

THE
ELECTROACOUSTIC
BARN DANCE

Concert II
University of Mary Washington
Department of Music
304 Pollard Hall
November 8, 2013
11:00 AM

<i>Ventus et Unda</i>	Cassie Keogh, clarinet	David Ikard
<i>Fractus I</i>	Sam Wells, trumpet	Eli Fieldsteel
<i>Interlude 2 from Queen of Heaven, Mother of the World</i>	fixed media	Jesse Guessford
<i>Memoriam</i>	Yemin Oh, video	Yemin Oh
<i>No Harm Shall Come to Others</i>	fixed media	Maxwell Tfirm
<i>Reciprocity</i>	Aaron Anderson, marimba	Aaron Anderson

Composer and conductor **David Ikard** is currently pursuing a DMA in composition from the University of Oklahoma. Recent and upcoming performances include the Toronto Electroacoustic Symposium, Sound Travels sponsored by NAISA, ICMC, the Sonorities music festival at the Sonic Arts Research Center in Belfast, the Global Composition conference in Darmstadt, the Music Since 1900 conference at Hope University, the Symposium on "Water Memories and Tomorrow's Landscapes" with a live broadcast in Tunis, Brisbane, Byron Bay, Hong Kong, Northampton, Keene and Buenos Aires, NAISA in Toronto, Canada, SEAMUS, and Electronic Music Midwest. Composition teachers include Marvin Lamb, Konstantinos Karathanasis, Kim Archer and David Maslanka among others. Mr. Ikard's work is published by Media Press Inc. out of Chicago Illinois.

Ventus et Unda (Wind and Wave) is a piece for solo Bass Clarinet and electronics. The central theme of the piece is the clarinet's ability to bend between certain pitches and the exploration of those "middle" or "in

between" areas. The bass clarinet has an especially interesting "bend" available from its low C down to a B by pressing the performer's foot against the lowest sound hole of the instrument while playing a low C. The title refers to wind and wave (or water) because these two elements seek out all of those "in between" places in nature. They live in the cracks and have the ability to bend around fixed objects. This piece was composed in Pro Tools and Max/MSP. This piece was composed for, and is performed by Cassie Keogh.

Cassie Keogh is a DMA candidate in Clarinet Performance at the University of Oklahoma. She holds bachelor's degrees from the University of Montana (BM Perf., BME) and master's degrees from Michigan State University (MM Clarinet, MM Theory Pedagogy). Her teachers include Elsa Ludewig-Verdehr, Suzanne Tirk, Maxine Ramey, Mary Ann Jacobsen, and Laurel Tangen-Linde. She is an advocate of new works for clarinet and bass clarinet and has commissioned and premiered works by composers such as David Maslanka, Maurice Wright, and Brandon Kreuze, as well as pieces by her peers. She currently serves as the Assistant Director of the University of Oklahoma Clarinet Symposium (the largest national clarinet conference in the United States), and is Volunteer Coordinator for the International Clarinet Association.

Eli Fieldsteel is a composer, programmer, and percussionist with interest in large ensemble music and electroacoustic composition. He is the recipient of an ASCAP/SEAMUS commission, as well as awards and recognition from other organizations, including the Bandmasters' Academic Society of Japan and the Frank Ticheli Competition. His works have been performed by the Dallas Wind Symphony, the Kawagoe Sohwa Wind Ensemble, and the principal flautist of the Aarhus Symphony Orchestra, Lena Kildahl. Fieldsteel's work reflects an ongoing interest in music technology and contemporary instrumental practice. An active collaborator, he has worked with dancers, choreographers, lighting designers, architects, and video artists.

Fractus I (First Prize, 2012 ASCAP/SEAMUS Student Commission Award) explores a number of granular synthesis techniques, allowing for an open-ended manipulation of tonal and rhythmic ideas. The piece focuses extensively on pitch activity and pulse regularity, while the trumpet and computer play mutually supportive roles.

Samuel Wells is composer, performer, and arranger based in Bloomington, Indiana. As an advocate for new and exciting music, he actively commissions and performs contemporary works for trumpet. Sam has degrees in both performance and composition at the University of Missouri-Kansas City, where he studied composition with James Mobberley, Paul Rudy, Chen Yi and Zhou Long, and trumpet with Keith Benjamin. He is currently studying with Sven-David Sandström, Jeffrey Hass, and John Rommel while pursuing graduate degrees in Trumpet Performance and Computer Music Composition at Indiana University, where he serves as the Assistant Director of the IU New Music Ensemble. More information is available at www.samwellsmusic.com

Jesse Guessford received a B.S. in Music Education from West Chester University, a M.M. in Music Composition from the Crane School of Music at SUNY Potsdam, and a D.M.A. in Music Composition from the University of Illinois at Urbana-Champaign. Dr. Guessford has studied composition with Andrew Simpson, Zack Browning, Sever Tipei, Warren Burt, Vinko Globokar, and Lucas Foss. His music has been heard throughout North America including performances during the SEAMUS Nation Conference, in Europe at the Etchings Festival in Auvilar, France, and in Africa on South African Radio. Dr. Guessford has received numerous awards including the Subito Grant for Emerging Composers awarded by the American Composer's Forum. As an Assistant Professor in the School of Music at George Mason University, Dr. Guessford has focused on the scholarship of teaching with and about technology and the music of John Cage. Dr. Guessford is also co-founding director of MMT (Music, Motion, Technology), a dance and music collective based in Northern Virginia creating new evening length works involving dancers, musicians, and interactive audio and visual technologies.

From the great above she set her mind to the great below.
Abandoned heaven, abandoned earth, to the nether world she descended.
She begins her descent being stripped away to be renewed again.

Interlude 2 explores the paths of four goddesses as they travel from the great above to the great below. Using the sacred texts of the past, we trace the paths of Freyja, Athena, Kali, and Isis from the birth of spring to the end of winter. The use of dance, music, and electronics creates a path of commonality to experience the mythology of the goddess as a whole. This work is the second interlude of this larger work, falling between the goddesses Freyja and Athena.

Yemin Oh is a composer who is always looking for fascinating and captivating music. Currently he is pursuing a PhD in Experimental Music & Digital Media at Louisiana State University. Previously, he graduated Kyunghee University and University of Hartford for a B.M. and G.P.D. in music composition, and Georgia Southern University for an M.M. in music technology. His works have been selected and invited to be presented at several music concerts and conferences including Ulsan Electronic Music Competition, Kyunghee Music Scholarship Competition, Society of Electro-Acoustic Music in United States (SEAMUS), Electronic Music Midwest festival (EMM), New Interfaces for Musical Expression (NIME), and International Computer Music Conference (ICMC).

In several recent researches, the scholars investigated and discussed the importance of the expressive gesture in music performance. These expressive gestures affect the music perception of the audience. Sometimes, it can be more informative than sound in the perceiver's understanding of performer's expressive intentions. In *Memoriam*, visual component will magnify the performer's gestures using webcams, and project those gestures to the screen. As a result, audience can understand and enjoy not only musical elements but also the intention of the expressive gestures.

Maxwell Tfirm is a second year PhD at the University of Virginia in Composition and Computer Technology. Max has received his M.A. in Composition from Wesleyan University, a Bachelors of Music in Music Education at University of Florida and received a Performance Certificate in Percussion. He has had work selected for the SEAMUS, FEAST Festival, Technosonics XIII, South Central Graduate Music Consortium, 12 Nights series, Contemplum, Subtropics Music festival and a featured composer for Share. He is currently working with Ted Coffee and has worked with Anthony Braxton, Dr. Matthew Burtner, Dr. Paula Matthusen, Dr James Sain and Ronald Kuivila.

No Harm Shall Come to Others is a fixed media piece that derives all of the sound from noise. In this composition frequencies outside the range of the human ear are used to control and affect different parameters of the sound and create different panning effects. No Harm Shall Come to Others was written to reflect how humans are fragile creatures. An aggressive and slow evolving environment tries to sonify all of the bad things that we expose ourselves to every day.

Aaron Anderson is an undergraduate at Ball State University studying Music Composition and Music Technology. While composition is his main focus, he is active in the world of new music by performing with small ensembles and playing solo works. He has studied Computer Music with Keith Kothman, Michael Pounds, and Michael Olson, and he is studying percussion with Erwin Mueller. This year Aaron has been accepted into the N_SEME 2013 conference and programmed in the SEAMUS 2013 conference. After graduating from Ball State, Aaron plans to pursue further education in composition with an emphasis on Computer Music.

Reciprocity is a two-part process piece. In the first part, the process is pitch-oriented and in the second part

the process is rhythm-oriented. The piece developed from the restrictions caused by the strict linear process. The performer is tasked with playing the processes music while the accompanying computer track is much more freely composed. I did not set any limitations on sounds or manipulation techniques within the computer track except that every sample would involve a marimba in some way.