



# ELECTROACOUSTIC BARN DANCE

Concert 2, Pollard 304

November 11th, 10:30am



Did Ya Get All That?

fixed media

Michaela Brown

Haerim Seok

Kelly Kazik, flute

Behind the Flute

Ken Davies

Sarunas Jankaskas, clarinet

Twitter Rhapsody

On the limits of a system and the consequences of my decisions

Keith Kirchoff, piano

Ryan Carter

Enveloped

fixed media

Galina Belolipetski

CPL

Theresa Steward, piano

Jesse Guessford

Diptych

I. Kepler-186f

II. Ontology – in homage to The Unanswered Question by Charles Ives

Michael Morley, oboe

Peter Hulén

# NOTES & BIOS

# EABD CONCERT 2

**Michaela Brown** is a senior Music Major at the University of Mary Washington. Her piece “**Did Ya Get All That?**” was meant to capture the excitement of being with friends on a long, spontaneous car ride. The sounds captured were of laughter, human speaking, the fountain outside of Monroe, and stomping inside of Trinkle.

**Behind the Flute** started as a kind of study of extended techniques for the flute. Through experimentation I sought to find a variety of sounds that could be considered unique but at the same time worked together to form a cohesive sound world. The computer is used to illuminate sounds and connect these sounds.

Born in Seoul, South Korea, **Haerim Seok** is a Cincinnati-based composer of acoustic and electroacoustic music. Recently, she has been developing a series of solo pieces that explore the sonic possibilities of single instruments. Her interest in computer music stems from a never-ending search for unique sounds and a desire to broaden her horizons. Ms. Seok holds degrees in music composition from Yonsei University. She is currently working on a DMA at the College-Conservatory of Music at the University of Cincinnati. Her works have been performed in Korea, Japan, Croatia and across the United States.

Dr. Kelly Kazik enjoys a diverse career as teacher and performer of early and modern music. Dr. Kazik has performed with the East Texas Symphony, The Texas Wind Symphony, and Fort Worth Early Music. Kelly currently performs with Olde Bridge Chamber Orchestra and the Rappahannock Pops Orchestra. She is a founding member and Artistic Director of Washington's Camerata, a period chamber ensemble that performed on the Kennedy Center Millennium Stage in 2010. From 2000-2002 Kelly served as Professor of Flute and Music Theory at Ouachita Baptist University in Arkansas. Since moving to Virginia with her husband James, she has maintained an active private flute studio. Her students have won thousands of dollars in scholarships and have been accepted to some of the finest music schools and conservatories in the country, including The University North Texas, Indiana University, Oberlin, and Florida State University. An avid student herself, Kelly currently studies the Alexander Technique with Edward Bilanchone in Alexandria, VA.

**Twitter Rhapsody:** The clarinet twitters through this stream of consciousness flow related to clarinets, twittering, the color blue, birds, skies, clouds and rhapsodies incorporating a plethora of referenced musical and literary quotations and/or parodies. We recall the painter of "The Twittering Machine," Paul Klee, who was bothered by science and technology concerning themselves with art. So this pre-recorded background's literary quotes and commentaries were created by tweaking the standard text reading voices of the Macintosh computer. Among the collage of parodies heard are Debussy, Stravinsky, Charlie Parker, Maya Angelou, Edgar Allen Poe, and St. Francis of Assisi.

**Ken Davies** ([www.kendavies.net](http://www.kendavies.net)) is an independent composer (M.M. University of Colorado - Boulder) now living in south Mississippi. His acoustic and electronic pieces have appeared internationally through Society of Composers, Electroacoustic Barn Dance, Parma Music Festival, London New Wind Festival (UK), and others. Honors include the Mississippi Performing Artist Fellowship in Composition for 2006-2007 and 2012-2013, grants from Mississippi Arts Commission. He was the 2013 Mississippi Music Teachers' Association commissioned composer. He was the 2016 winner of the Composers Concordance Generations Orchestral Composition Competition (over 65) with his string orchestra piece, Strings Ablaze.

A native of Lithuania, clarinetist **Sarunas Jankauskas** enjoys a versatile performance career as a soloist, chamber and orchestral musician as well as a contemporary music artist. His playing has been acknowledged for "notable precision and beauty," "exotic flair," "smooth and seductive delicacy" and for "bringing a rich tone to even the most breathlessly fast passages." Dr. Jankauskas has performed at numerous festivals across the world. Formerly on the faculty of Wichita State University, Wichita, Kansas, he has recently joined the faculty of James Madison University, Harrison, Virginia. He premiered Ken Davies' "Twitter Rhapsody" at the Society of Composers Region VI conference in Wichita.

Praised by the New York Times as "imaginative...like, say, a Martian dance party," **Ryan Carter's** music has been commissioned by Carnegie Hall, the National Flute Association, the MATA Festival, the Metropolis Ensemble, Present Music, The Milwaukee Children's Choir, and the Calder Quartet, with support from the National Endowment for the Arts, the Jerome Foundation, and the American Composers Forum. Ryan has collaborated with the Berkeley Symphony, the International Contemporary Ensemble, the Nieuw Ensemble, the JACK Quartet, the Princeton Laptop Orchestra, and many others. Ryan holds degrees from Oberlin Conservatory (BMus), Stony Brook University (MA), and New York University (PhD).

**Keith Kirchoff** is a pianist, composer, conductor, concert curator, and teacher. Described as a "virtuosic tour de force" whose playing is "energetic, precise, (and) sensitive," he works towards promoting under-recognized composers and educating audiences of the importance of new and experimental music. An active lecturer who has presented in countries throughout the world, his recital programs focus on the integration of computers and modern electronics into a traditional classical performance space.

**Enveloped** is a result of a week of recording sounds across the university, that have now been altered and manipulated to be placed in the piece. The idea for this piece came from the desire of creating a slightly uncomfortable but strangely welcoming atmosphere. It is meant to keep the audience engaged and on their toes for the entire duration for the piece. It is organized into three sections, the introduction, the middle, and the ending. The introduction is meant to give the

# NOTES & BIOS

# EABD CONCERT 2

audience a short taste of the sounds that are to be manipulated for the rest of the piece, to make them feel more at ease as the repetition continues. The middle section is meant to break that continuous nature, and make the audience feel slightly confused and shocked. The ending is meant to combine the shocking section and the comforting repetitive section, in order to give the audience a means of solid conclusion, and bring in elements of the first two sections.

Composer, violinist, and researcher, **Galina Belolipetski** is a student at Virginia Tech, studying computer science and music composition. She aims to incorporate traditional music theory and interdisciplinary research in her work. Although her earlier pieces were primarily instrumental, Galina is now exploring a variety of styles and mediums, including electroacoustic composition. Her recent pieces have been for large ensembles and solo instruments, and she is looking to expand her classical influences by integrating technology into her music. She has recently been selected as a Catalyst Fellow to contribute to one of her primary goals at university, which is to promote interdisciplinary arts on campus, specifically increasing collaboration with ICAT and DISIS.

**CPL:** There are threes all around. Some are masked and some are in the open. Some are squared and some are cubed. Meter, rhythm, pitch, and other wind out of the number of choice. Twenty-seven becomes interesting (9+9+9, 7+5+7+5+3, 5+5+7+5+5). But most importantly, the ideas of stagnation, alteration, and length are formed. They group throughout in a constant pattern (A/B, B/C, A/C) looped till the end.

The piece was written for and dedicated to Dr. Linda Monson. Who is full of energy and enthusiasm about music. The piece is a small attempt to capture some of her passion in sound.

**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 Associate 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.

**Theresa Steward** is a musicologist, pianist, and teacher living in Richmond, VA. Dr. Steward is currently adjunct faculty at the University of Mary Washington, teaching musicology, ethnomusicology, and piano courses. She earned her Ph.D. as well as MMus in musicology from the University of Edinburgh, UK, and holds undergraduate degrees in both architecture and music from the University of Virginia.

A **diptych** is a painting on two panels, or a tablet with two hinged leaves. This is a piece with two related movements. Kepler-186f is the first validated Earth-size planet orbiting a star in the habitable zone. Its discovery signals a step closer to finding worlds similar to Earth. Ontology is the branch of metaphysics dealing with being. “Ontology” is in homage to *The Unanswered Question* by Charles Ives, by which it was inspired and informed. Ives said it refers to “the perennial question of existence.”

**Peter Hulén** is a composer whose works are heard at conferences and festivals across the USA and abroad. He is Associate Professor of Music and Chair of the Department at Wabash College in Indiana where he teaches theory, composition, and electronic music. He received a B.M. from the University of Tulsa, an M.M. from Southwestern Theological Seminary in Fort Worth, Texas, and a Ph.D. from Michigan State University. He performs with the recorder consort *Miscellanea Musica*, and with the Chancel Choir at St. John’s Episcopal Church in Lafayette, Indiana, gardens, cooks, and tries to maintain some kind of contemplative practice.

**Michael Morley** was born in Fredericksburg, Virginia. Under the guidance of Ken Lipscomb and Mrs. Ruth Kochenauer, Mr. Morley began studying oboe at Chancellor High School. Michael made his way through district, regional, and state auditions culminating in his acceptance into the Governor’s School for the Performing Arts. The program solidified his desire to remain in music for life. He was accepted into the University of Mary Washington Philharmonic under the direction of Dr. Baker in 1992. Upon the arrival of Dr. Kevin Bartram to the UMW community in 2003, Mr. Morley became the orchestra’s librarian. In 2004 he was appointed Orchestra Manager. Working closely with Dr. Bartram and Friends of the Philharmonic, Mr. Morley has been involved with many of the orchestra’s outreach programs, Fiddlestix events and instrument petting zoos. Mr. Morley currently serves as orchestra manager and principal oboe for the University of Mary Washington-Philharmonic and in April 2004, was appointed Office Manager of the Department of Music.