



# ELECTROACOUSTIC BARN DANCE

Concert 9, HCC Digital Auditorium

November 12th, 3:00pm



Morning Ire	fixed media	Duncan Beavers
Twilight Shift	Wayla J. Chambo, flute	Ben Broening
Two Lost Loves	Andrea Cheeseman, clarinet	Andrew Hannon
New Directions in Automobile Repair and Demolition	fixed media	Travis Garrison
breath across song	Wayla J. Chambo, flute	Aurie Hsu
no one can hear you dream	video	Mark Zaki
Dunes	choreography by Heather Trommer-Beardslee costumes by Ann Dasen Biologist: Wiline Pangle Hope Davidson and Jasmine Jones, dancers	Jay Batzner

**Morning Ire:** Consisting only of synthesizers, this leering composition utilizes resonance and droning sounds to provoke unusual feelings. The sensation of ambivalence in the piece suggests grief and internal restraint.

**Duncan Beavers** is a senior computer science student graduating this December. He is a self-taught producer since 2010 who draws influence from various styles of electronic music, including experimental and ambient. Duncan enjoys making live mixes of music, as well as studying the works of artists such as Coil, Joel Vandroogenbroeck, and Forgotten Light.

**Twilight Shift** explores the liminal light of dusk as shadows lengthen, the bright colors of day darken, and the familiar world is gradually transformed. A comparable transformation takes place in *Twilight Shift*: the flute and electronics slowly descend to lower registers over the course of the piece as flute sounds are gradually replaced by whispering percussion sounds in the electronics. Special thanks to Mary Boodell, principal flute of the Richmond Symphony, who spent many hours working with me and who recorded the flute sample used in the piece.

**Benjamin Broening's** music couples his interest in the expressive power of sound with a sense of line derived from his background as a singer. His orchestral, choral, chamber and electroacoustic music has been performed in Australia, China, Hong Kong, Japan, Singapore, South Korea, England, Estonia, France, Germany, Ireland, Italy, the Netherlands, Poland, Romania, Scotland, Slovenia, Ukraine, Canada and across the United States. Recent works include a piece for flute and electronics for Camilla Hoytenga, a clarinet concerto for Richard Hawkins, a multi-movement work for *Zeitgeist*, two works for clarinet and electronics for Arthur Campbell, choral/instrumental works for the Choral Arts Society of Philadelphia and the James River Singers, as well pieces for pianist Daniel Koppelman and members of eighth blackbird. A recipient of a Guggenheim, Howard and Fulbright Fellowships, Broening has also received recognition and awards from the American Composers Forum, Virginia Commission for the Arts, ACS/Andrew Mellon Foundation, the Jerome Foundation and the Presser Music Foundation among others.

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

**Two Lost Loves** was created with the help of many individuals. Volunteers left messages at a Google Voice account setup for this composition. These messages were then used as source material for the vocal samples. While the entire story of the two primary messages in this piece is largely unknown, they both carry a thread of love, loss, and remorse. The end result is an intimate glimpse into the contributor's emotional state during the voicemail.

**Andrew Hannon's** music is an amalgamation of many diverse influences alternating between moments of violence and serenity. His music contains themes of tension that are expressed in musical elements as well as philosophical aspects.

Andrew's compositions have been performed at the NASA National Conference, Kentucky New Music Festival, Outside the Box Music Festival, and CMS Conferences. He has works published by Warwick Music and Dorn Publications.

Andrew earned a DMA in music composition from the University of South Carolina. Andrew also holds a MM and BM from Southern Illinois University. He currently teaches theory and aural skills at Appalachian State University.

Dr. **Andrea Cheeseman** is Professor of Clarinet at Appalachian State University. A versatile performer, Cheeseman appears regularly as a soloist and collaborative musician locally and nationally. As an advocate of new music and a specialist in the performance of electroacoustic music she has received invitations to perform at colleges and universities throughout the country and at diverse festivals such as the Electroacoustic Barn Dance, SEAMUS, College Music Society Annual Meetings and the Oklahoma Clarinet Symposium.

Prior to her appointment at ASU, Cheeseman was on the faculties of Delta State University, Alma College and Hillsdale College. 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.

When not teaching or performing, Cheeseman spends her time gardening, swimming and practicing ashtanga yoga.

**New Directions in Automobile Repair and Demolition:** This is not the future.

**Travis Garrison** is a composer, theorist, audio engineer, and performer of electroacoustic music. Dr. Garrison recently joined the School of Music at the University of Nebraska Omaha as Instructor of Music Technology. He previously taught and worked as an audio engineer at the University of Central Missouri, East Carolina University, and Bennington College. His works have been performed at many festivals and conferences including ICMC, SEAMUS, NYCEMF, EMM, and SCI. He currently serves as Technical Director of the New York City Electroacoustic Music Festival and as the CD Series Editor for the Society of Composers, Inc.

**Breath across song** is based on the poem, Wake, by Wayla Chambo as part of her TranScript Project. With its vibrating energy and shifting colors, wake evokes vivid imagery of changes in nature and states of being. I aimed to paint the text with subtle pitch inflection, timbral variation, and tone coloration in the flute part with complementary textures to augment the instrument in the

fixed media part. I was also drawn to shifting between transparency and opaqueness in the sound as well as how subtle changes in air flow shape the different timbres.

**Aurie Hsu** is a composer, pianist, belly dancer, and educator. She performs with the Remote electroAcoustic Kinesthetic Sensing (RAKS) system, a wireless sensor interface for belly dance developed with composer Steven Kemper. Aurie has presented at NIME, ICMC, MOCO, SEAMUS, SIGCHI, Pixelerations, Third Practice Festival, the Logos Foundation, and the Cite International des Arts. Aurie holds degrees from the University of Virginia (Ph.D.), Mills College (MFA), and Oberlin Conservatory (BM). Aurie is a lecturer in the Mason Gross School of the Arts and visiting professor in Technology in Music and Related Arts (TIMARA) at the Oberlin Conservatory (2015-2016). [www.auriehsu.com](http://www.auriehsu.com)

**Wayla J. Chambo** is a versatile, committed performer of new and experimental flute music alongside the traditional repertoire. She has performed with the Dallas Festival of Modern Music, Allen Philharmonic Orchestra, Dallas Wind Symphony, Virginia Symphony, and the Norfolk Chamber Consort, and maintains an active presence at national and regional conventions. Chambo serves on the National Flute Association's New Music Advisory Committee and was Program Chair of the 2016 Mid-Atlantic Flute Convention. She earned her DMA from the University of North Texas, and is currently a faculty member at Thomas Nelson Community College and a classical radio announcer on WHRO-FM.

**no one can hear you dream** is a performance version of a fixed-media work which derives in part from experimental film, visual music, and electroacoustic music practices. Set within a virtual environment, the visual and audio sequences shy away from conventional narrative, formal design and to a degree, linear dialogue. The piece is instead framed by the juxtaposition of "imagined memories" intended to suggest analogue situations between real and virtual activity.

By setting the work against the backdrop of social networking, the viewer is invited to consider the future of virtual communication and reflect upon long-term social and ethical changes for our individual character. The use of animation and abstraction reflects the distortion of perception, as association largely relies on individual experience to enforce bias in an anonymous exchange. At its core, no one can hear you dream underscores the changing activity of contemporary life, and suggests a question of whether our actions present beneficial and/or detrimental consequences.

no one can hear you dream was commissioned in 2011 as part of a Rutgers University Faculty Research Grant which generously funded production of the work. Special thanks to the US-UK Fulbright Commission for additional support and enabling this performance version to be created at the University of Sheffield.

Building on his many diverse interests, composer and violinist **Mark Zaki**'s work ranges from historically-informed and traditional chamber music to electroacoustic music, mixed-media composition, and music for film. He is an associate professor at Rutgers University-Camden where he is the director of the Music Program and the Rutgers Electro-Acoustic Lab (REAL). In 2012-13, Mark was a visiting professor at the University of Sheffield as the recipient of a Fulbright Scholar Award to the United Kingdom. He also has served as the president of the Society for Electro-Acoustic Music in the United States (SEAMUS).

**Dunes** is a collaboration between the composer, choreographer Heather Trommer-Beardslee, costume designer Ann Dasen, and biologist Wiline Pangle. The work is an interpretation of the ecological succession found in the Michigan sand dunes and received its premiere performance at the Regeneration Dance Festival in Detroit in April 2016.

**Jay C. Batzner** is a composer, zazen practitioner, sci-fi geek, comic book reader, amateur seamster, and juggler on the faculty of Central Michigan University where he teaches music theory, composition, technology, and electronic music courses. He has been many places and has done several things, some of which are rather impressive.

**Heather Trommer-Beardslee** is the Dance Program Coordinator at Central Michigan University where she teaches, choreographs and directs the University Theatre Dance Company. Her main areas of interest include jazz and modern dance and interdisciplinary collaborations. She is currently co-writing the biography of jazz dance major contributor, Billy Siegenfeld.

**Ann Dasen** is the resident Costume/Hair/Make-up Designer and Assistant Professor of Costume Design in the Department of Communication and Dramatic Arts at Central Michigan University. Ann has managed and designed costumes for various theatres in Michigan, Philadelphia and New York. At CMU, Ann's areas of interest and continued practice focus on special effect make-up and integrating non-traditional technology, such as sound and light, into costume designs.

**Wiline Pangle** is a lecturer at Central Michigan University, where she teaches introductory biology classes as well as upper level classes such as Evolution and Animal Behavior. Her research centers on behavior and evolution, especially in the decision-making processes involved in anti-predator behaviors of mammals. She obtained a Ph.D. in Behavioral Ecology in 2008 at Michigan State University, East Lansing, which focused on the antipredator behavior of spotted hyenas in the Masai Mara National Reserve, Kenya. A native of France, Wiline Pangle holds a B.S. from McGill University, Montreal. She has received multiple fellowships and grants, including the prestigious American Association of University Women International Fellowship. Wiline has also been actively involved in improving science education in the K-12, including evolution, working in close

# NOTES & BIOS

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collaborations with science teachers across Michigan, and developing inquiry-based activities to promote science at all levels of education

**Jasmine Jones**, from Saginaw, MI, is a senior at Central Michigan University. She is majoring in Sociology and minoring in Communication Disorders and Dance. During her time at CMU, she has participated in multiple student and faculty led projects. She is a member of the Xplosive Dance Team, a student organization on campus and she coached her highschool's dance team. Jasmine hopes to continue her dance career after graduation in 2017.

**Hope Davidson** is a junior at Central Michigan University who is majoring in Child Development with a minor in Dance. She has been studying dance for 16 years now and has participated in several projects at CMU including the Dance Minor Showcase and a dance film titled, Waiting in the Rain.