



ELECTROACOUSTIC BARN DANCE

Concert 3, HCC Digital Auditorium

November 11th, 1:30pm



Hello?	fixed media	Melissa Johnson
Vestiges	Tony Steve, percussion	Monroe Golden
The Call	fixed media	George Brunner
You Are My Agenda	Tony Steve, percussion	Tony Steve
The Louse Dreams	Stephen Hennessey	Stephen Hennessey
Parenthetical	fixed media	Andrew Sigler
Light is Like Water	Samuel Wells, trumpet	Samuel Wells

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Melissa Johnson is a Senior at the University of Mary Washington. As a music major, her primary instrument is piano. The piece “**Hello?**” was created using various sounds collected at a local park.

Vestiges for vibraphone and fixed media is scored for metals and metallic models, with alternating sections loosely based on ferric folksongs and a large-gaited jazz standard. The title refers to remnants and recurring traces of that source material. Underlying the folksong sections are "hank drums" tuned to overtone relationships, with equal-tempered F as fundamental (drum 1), as 7th partial (drum 2), as 11th partial (drum 3), and as 23rd partial (drum 4). In the other sections, audio clips exploit the pitch drift that naturally occurs when certain Justly Tuned chords progress with common tone linkage.

Monroe Golden is a composer from rural Alabama, now living in New York City, whose overtone-informed music has been called “delightfully disorienting,” “lovely, sumptuous, yet arcane,” and “irresistible..., full of wit and beauty.” He graduated from the University of Montevallo and earned a doctorate in Music Composition from the University of Illinois. There are three complete audio releases of his music: *A Still Subtler Spirit* (Living Artist Recordings, 2003), *Alabama Places* (innova Recordings, 2007), and *Incongruity* (self-published, 2011).

The telephone is ubiquitous...sitting quietly until needed. But behind this common device is a vast network of global communication. It has the potential to hear public and very private conversations. In this playful fantasy collage we hear multiple calls from a single point of view. There are various levels of a basic narrative.

All the samples were taken from familiar recordings. Listeners will know many of the samples, or even all of them in some cases although it is not necessary to understand and enjoy the composition. There was a conscious choice to take samples from Rock and Opera because of specific similarities in communication and evocative nature that exists in these two types of music. **The Call** was composed at the Electronic Music Studios of Stockholm (Sweden) in 2001; and, re-composed and remixed in New York in 2011 and again in 2013. I hope you enjoy this fanciful, virtual journey of 7 minutes and 5 seconds.

George Brunner, American composer of electroacoustic and acoustic music. His music has been released on Irritable Hedgehog Records (2014), MSR Classics (2009, 2010), and Chrysopée Electronique 25 (2003). In January/February 2003 and 2009, Brunner was composer-in-residence at the Institut International de Musique Electroacoustique de Bourges (France) Composer-in-residence in 1996, 1998, 2001: EMS (Electroacoustic Music Studios) and Kungliga Musikhögskolan, Stockholm, Sweden. Other: U. Of Lille 2016; NYCEMF 2014; Composers Voice NYC in 2012; Remarkable Theatre Brigade’s Opera Shorts (Carnegie Hall) in 2009, 2010; Istanbul

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Bilgi University in Turkey 2002, 2004; The Royal Irish Academy, Dublin, Ireland in 2003, 2004; Relache Ensemble, 2001.

"You Are My Agenda" for video, soundscape and live musician takes on a few subjects that are on the minds of many people. How often is each of us the point of someone's cloaked inquiry to our life? If a corporation is indirectly part of a heinous war crime, would the corporate leaders be held responsible for continuing the lie? Combining video, soundscape and live percussion the piece travels a journey searching for a thread of refuge in our lives.

Tony Steve is a percussionist/composer that is a professor at Jacksonville University. Tony was a member of the Jacksonville Symphony from 1978 until 1993. Professor Steve has played in Europe, Asia, South America and the Middle East. His works have been played across the globe (according to ASCAP) but he is happy to hear them anywhere.

Professor Steve also works with Silent Film and live performance and was recently awarded a Spark Grant from the Jacksonville Cultural Council. He has scored numerous films and his most recent project is "The Flying Ace" from Norman Studios.

The Louse Dreams is an aural thesis that conforms to its environment. In its most essential configuration, an Axoloti is used to perform a guided improvisation that features voice, a live processed playback of a field recording made on October 24, 2014 along with harsh, stochastic synthesis; supplementing these requisites – depending on venue capabilities and performer intent – are certain visual props (both silent and noise-making), additional sound sources, and added signal processing (automated diffusion, automated effects...). This work is on one level a veiled statement, and on another level, a commentary on both itself and the rest of my compositional output; the statement is wordless and my own, but it is hoped that total venue subversion will bring the audience closer to a unique understanding.

Stephen Hennessey is a Richmond, Virginia based composer whose music has been performed at various SCI regional conferences, the SEAMUS 2015 and 2016 national conference, West Fork New Music Festival, Root Signals 2015, the 2016 Ball State New Music Festival, and Third Practice 2016. He earned his B.A. in Music from The University of Mary Washington, where he studied classical guitar with Bruce Middle and composition with Mark Snyder. He currently serves as programming director for the annual Electroacoustic Barn Dance, and continues to develop his oneiric aesthetic under Mark's mentorship.

A **parenthetical** statement is one that explains or qualifies something which precedes said statement. You can simply call such a statement a parenthetical (especially when it's in parentheses.)

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Andrew Sigler's music has been commissioned, performed, and awarded by the Wellesley Composers Conference, Composer's Inc. Suzanne and Lee Ettelson award, Earplay Donald Aird Composers Competition, Robert Avalon International Competition for Composers, SCI National Festival, NACUSA National Festival, Oregon Bach Festival, Seasons Festival, TUTTI Festival, and Fast>>Forward>>Austin, and his writing has been featured in Opera News and NewMusicBox. His music is published by Editions Musica-Ferrum and he serves as a board member of NACUSA. Andrew teaches composition, theory, film scoring, and audio recording at the University of Tennessee. Do you want to read more than 100 words? Go to andrewsigler.com.

Light is Like Water is the first installment of a series of works for solo trumpet and live electronics based on Gabriel Garcia Marquez's collection of short stories, "Strange Pilgrims."

Samuel Wells is a composer, performer, and music technologist based in New York City. More info is available at samwellsmusic.com & splice.institute