

# The 2014 Electroacoustic Barn Dance

Concert V  
University of Mary Washington  
Department of Music  
304 Pollard Hall  
November 14, 2014  
8:00pm

<i>Space Pirates</i>	fixed media	Jackson Wright
<i>bitPushIntersection</i>	video	Josh Simmons
<i>Organum on St. Denio</i>	fixed media	Peter Hulen
<i>Arioso/Doubles</i>	Andrea Cheeseman, clarinet	Benjamin Broening
<i>Glowing Forest</i>	fixed media	Young-Shin Choi
<i>Hyperloop</i>	Benjamin Wedeking, guitar	Samuel Wells
<i>A Chamber of Mouthpieces</i>	fixed media	Jonathan Wilson
<i>Perfume</i>	Andrew Kraus, piano	Paul Leary

As a fleet of alien ships sail the celestial sea, it becomes time to batten down the hatches... a space storm's a brewin'. Inspired by the vast expanse of space beyond our earthly realm, and also pirates, sections of Wright's piece have reminded listeners of the science-fiction adventure game Metroid, and also of director Tatsuo Satō's experimental anime film, "Cat Soup." Listeners have also offered praise such as, "Kudos for making such an impression with just 2 minutes," and "I'm definitely a fan of team **space pirates**." **Jackson Wright** is a senior at Mary Washington majoring in Contrabass Performance.

**Josh Simmons's** music is a fusion of sounds from contemporary mainstream music and forms and practices of Western art music. Josh's pieces have been performed by many ensembles, to name a few; *mise en abyme* (2012) was performed by the Bowling Green State University Philharmonia, and *sit/switch/static* (2011) was read by the Toledo Symphony Orchestra. His pieces reflect the flat landscape of Northwest Ohio by often becoming static, gradually changing reflections of the material.

**bitPushIntersection** explores the meaning we assign to simple icons.

**Peter Hulen** is Associate Professor of Music and Chair of the Music Department at Wabash College, Southwest of Indianapolis, where he teaches music theory, composition, electronic music, and all-college humanities courses. For fun, he plays in a pretty good Renaissance recorder consort, sings in a very good choir, landscape gardens, cooks unhealthy food, and tries to maintain some kind of spiritual practice.

Fundamental pitches in this piece are finely specified so that their relationships are the same as the fifth octave of the harmonic series, in ratios of 17:16, 18:17, 19:18, etc., through 32:31. The texture is analogous to organum, a kind of 12th century polyphony. Low drones describe the tune "St. Denio" in very long values (like the tenor in organum), while rapid, randomized higher frequency pulses in harmonic-series relation are structured above (like the duplum in organum). The piece was premiered at SEAMUS 2011 at the University of Miami.

Composer **Benjamin Broening** is recipient of a numerous awards including Guggenheim, Howard and Fulbright Fellowships. His music has been performed in more than twenty countries and has been widely recorded. In addition to solo discs on *Bridge* (with eighth blackbird) and *Innova* (with duo runedako) he has also released music on Centaur, Everglade, Equilibrium, MIT Press, Oberlin Music, Open G and SEAMUS record labels. Broening is founder and artistic director of Third Practice, an annual festival of electroacoustic music at the University of Richmond where he is Professor of Music. He holds degrees from the University of Michigan, Cambridge University, Yale University, and Wesleyan University.

**Arioso/Doubles** (2002) was commissioned for Arthur Campbell by the Band and Orchestral Division of the Yamaha Corporation of America. Its title reflects the piece's indebtedness to vocal music and to 17th century opera in particular. The piece is not meant to evoke the harmonic or stylistic language of early-to-mid 17th Italian opera. Rather, the title refers to changing nature of the melodic line that moves fluidly among declamatory or recitative-like passages, short melodic phrases and longer, more strongly characterized lines. *Doubles*, a 17th century variation practice, is extended here to include not only harmony and melody, but timbre as well.

**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.

**Young-Shin Choi**, DMA is a composer for both instrumental and electro-acoustic music with a strong interest in interdisciplinary digital media. Dr. Choi is striving to cultivate an aesthetic based upon a unique combination of musical elements drawn from Korean traditional music and modern Western musical idioms. Recent works were presented throughout the US, Europe, Japan, and Korea. Dr. Choi received his Doctorate degree in music composition (D.M.A.) at the University of California Santa Cruz. He taught Music Theory, Electronic Music and Recording Technology courses at San Diego State University, UC Santa Cruz, Rochester Community and Technical College.

The piece is about a place in Japan where luminous mushrooms grow. "In an enchanting woodland area of Shikoku, known to locals as the "**glowing forest**," mushrooms and fallen leaves emit a magical light for just a short period of time each year (NHK World)." The composition is directly inspired by these mysteriously glowing green mushrooms in a deep forest.

**Samuel Wells** is composer, performer, and arranger based in Bloomington, Indiana. As a soloist, Sam has performed throughout the United States, as well as in Canada and France. He has appeared at several universities as a guest artist and performer. His compositions have been presented at the Chosen Vale International Trumpet Seminar, EMM, EABD, SEAMUS, and N\_SEME festivals, KcEMA concerts seasons, and the 2014 Understanding Visual Music conference in Buenos Aires. Sam has degrees from University of Missouri-Kansas City, and is currently attending Indiana University. More information is available at [www.samwellsmusic.com](http://www.samwellsmusic.com)

**Hyperloop**, for guitar and digital media, was commissioned by and is dedicated to Benjamin Wedeking. The digital audio is entirely derived from acoustic guitar samples, and the video is inspired the strings of the guitar.

**Jonathan Wilson** is a second-year doctoral student studying music composition with David Gompper at the University of Iowa. Jonathan received his Master of Music and Bachelor of Music degrees in music composition from Western Illinois University. He has studied with Lawrence Fritts, James Romig, James Caldwell, Paul Paccione, and John Cooper. His compositional process tends to follow a concept-oriented approach, which generates the structural ideas for his works. Jonathan is a member of the Society of Composers, Inc., the Iowa Composers Forum, and the American Composers Forum.

This composition utilizes recordings of mouthpieces from several acoustic instruments, including an alto saxophone, tenor saxophone, clarinet, and flute. I was interested in the relationship of the timbres of these sounds when combined together into a choir. This composition also contains an element of the human dimension integrated into the fabric of the music.

**Paul Leary** is Assistant Professor of Music at SUNY Oswego in Oswego, NY where he teaches electronic music, popular music, songwriting, and composition. After earning a Bachelor degree in music composition at the University of Michigan in 1999, Dr. Leary earned a Master of Music at the

Cleveland Institute of Music, finally completing his education by earning a PhD from Duke University in December 2011. His choral music has been performed widely and his electronic music has been featured at over thirty concerts and festivals over the last few years including SEAMUS, The Florida State New Music Festival, and Electronic Music Midwest.

In 1993, eight months before taking his own life, Kurt Cobain, lead singer of the famed Seattle grunge band Nirvana, gave an interview and stated that Patrick Süskind's book *Perfume* was a book that he read frequently, and that it continuously haunted him. The book recounts the life of a perfume apprentice in France in the 18th century with an exceptional sense of smell. The protagonist struggles to find his own place in the world, and is unable to form normal loving bonds with other people. His awkward and peculiar manner and hyperosmia drive him to create the ultimate perfume, resulting in murder and ultimately his own early demise. My piece **Perfume** borrows the Süskind title, and uses portions of the audio from Cobain's interview. All the audio in this piece is sampled and manipulated from the music of Nirvana and Cobain's voice. *Perfume* was written for pianist Thomas Rosenkranz, in memory of Kurt Cobain and the music of Nirvana.

**Andrew Kraus**, pianist, is known for his work as an accomplished and sensitive collaborator and for his work coaching emerging performers. Mr. Kraus has performed as a soloist across the U.S., Europe, and Asia in recitals. He has released three recordings on the CD Baby label: *Music from the Golden Age of the Piano* – a collection of 18 solo piano pieces (2012); *Martinu's Sonatine for Trumpet and Piano* with Kenneth Moulton (2013) and *Britten's On This Island* with Jennifer Paschal (2014). He has been a performing participant in master classes with Peter Feuchtwanger and Leon Fleisher. In spring 2009, he performed as the featured soloist with The Mantovani Orchestra on their spring tour of China. In July 2014 he returned for his seventh year as a coach at Crittenden Summer Opera in Chevy Chase, MD. He is currently Adjunct Instructor of Piano at University of Mary Washington. He has a piano studio adjacent to his residence in Rockville, Maryland, and he is the author of a paper, "Integrating Tai-Chi/Qi-Gong and Piano Practice" published in the *International Society for the Study of Tension in Performance Journal*.