

# The 2014 Electroacoustic Barn Dance

**Concert IV**  
**University of Mary Washington**  
**Department of Music**  
**304 Pollard Hall**  
**November 14, 2014**  
**4:30pm**

*Way Out*

fixed media

Abigail Moran

*...timelessness...*

Hong-Da Chin, Chinese  
flute

Hong-Da Chin

*crook'd*

Kerry Haberkern, bassoon

Keith Kirchoff

*nictating*

fixed media

Christopher DeLaurenti

*Ausgang*

Stephen Hennessey, guitar

Stephen Hennessey

*Recursion (for S)*

Andrea Cheeseman, clarinet

Ben Fuhrman

**Abigail Moran** is a junior studying vocal performance at the University of Mary Washington. Abigail has been in many recitals and stage performances including this semester's musical production of *Sunday in the Park with George*. This is her first exposure to electronic music and although she is new to the genre her work has been described as "Spooky and awesome and creepy and great". This piece titled **Way Out** features the whimsical nature of doors and their locks and hinges.

A native of Malaysia, **Hong-Da Chin's** works have been performed internationally. Recently, Chin's "...time slips through my hand..." for iPad and Max/MSP was premiered at Threshold Festival 2014 and his chamber orchestra piece "The Color of Harmony" was chosen to be one of the winning pieces for NEOSonicFest and premiered by Cleveland Chamber Symphony under the direction of Maestro Steven Smith on April 6, 2014 at Baldwin-Wallace Gamble Auditorium. As a Chinese flutist, Chin has performed throughout the US, Asia and Europe, including Lincoln Center Festival in NYC, Spoleto Festival USA 2012, MGM Grand in Las Vegas, Singapore, Malaysia, Hong Kong, Japan, the Philippines, and Poland, to name a few. Chin currently studies at Bowling Green State University, under the tutelage of Marilyn Shrude. For more information, visit [hongdachin.wordpress.com](http://hongdachin.wordpress.com).

The day I finished composing "**...timelessness...**" was the 54th day of the search for MH 370, the Malaysian airline that vanished on March 7, 2014. The title "...timelessness..." suggests that the plane was lost in time. Despite all the human effort it remains missing. The chance of survival of any passengers and crews on board is extremely slim. "...timelessness..." is written in the memory of MH 370 and all of the victims.

Pianist and composer **Keith Kirchoff** has performed throughout all of North America and much of Europe. A strong advocate for modern music, Kirchoff has premiered over 100 new works and commissioned over two dozen compositions. Kirchoff has won awards from the Steinway Society, MetLife Meet the Composer, the Foundation for Contemporary Arts, and was named the 2011 Distinguished Scholar by the SMSA. Specializing on works which combine interactive electro-acoustics with solo piano, Kirchoff's Electro-Acoustic Piano Tour has been presented in six countries, and the first album in the Electro-Acoustic Piano series was released in 2011 on Thinking outLOUD Records. He has also recorded on the New World, Zerx, Bridge, and SEAMUS labels.

**crook'd**, which is played entirely without a reed, is a study of the sonic subtleties of breath. The player inhales and exhales directly into the bocal of the instrument, while phonating different syllables. The electronics capture and process these breaths, expanding and transforming them.

Bassoonist **Kerry Haberkern** is known for her stirring sound and compelling artistry. Her desire to give voice to unknown works makes her equally at home performing new and ancient music. Kerry has performed in numerous festivals, residencies, and conferences, most notably the Music and Sound Program at the Banff Centre and the Society of Composers Inc. National Conference of 2013. She and her husband, clarinetist Justin Johnston, are founding members of xYz Quintet, whose educational initiative teaches children how to compose and perform their own works, and has been praised as transformative. Kerry holds a Doctor of Musical Arts from The Ohio State University and is in demand as a clinician, teacher, and performer. Most recently, Kerry joined the applied faculty at Otterbein University. Her previous orchestral appointments include positions with the Baton Rouge Symphony Orchestra and the Niagara Symphony Orchestra.

**Christopher DeLaurenti** follows his microphones into unusual confluences of sound, silence, music and speech, including political protests, abandoned tunnels, and orchestra intermissions. His albums, performances, installations, and other listening projects have been profiled in the *The New York Times*,

Artforum, The Wire, and elsewhere. Along with teaching at the College of William & Mary, Christopher performs at exhibitions, concerts, and festivals, most recently at the Third Practice Festival (Richmond, 2013), Whitney Biennial (New York, 2012), and INSTAL (Glasgow, 2010).

As if a chorus of levers and pulleys might make a colossal metal insect blink, **nictating** was created with phase-contortion synthesis and other obscure processes, mainly ATRAC corruption and databending. nictating appears on the compilation Physical, Absent, Tangible (contour editions) alongside works by Gil Sansón, Brian Mackern with Gabriel Galli.

**Stephen Hennessey** earned his B.A. in Music from The University of Mary Washington in 2014. There, he established and led the UMW Composers' Ensemble during its inaugural year, studied classical guitar performance with Bruce Middle, earned the Patricia P. Norwood Scholarship for excellence in musicological research, and pursued a year long individual study in composition with Mark Snyder. As a composer-performer, Stephen's music attempts to fix with electronics the deficiencies of the solo guitar (timbral stagnation, low amplitude, short sustain) while also playing to the instrument's strengths (accessibility, ease of self-accompanying).

**Ausgang** is a sentimental work structured around the development of a simple melody through episodic processing. The electronic component is generated entirely through the live performance, and is realized within Ableton Live, using both standard devices and some community produced Max4Live patches.

Born in Lansing in 1982, **Benjamin Fuhrman** is a graduate of the doctoral program in music composition at Michigan State University, where his principle instructors were Dr. Ricardo Lorenz and Dr. Mark Sullivan. He holds a master's degree in music composition from Michigan State University, and a bachelor's in violin performance from Hope College, where his principle instructor was Mihai Craioveanu. He has had works commissioned from a number of performers and has been performed throughout the world. He is currently serving as instructor of mandolin and computer music at the MSU Community Music School. For more information - [www.benfuhrman.com](http://www.benfuhrman.com)

**Recursion (for S)** was commissioned by Will Cicola, who was looking for new pieces that explored both quarter tones, and computers. The piece was created by taking samples of Will's bass clarinet, and using those as the basis for all of the computer material. Spectrums were edited, samples were processed, and instruments were programmed to create the dreamlike texture of the computer. Yet, all that the audience is really hearing is the bass clarinet. Just in a multiplicity of ways that support the live performer as they come full circle through the instrument, the piece, and the computer.

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.