

The 2014 Electroacoustic Barn Dance

Concert I
University of Mary Washington
Department of Music
304 Pollard Hall
November 13, 2014
8:00pm

<i>Kill the Pulse</i>	fixed media	Theo Kelley
<i>Shattered</i>	Andrea Cheeseman, Clarinet	Mary Lou Newmark
<i>Breathing 2: Re/Inspiration</i>	fixed media	Michael Pounds
<i>Frayed Cities</i>	video	Phillip Sink
<i>Foreign Masonry</i>	Gavin Goodwin, saxophone	Jason Charney
<i>Cat+Girl</i>	Rebecca Ashe, flute	Rebecca Ashe
<i>Amovi Alaan</i>	fixed media	John Nichols III
<i>synapse_circuit</i>	Adam Vidiksis, percussion	Adam Vidiksis

Theo Kelley is a senior political science major at the University of Mary Washington. He has a passion for music and loves to play the guitar. This is a synthesizer piece that starts rave-y and poppy and transitions into something very different, effectively killing the pulse. Here's "**Kill the Pulse.**"

Mary Lou Newmark, Electric violinist/Composer/Poet, holds Master's degrees in both violin performance (USC) and music composition (UCLA). Her works encompass a wide range of styles and techniques, incorporating live performance, original poetry and electronically processed sounds into unique pieces that inhabit their own sound worlds. As an artist of both music and words, Newmark continues to expand her creativity to include works for theater that combine the performing arts to explore social issues. The Los Angeles Times described Ms. Newmark as "Laurie Anderson on a good hair day, but aiming more at emotions than intellect." Website: www.greenangelmusic.com

I met Andrea Cheeseman during the EABarn Dance at Delta State University. Several months later, I began the process of writing "**Shattered**" for her to perform. Because we live on different sides of the country, I couldn't bring her into my studio to record source material. Instead, I sent her lists of specific parameters which she combined ad libitum into small motives. I wove the recorded results into the soundscape along with my original poem and sounds I created in my home studio. Andrea has performed "Shattered" in different cities, with the world premiere at Appalachian State University in 2011.

Dr. **Andrea Cheeseman** is Associate Professor of Clarinet at Appalachian State University. An active and engaging performer, she has received invitations to perform at colleges and universities throughout the country as a soloist and chamber musician. She has performed for diverse festivals such as College Music Society Annual Meetings, the Montana/Idaho Clarinet Festival, the Michigan Contemporary Clarinet Festival and the Oklahoma Clarinet Symposium and electroacoustic festivals such as SEAMUS and the Electroacoustic Barn Dance. Prior to her appointment at Appalachian, Dr. Cheeseman was on the faculties of Delta State University, Alma College and Hillsdale College. Dr. Cheeseman earned the Doctorate of Musical Arts and Master of Music degrees in clarinet performance from Michigan State University and the Bachelor of Music degrees in clarinet performance and music education from Ithaca College. Her principal teachers have included Elsa Ludewig-Verdehr and Michael Galván. When not teaching or performing, Dr. Cheeseman spends her time studying musicians' occupational health, swimming and practicing ashtanga yoga.

Michael Pounds began his career as a mechanical engineer, but returned to the academic world to study music composition with a focus on computer music and music technology. His awards include the ASCAP/SEAMUS Student Commission Award, a Residence Prize at the Bourges International Electroacoustic Music Competition, a Rotary Foundation Ambassadorial Scholarship for studies in England, and residencies at the MacDowell Colony and I-Park. He co-hosted the 2014 National Conference of the Society of Composers, Inc. Michael teaches composition, acoustics, music perception, recording and computer music at Ball State University.

"**Breathing 2: Re/Inspiration**" has its origins in a piece composed many years ago entitled "Breathing." I have wanted to revisit the idea for a long time. This new work uses some of the original source recordings of toys and whistles, combined with breath sounds made by my wife that I recorded nearly 10 years ago, and just a few small portions of the original piece. The composition is inspired by various aspects of breath: breath as necessary for the functioning of the body, breath as related to life force/energy, breath as meditation, breath as rhythm, and breath as self-expression.

Phillip Sink is currently a doctoral fellow at the Jacobs School of Music where he is pursuing a

doctoral degree (DM) in music composition with minors in electronic music and music theory. At Indiana University, he serves as an associate instructor of composition. He studies with David Dzubay and his previous teachers were Aaron Travers, Ricardo Lorenz, Jere Hutcheson, and Scott Meister. Phillip's music has been performed in the U.S. and Europe and at many conferences and festivals including: Kansas Music Educators Association conference, 2012 World Saxophone Congress, NASA (North American Saxophone Alliance) regional and national conferences, Brevard Music Festival, and the UNL Chamber Music Institute.

Photographers love urban decay. We see endless images of ruins from cities like Detroit, Flint, and Gary. Once-charming downtown areas in many cities and towns have been boarded up and abandoned. Dying American urban areas can either be relics from an antiquated system or symptoms of a country in decline. In my piece, I wanted to explore images and sounds of this topic and also pose the question: Are these areas worth restoring to their former glory, or should we let their structures disintegrate into dust?

Jason Charney (b. 1990) writes music for electroacoustic media as well as orchestral instruments and voice, often combining them. Recent and up coming activities include performances at the Centquatre Nef in Paris sponsored by IRCAM, the Music Academy in Zagreb, Croatia, NYCEMF, SEAMUS, and the SCI National Conference. An active electroacoustic performer, Jason is currently pursuing a Master's degree in composition at Bowling Green State University, where he serves as the Music Technology Graduate Assistant and studies with Elaine Lillios. He holds a Bachelor of Music degree in composition and theory from the University of Kansas.

“The Faithful who gather at the mosque of Amr, in Cairo, are acquainted with the fact that the entire universe lies inside one of the stone pillars that ring its central court...those who lay an ear against the surface tell that after some short while they perceive its busy hum...The mosque dates from the seventh century; the pillars come from other temples of pre-Islamic religions, since, as ibn-Khaldun has written: ‘In nations founded by nomads, the aid of foreigners is essential in all concerning masonry.’”-Jorge Luis Borges, “The Aleph” (1945)

A native of Edmonton Canada, saxophonist **Gavin Goodwin** has performed throughout Canada, the United States and the United Kingdom. With contemporary music as a focus, he aims to explore the possibilities of the saxophone as a vehicle for musical innovation and experimentation. A graduate of the University of Alberta, he is currently pursuing a Master of Music degree in performance at Bowling Green State University. His teachers include John Sampen, Allison Balcetis, and William H. Street.

As a freelance musician, Dr. **Rebecca Ashe** has appeared across the country as a performer, lecturer, and masterclass clinician. A new music performer and collaborator, she has partnered with several composers and has performed over fifty world premiers, as well as at several festivals, including Electronic Music Midwest (Resident Artist for 2010 Festival), Society of Composers, Inc., Kansas City Electronic Music and Arts Alliance (KcEMA), the New York City-based Composers Voice Series, SPARK, SEAMUS, and the Electroacoustic Juke Joint. She can be heard on Plastic Time, an album of music by composer Jorge Sosa. Dr. Ashe has performed recitals throughout the United States, Canada, England, and Latvia. In 2003, Dr. Ashe and pianist, Inara Zandmane, gave a recital at the Academy of Music in Riga, Latvia. She was the first American flutist to perform a recital at the Academy, which was broadcast over national Latvian radio. She also gave a master class at the E. Darzins Academy of Music, the most prestigious preparatory music school in Latvia.

The piece **Cat+Girl** is based on a children's book written and illustrated by Rebecca Ashe. The video displays images from the book, with improvised lines over the top of fixed media. The piece was written for the inaugural West Forks New Music Festival in Fairmont, WV in 2014.

John Nichols III is a composer of music that stimulates the imagination with a diversity of sonic effusions that have been melded into a coherent form. Nichols has received international recognition for his electroacoustic works and has had compositions performed at events such as Gaudeamus Muziekweek and International Computer Music Conference—among others. His work has been honored with awards such as First Prize in the 2014 ASCAP/SEAMUS Student Composer Commission Competition and First Prize Winner of Music Works in WOCAMT 2013. His latest compositions are published on Musique & Recherches, SEAMUS, Monochrome Vision, and ABLAZE Records. Learn more at johnnicholsiii.com.

In his book, “Oriental Enlightenment: The Encounter Between Asian and Western Thought,” J.J. Clarke cites the influence of Hindu Vedantism on the “development of the idea of the unconscious” (p.152). Post-romantic western philosophers were influenced by the vedantic concept of transcending the limitations of self-identity. The dream-inspired title, **Amovi Alaan**, is a reference to the following passage from Eduard von Hartmann, quoted by Vladimir Solovyov in "The Crisis of Western Philosophy": "...phenomena are determined by the purposeful action of the spiritual principle, which is independent of any particular consciousness and which, in its inner power, infinitely surpasses any particular consciousness..."

Adam Vidiksis is a composer, conductor, percussionist, and technologist based in Philadelphia. His music has been played by the Black Sea Symphony in Constanta, Romania, Omaha Symphony, Momenta Quartet, and Zephyrus Duo. His commissions include Network for New Music, ICIA, and the ElectroAcoustic Piano project. His compositions have been heard at many national and international conferences and venues, and are available through HoneyRock Publishing. He was a regional winner of the 2012 SCI/ASCAP Student Commission Competition. Vidiksis holds degrees from Drew, NYU, and Temple University, culminating in a doctoral degree in composition. He currently serves on the faculty at Temple. [www.vidiksis.com]

What is the voice inside the machine? While computers perform tasks that extend the abilities of our own minds, they increasingly act as independent entities. **Synapse_circuit** serves not as a direct analogy between these two ideas, but rather as a symbol of human-machine interaction. The computer augments the percussionist's performance, and improvises sounds based on his or her playing using algorithmic processes in Pure Data. All sounds produced by the computer are derived from the real time performance. Both human and machine performers work from a score, but listen and respond to the performance of the other. Synapses and circuits – human and computer – together find the music inside the machine. This work honors the complexity both of the human mind and its digital counterpart, taking us from wonder, to discovery, to celebration.