electronic works by international composers

EMPiRES

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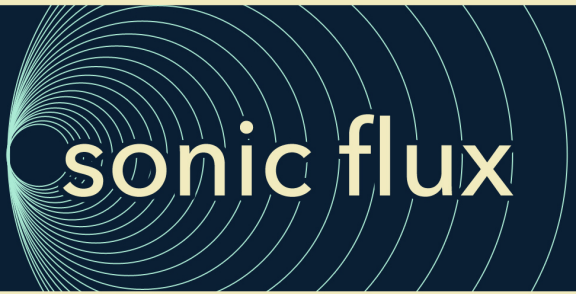
Founded in 2013 by Cody Brookshire and Brian D. Kelly, **EMPiRES** (Electronic Music Productions Recording Series) is new music collective focusing on producing and publishing compilation albums of electronic and electroacoustic music. As Co-Directors of **EMPiRES**, Cody and Brian seek to bring together new and interesting works from rising composers, artists, and sound-designers of electronic music from across the world. Here in this first compilation volume, an abundance of metallic timbres can be found in many works, contrasted by other works which focus on continuous flow in their construction. Given these traits and the fusing of them as presented with this compilation, the album is titled ***Sonic Flux***.



Mixing and Mastering: Cody Brookshire
Graphic Design: Brian D. Kelly

Track 3: Adam Cuthbert, trumpet
Track 6: William Price, toy saxophone
Track 9: Elizabeth Kennedy Bayer, flute
Track 11: Corey Klein, horn

Tracks 8 and 11 were created at the Dancz Center for New Music in Athens, Georgia.

David Biedenbender's first musical collaborations were in rock and jazz bands as an electric bassist and in jazz and wind bands as a bass trombonist and euphonium player. He has had the privilege of collaborating with many talented performers and ensembles, including Alarm Will Sound, PRISM Saxophone Quartet, Stenhammar String Quartet, United States Navy Band, Philharmonie Baden-Baden, VocalEssence, the Eastman Wind Ensemble, bass trombonist Randy Hawes, and the Atlantic Chamber Ensemble. He recently completed a doctorate in music composition at the University of Michigan and has also studied at the Aspen Music Festival and School, the Swedish Collegium for Advanced Study, and carnatic music in Mysore, India. His musical mentors include Michael Daugherty, Bright Sheng, Evan Chambers, Stephen Rush, Kristin Kuster, Christopher Lees, and David R. Gillingham.

cold. hard. steel. - I believe that we all listen physically. When we listen, our bodies participate by locating the sounds we hear within ourselves—and our own experience—which then enables us to find meaning in the sounds, even on a very basic level. Within the context and focus of a piece of music, sound can create a space that is both familiar and unfamiliar, real and surreal—a space that, in some ways, has greater clarity and deeper meaning than reality. My hope with this piece is to create that space. *cold. hard. steel.* is a juxtaposition of man-made sounds—sounds made by us—fragile, delicate, and vulnerable—and sounds made by objects made by us—harsh, brutal, and inhuman.

Brian D. Kelly is an internationally-performed composer of multimedia sound works that are often both acoustic and electronic in nature. Sound, visuals, poetry, and drama are freely combined in works that often explore social themes and challenge the status quo of Western ideals of culture, gender, theism, and sexuality.

Brian received his Bachelor of Arts in Music Education from Ottawa University (2011), his Master of Music in Composition from the University of Georgia (2013), and is currently pursuing his DMA in Composition at the University of Colorado Boulder. He has been the recipient of numerous commissions and awards, including the 2014 ATLAS Fellowship, the 2014 University Composers Collective Competition at the University of Utah, and first place in the 2012 Southeastern Composers League graduate student composition competition.

Brian's preferred methods of sound and video generation include ProTools, SuperCollider, MaxMSP/Cyclops, Sibelius, Logic, Reason, and Adobe Premiere. He currently lives in Boulder, CO.

Particles in Motion is a piece that began through collecting sounds that were an aggregation of many smaller particles. The original materials for this piece are all acoustic in nature. Examples include marbles swirling inside of a large metal pot, the strumming of piano strings (with marbles placed between the strings), bottle caps falling into a metal bowl, glass shattering, and rain on concrete.

Adam Cuthbert - As a composer and Ableton Live practitioner, I am interested in sound environments made with acoustic and digital instruments. Performances have occurred around the world at places like MASS MoCA, Roulette, (le) poisson rouge, and La MaMa, alongside artists such as Todd Reynolds, Maura Donohue, Daniel Rhode, Max Stoffregen, and Gregory C Brown.
As co-founder of /s with Daniel Rhode, a digital label highlighting collaborative composition through the lens of technology, I've presented new works and featured musicians, dancers, videographers, actors, and other artists in participation. My co-commission with Rhode, several rooms away from their source, premiered simultaneously in the UK, Netherlands, and US in the 2012 Cultural Olympiad.
Under the /s label, I've released a chamber electronica album, dream world EP, three experimental ambient albums under KuuMA, and a utopian act, the first recording project by abstract electronica duo, &.With an interest in curation and business, I'm the Sales Manager for Bang on a Can's Cantaloupe Music. I live in a studio in Manhattan with my wife, Rebecca, and cat, 健三.

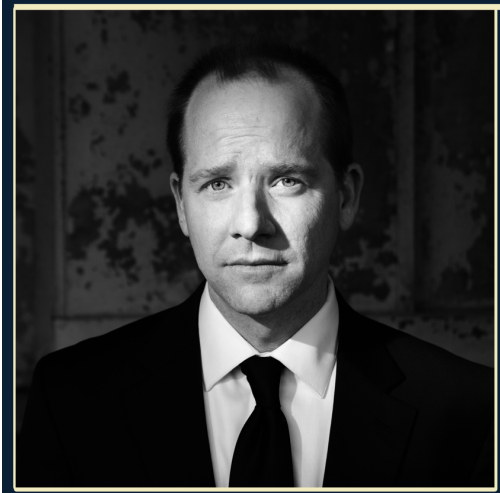
still life with synthetic flora is an audio file. The audio file depicts a sound landscape populated with synthetic flora. Synthetic flora are pieces digital information we can experience with our apple products. The visual impetus which inspired these sounds is a particular piece of digital information - a .jpg image - which depicts a person experiencing information on her phone. You can listen to the audio file while looking at the image, and experience synthetic flora with two senses at the same time. If you turn the volume up so that you can feel sound vibrations in your listening space, you can experience synthetic flora with three senses at a time (it doesn't have smell or taste).
still life with synthetic flora is about experiencing sounds and thoughts crossing your mind over a period of time. It is the sound of autonomous inner calmness. It was created mostly in real time with a trumpet and ableton live.

Joshua Marquez (b. 1990) is a Filipino-American composer currently pursuing a PhD in composition at the University of Iowa. Joshua holds degrees from the University of North Carolina at Greensboro (MM in composition '13), and Campbell University (BA in composition '11 and BA in classical guitar '11). He has studied with David Gompper, Mark Engebretson, Alejandro Rutty, Ran Whitley, Milen Parashkevov, and Dwayne Wilson in addition to private studies with Derek Bermel, Samuel Adler, Michael Harrison, Anthony Cheung, Roshanne Etezady, David Biedenbender, and Zae Munn.

Marquez's music has been performed by ensembles such as the JACK Quartet, Contemporary Chamber Players (at SUNY Stony Brook), Center for New Music (New Music Ensemble at the University of Iowa) Akropolis Reed Quintet, Gate City Camerata, Quintet Sirocco, and the Cape Fear Wind Symphony. His music for film has also been featured at the Canada International Film Festival and the Utopia Film Festival.

Putrefaction - the act or process of putrefying; the anaerobic decomposition of organic matter by bacteria and fungi that results in obnoxiously odorous products; rotting.

The few sounds that make up the source material of Putrefaction were broken down into smaller segments, stretched, and disintegrated until harsh sonorities were produced.



William Price's music has been performed in South America, Asia, and throughout the United States and Europe. His works have been featured prominently at such events as the World Saxophone Congress, the International Trumpet Guild Conference, the Música Viva Festival in Lisbon, the Nanyang Academy of Fine Arts Chamber Music Festival in Singapore, and the New York City Electroacoustic Music Festival. Price's music has received awards and commissions from numerous organizations, including the Music Teachers National Association, ASCAP, the Percussive Arts Society, NACUSA, the Southeastern Composers League, and the Alabama State Council on the Arts. Price received his MM and DMA in Composition from Louisiana State University, and currently serves as Associate Professor of Music at the University of Alabama at Birmingham.

The Center Holds explores subtle changes of shape and color through the superimposition of thick, slow-moving, granulated sound textures, and the continual expansion and contraction of the overtones series. The work uses a single four-note quintal chord as its primary source material. Originally performed on a toy saxophone by the composer and recorded using ProTools, the sonority was retuned, and then granulated and re-recorded using MacPod granular synthesis software. By contrast, both ***A Memory of Tomorrow 2.0*** and ***Spline*** focus on the interruption of the primary narrative through the continuous juxtaposition and/or superimposition of disparate sound media as the primary determinant of their musical forms.

Cody Brookshire - Growing up north of Atlanta, Georgia, I explored the creation of original music in rock bands, jam sessions, and 4-track experiments during my high school years, and a passion for it quickly developed. After earning a bachelor's degree in guitar performance, I enrolled at the University of Georgia for graduate studies in music composition, earning a master's degree and now pursing a doctorate. Alongside my studies, I'm a teaching assistant and a technician in the electronic music facilities at UGA.

I am consistently inspired by the unseen and the mysterious, by the actions and emotions of searching and discovery, by the sciences and the surreal, and by the intersection of creation and chaos. My music is born out of a tangled nest of these notions or some tangent thereof, and with my work I seek to inspire others to appreciate the power and beauty in those abstractions.

M3TA11UR6Y - My deepest musical roots are in the styles of guitar-oriented rock and metal genres, but as I matured my tastes expanded to many styles, including electronic pop music as well as electronic art music. With M3TA11UR6Y, I wanted to combine and contrast elements of these three styles: idiomatic guitar work of rock and metal genres, noises and textures native in both electronic pop music and electronic art music, and broad aesthetics of all three styles. Every sound heard in the work comes from an electric guitar with some samples stated obviously while others have been digitally manipulated beyond recognition. Additionally, I let the numbers 3, 6, and 11 guide my compositional process in ways relating to pitch, rhythm, and form.

Elizabeth Kennedy Bayer resides in Phoenix, AZ after receiving her Masters in Music Composition from Arizona State University in 2010.
Elizabeth's works have been heard coast to coast in the U.S. and in Italy. Her music has been performed at the Cortona Sessions for New Music, the 2010 and 2011 highSCORE Festivals, the Oregon Bach Festival Composer's Symposium, the New Dischord Festival, the Bang on a Can Summer Music Festival, and at The Cell Theatre in NY, NY.
Elizabeth is the winner of the AZ Centennial Composer Competition (Judges' Award) and the 2009 winner of the Cambridge Chamber Singers' Annual Choral Composition Competition. She currently sings with the Phoenix Symphony Chorus and is the director for the "oh my god, my body, my ears!" festival.

Unmeasured is a re-interpretation of an unmeasured prelude by Couperin

J.L. Maire was born in Madrid. Although his work focused initially on the digital processing of field recordings (binaural, contact mics, etc.) and generating sounds using software, currently he works primarily with analog modular synthesizers.
In 2010 he was selected to work on the CD Etudes for the 200e compilation by Don Buchla and Jon Schatz and in 2012 and the compilation Undae! 2012.
In the past year, the label "afeitealperro" edited a tape with the title Dogon. In recent years he has shown his work at Cruce (Madrid), at the Studio Theatre C'est LaVie, at International Festival ERTZ XIV (2013) and at International Festival SONIKAS XI (2014).

http://www.jlmaire.com

El Juego was made with eurorack modular synth, one patch and reverb Jomox T-Resonator, five recording shots with Sony PCM-D50, and edited Ableton Live in 2013.

John Hennecken's music has been performed in the United States, France, Italy, Belgium, and Poland, by ensembles such as Wet Ink, New Ear, Redshift Saxophone Quartet, Mercer University Faculty Brass Quintet, Georgia Southern Symphony, Mercer-Macon Symphony Youth Orchestra, and Cecilia Ensemble. Honors and awards include 2013 International Trumpet Guild New Music Concert selection, 2013 American Prize semifinalist in chamber and choral music, 2013 Olin Parker Composition Competition winner, and 2012 Southeastern Composers League Philip Slates Memorial Composition Contest winner. Recent commissions include Symphony Orchestra Augusta, Georgia College Max Noah Singers and Wind Symphony, Mercer University Trombone Quartet, trumpeter Brandon Craswell, trombonist Matthew Walley, and hornist Corey Klein. John is currently a doctoral student at the University of Georgia where he is the president of the Student Composers Association. His principal teachers have been Adrian P. Childs, Leonard V. Ball Jr., and Douglas O'Grady.

Resonant Fission - Commissioned by Corey Klein, this five minute dramatic work is based on the development of one motive, heard in the opening 30 seconds, and a small array of processed sounds that develop timbrally over the course of the piece. The work demands extended techniques of the horn player, including sung and split tone multiphonics, as well as microtones. All of the processed sounds were derived from those originally recorded by Corey Klein. The title is inspired by the use of split tones in the horn part and processed sounds. Instead of splitting atoms, we are splitting notes.

Jason H. Mitchell is a classically-trained guitarist and a composer of instrumental and electroacoustic music. Currently based in North Texas, he grew up on the lower Rio Grande, where the rich cultural heritage of the Texas-Mexico border region influences much of his music.

Jason is currently a doctoral candidate in music composition at the University of Illinois at Urbana-Champaign and his music has been played throughout the United States and Europe. He has worked as the studio technician for the University of Texas Film Scoring Studio as well as the studio director for the University of Illinois Unit 1 Electronic Music Studio.
For more information, please visit jholtmusic.com.

Derelict Station: Channel 1 is the first in a series of electroacoustic works that explore my interest in radio signal artifacts. Each of the works use instrumental source samples and process them in such a way that the original instrument is not easily identifiable.
This version is a stereo mix of the original 4-channel work, which was part of an art installation at PWU in Manila. The work was created using the sounds of a piano being systematically dismantled through the use of small arms fire. This piece is part of a larger project with the artist Josephine Turalba exploring the culture of guns in the Philippines and the US.
For more information about the Derelict Station project, please visit the following website: http://derelictstation.jholtmusic.com/