

***From Across the Pond:  
Works by composers from Georgia (USA)***

***Programme***

<b><i>TIME CANVAS</i></b>	Douglas M. O'Grady
<b><i>REEL</i></b>	Chris Arrell
<b><i>THE BONE SEASON</i></b>	Saturnin Sektor
<b><i>"...black...color...hair..."</i></b>	Mitchell Turner

*Adam Scott Neal, curator and sound projectionist  
Ezequiel Borges Ippolitov, lighting design and performance*

**NOTES**

**TIME CANVAS** (2003) gets its title from a phrase used by the Futurist composer George Antheil when he asked, "Is not time, and time alone, the sole canvas of music?" As a sound source, the piece includes a short sample from the opening attack of Antheil's *Ballet Mecanique*, and a similar-sounding short sample from the Yes song, "The Ancient." The samples were manipulated in many ways including by reduction to sine waves through FFT analysis for the purpose of duration and pitch manipulation with Csound. *Time Canvas* also includes a sample of a drinking glass being struck, which was manipulated using the Kurzweil K2000 synthesizer. In addition to Csound and the K2000, recordings of sketches I made on a Serge Modular synthesizer in the mid-1990's appear in the work. – *Douglas M. O'Grady*

**Douglas O'Grady** (b. 1974) is an American composer teaching as Assistant Professor of Music in Theory, Composition, and Music Technology at Georgia College & State University. O'Grady holds a DMA in Theory and Composition from the University of Alabama, a MM in Theory and Composition from the University of Louisiana at Lafayette, and a BM in Theory and Composition from the University of Massachusetts at Dartmouth. Douglas has had performances of his acoustic and electronic music at concerts and festivals across the United States including the Florida Electroacoustic Music Festival, the Southeastern Composers' Symposium, the International Women's Brass Conference, the International Tuba Euphonium Conference, and SCI Regional and National Conferences. Composition awards include the SCI/ASCAP Student Commission Competition, and the Frederic Goossen Award for Composition. He has studied composition with C.P. First, Tristan Murail, Sir Harrison Birtwistle, Quincy C. Hilliard, and Charles Fussell.

**REEL** (1997) belongs to a set of pieces I composed that present a musical narrative of gradual change from the unknown to the known. As the composition progresses in time, the material slowly mutates to become by the end of the work a recognizable sonic object. There is thus, I hope, a clear structural framework of movement from background to foreground, obscurity to clarity, and the foreign to the familiar. *Reel* is published by Electroshock Records and appears on the second volume of *Electroshock Presents Electroacoustic Music*. – *Chris Arrell*

Performances of **Chris Arrell's** music include those given in the US, South America, Europe, and Australia by such groups as Sonic Generator, Bent Frequency Ensemble, Green, newEar, the Ensemble Sospeso, and Thamyris, among others. Honors include commissions from the Fromm Foundation of Harvard University, Music at the Anthology, and Spivey Hall, and prizes from the Salvatore Martirano Composition Competition, the League of Composers/ISCM, SCI, and ASCAP, and residencies from the MacDowell Colony and the Atlantic Center for the Arts. Arrell received his doctorate from Cornell University and his masters from the University of Texas at Austin. He served as Director of Music Theory and Composition at Clayton State University in suburban Atlanta, Georgia, from 2002-2008, and will join the faculty of Holy Cross College in the coming fall semester. Arrell's teachers include Tristan Murail, Roberto Sierra, Steven Stucky, and Dan Welcher.

**THE BONE SEASON** (2007): Drawn to a dark Presence in the woods, I discover with horror that the pull of the mysterious is leading me to my doom. The setting is an arcane, primitive ritual intended to draw down forces not of

this earth, a Lovecraftian homage to the Elder Gods of the crawling chaos. I am the last, I will tell the audient void... *V'roh'z vuy'kn i'inkh-v...* – *Saturnin Sektor*

**Saturnin Sektor** is the mask behind which the enigmatic sound sculptor *T-C* chooses to manifest his music to the world outside his psyche. Having spent the better part of the last decade diverting his attention to various forms of ambient, experimental, and progressive music, Herr Sektor has consolidated his vast sonic interests under a banner suitable for giving them all equal sway. He has studied or worked with such diverse artists and collectives as the Pythagoras Society, Legions of Astaroth, Robert Scott Thompson, Eyes of Ligeia, and the Black Muse Element. His soundtrack work has been featured on the EscapePod science fiction podcast, and the pseudoPod horror fiction podcast.

“...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*

**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 Associate Professor of Music at LaGrange College. His music has been performed at the Sonorities Festival 2007 (in Belfast) 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.

**Adam Scott Neal** (b. 1981) is an American composer living in Belfast, Northern Ireland. He holds a BM in music technology and an MM in music composition from Georgia State University, where he studied with Robert Scott Thompson. Currently, Neal is pursuing an MA in Sonic Arts from Queen’s University of Belfast. Neal’s music has been performed in the US and the UK by such artists as the New York New Music Ensemble and the neoPhonia New Music Ensemble. His music has been featured at such international festivals as the Florida Electroacoustic Music Festival and June in Buffalo.

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**5 June 2008 13:00**  
Sonic Arts Research Centre  
Queen’s University Belfast