds that gently shift and bend at the edges of perception. His works, which often include interaction between live performers and electronic sounds, have been described as "colorful…darkly atmospheric" (*New York Times*) and "incredibly soft, beautiful, and delicate" (*Computer Music Journal*). New Focus Recordings recently released a recording of Jeff's *The Stone Tapestry*, an album-length work commissioned by the Barlow Endowment for Music Composition that features performances by Due East and Third Coast Percussion. Jeff's work has also been supported by commissions and grants by the McKnight Foundation, the American Composers Forum, the MATA Festival, and the National Endowment for the Arts. In addition to his work in classical music, Jeff has composed score and soundtrack music for several recent films, including working with Rock & Rock Hall of Famers The O'Jays on songs for Brawl in Cell Block 99 and Dragged Across Concrete.
Jeff completed his PhD studies at the University at Buffalo under composer Cort Lippe, and is currently a Professor of Music at the University of Wisconsin at Whitewater.

Jeff Herriott: The Stillness at Rose Lake in Winter (2019)
Rose Lake sits on the edge of a lovely park near my home in Fort Atkinson, WI. I visit the park throughout the year, but I particularly love it in late fall and winter, when the ground is hard, and the air is crisp and chilly. In winter 2018-19, I was lucky in that it was often quite cold but there was very little snow on the ground for a long while, so the park was still and quiet but easily traversable. Most of my good ideas for the piece came while walking or running around the park – it was like a fountain, with new ideas spurting forth every time I returned, especially once I settled on crotales as the primary instrument, with their piercing icy coldness. *The Stillness of Rose Lake in Winter* was composed for percussionist Patti Cudd.

Paul Elwood
Composer, educator, 5-string banjoist. He is currently professor of composition at the University of Northern Colorado. Elwood's music has been featured in Russia, Bulgaria, Mexico, France, Australia,

South Africa, Malaysia, Thailand, Scotland, Germany, Spain, and all over the world. He is a Fellow of the American Academy in Rome and of the Camargo Foundation (Cassis, France). Elwood's compositions are published by C.F. Peters, Smith Publications, and Western Wear Music Publishing.

Paul Elwood: THING_THING (2018)
Is AI consciousness nothing? Is it something that we have created that now, on a fundamental level, exists? Or is it nothing? The use of a computer-generated voice, a *faux* sounding consciousness, begins this composition. The performer triggers a number of samples of paraphrases of texts by philosophers Martin Heidegger and René Descartes, artist Henri Matisse, and me (based on Heidegger); a voice from NASA states that "There is [sic] now four computers that have control of primary critical functions." At this point, the program takes over and the performer must conform, for a while, to the synthetic triangle, square, and white noise sounds that the computer generates. Throughout, an earlier mechanical instrument, the Wurlitzer organ, appears as emblematic of our cartoonish efforts to develop creative engines that operate independent of our control.

Brett Masteller (1975) uses titles such as sonic artist, composer, performer, audio engineer, producer, programmer, hacker, maker, and borrower. The use of technology plays a vital role in his work. Algorithmic process, chance procedure, and structured improvisations inform the sonic results. Currently an Assistant Professor at SUNY Broome Community College, Brett teaches classes in the Music and Theater Arts Department. His music has been heard in North America, Europe and Australia. He has studied composition and computer music with Cort Lippe, Christopher Allen Mercer, Richard Dudas, Gary Kendall, and Jonathan Golove.

Brett Masteller: BowMu STUK MoBue (2019)
The performer is allowed to choose the instruments used in this piece of music. The sections of the piece define the instrumentation that can be used based on how the performer can interact with the instruments. The sections of this piece are: Bowed, Muted, Struck, Muted, Bowed. The performer is given a generative graphic score to view and interpret during performance. The sonic results of the performance are sent to a computer for analysis. The computer resynthesizes some of the data obtained during the analysis, in addition to some real-time transformation on the input provided by the performer. The computer processes the sounds created by the performer's interpretation in a variety of different ways. The performer is also encouraged to react to and modify their interpretation of the graphic score based on the sonic results provided by the computer. The sonic results from the combination of the performer's performance and the computer's computing will vary for every performance of the piece.

David Z. Durant: Shadow of the Hawk (2018)
I composed Shadow of the Hawk for Vibraphone and Fixed Audio in early 2018 for percussionist Patti Cudd. The live vibraphone part is written in counterpoint to two other electronically produced instruments. These are a marimba type instrument, built primarily of a sample of a PVC pipe being struck, and a percussion section built from drum samples. I have also incorporated sounds that I have built variously from a Moog synthesizer, an NED Synclavier, and the software program CSound. The vibraphone part represents the hawk, which is defined and moves linearly, while the shadow is all the other elements in the piece which are sometimes clear, sometimes diffused, but always moving and changing.

Barry Moon combines various forms of art and technology to create works that encourage meaningful interactions between humans and computers. His works for instrumental performance and computer have been performed at the International Computer Music Conference in 1998, 2004, 2006, and 2013. Other venues where this body of his work has received international attention has been at the Australian Computer Music Conference in Melbourne, the Sonic Circuits festival in Toronto, the InterCollege Computer Music festival in Tokyo, the MIX.01 in Aarhus, Festival in Denmark and Sweden, the MAXIS Festival in Leeds UK, Digital Arts and Culture Conference in Doncaster UK, the real-time/non real time festival, Basel, Switzerland, and Śląskie Dni Muzyki Współczesnej in Katowice Poland. Many of his works for performance with computer have involved the development of novel means of communication between performer(s) and computer such as "Open-Form Score Following" techniques used in his Interact I, Interact II, and Electronic Revolution, and the "video score" used in his recent College Ave. Barry has created numerous performance works and installations incorporating video processing. He has also been creating computer games. "Ear Trading" developed in collaboration with his sister Brenda Moon is a game using music to help guide the player through the decision-making process as they trade imaginary stocks on the stock market. It is available for iOS through the iTunes Store. He is also part of the "Happy Place" research group at Arizona State University, and his collaborations with sculptor Hilary Harp are receiving critical acclaim.

Barry's "Baz Tutorials" channel on YouTube is a set of video tutorials on programming in the Max/MSP/Jitter environment. This channel, which has been very popular, currently has over 300,000 views and 2,300 subscribers.

Barry was an Associate Professor in the Interdisciplinary Arts and Performance program at Arizona State University.

Barry Moon: Meditation I for Patti Cudd (2023)
Written in the winter of 2022/23, this piece extends some previously explored ideas and creates some new (to me). I recorded a MIDI score that would become the printed score using my computer keyboard as input. At this point I already knew I wanted the piece to be for tiny instruments to be played with the fingers. This improvised approach to writing allowed me to lie down, close my eyes, and play something that reflected my relaxed state. I was thinking of the kinds of ad-hoc, larger-scale polyrhythmic structures set up in Feldman's music. I'm pretty sure what I came up with doesn't sound like Feldman. The electronic part is where I borrowed heavily from past ideas. I set up a layer of resynthesis, sample playback, and other broad reinterpretations of analyzed materials. A second layer further transmutes those sounds. These networks are randomly created in performance, and they are rather unpredictable. In this sense, I see the unpredictability as a metaphor for the thoughts that I cannot help but enter my head in meditative practice. As in meditation, despite the antagonism of some of those thoughts, it is best to just observe them and watch them dissipate rather than give them too much meaning or attention.

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. From 1994-2024 he taught in the Department of Music of the University at Buffalo, New York where he was an associate professor of composition and director of the Lejaren Hiller Computer Music Studios.

Cort Lippe: **Duo for Cajon and Computer** (2011)
This piece 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.