

THE
ELECTROACOUSTIC
BARN DANCE

CONCERT I
UNIVERSITY OF MARY WASHINGTON
DEPARTMENT OF MUSIC
POLLARD 304 RECITAL HALL
OCTOBER 27, 2011
8:00 PM

Still Life Jorge Sosa

Michael Morley - Oboe

Angriest Tangerine Mark Snyder

Scot Fitzsimmons - Bass

Angel Wing Lawrence W. Moore

Still Harmless [BASS]ically Brian Belet

Brian Belet - Bass

Ghosts of Fukushima David Mendoza

David Mendoza - erhu

INTERMISSION

With My Eyes Shut Jason Bolte

Andrea Cheeseman - Clarinet

St. Vitus Kyrie Liza Seigido

Liza Seigido

Lingering Licks Michael Pounds

Katachi II Chin Ting Chan

Chin Ting Chan - violin

All Things Modest Tim Reed

First Punch Benjamin Taylor

Scot Fitzsimmons - Bass

Jorge Sosa is a Mexican born composer currently residing in New York. Jorge received a Doctorate degree from UMKC, and a Masters degree from Mannes College of Music. Jorge's works have been performed in Mexico, the United States and Europe. Jorge has taught at LeMoyné-Owen College in Memphis, Elmhurst College in the greater Chicago area and is currently on the faculty at SUNY's Empire State College. His first solo CD Plastic Time is available on all the major music download sites and through the website www.jorgesosa.com.

Still Life *There is a long tradition of pieces that emulate the sounds of nature, from Beethoven's Symphony #6, to Debussy's La Mer. Through the use of electronics I can use the actual sounds of the nature in a musical way. The samples included in this work were recorded at a deserted beach off the shores of Puerto Vallarta in the west coast of Mexico. The sounds of the ocean are both soothing and disturbing and they provide the perfect backdrop for the live oboe. Still Life is a sonic landscape, a still musical image, where music and nature become one.*

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, Fiddlesticks events and instrument petting zoos. He performs various compositions with Mr. Bill McCoy, organist, at the Fredericksburg United Methodist Church and has provided service to the Fredericksburg Singers. He has performed the "Messiah" and Brahms' Ein Deutches Requiem under the direction of Jeanine Richardson at St. Paul Episcopal Church in King George. In 2005 Mr. Morley was invited to perform W.A. Mozart's "Oboe Concerto in C major K. 314" with the UMW Philharmonic at the Inaugural Concert in October 2005 as well as in Europe during the orchestra's first European tour. His most recent work with the orchestra includes performances of the second movement of Bach's Concerto for Two Violins, BWV 1060; Mozart Concertone for Two Violins; and the Prokofiev Quintet, Op. 39. 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.

Mark Snyder is a composer, performer, producer, songwriter, video artist and teacher living in Fredericksburg Virginia. Mark's multimedia compositions have been described as "expansive, expressive, extremely human, ...Snyder's compositions attract performers who resist to works with electronics as well as audiences who don't think they want to hear computer processing." Dr. Snyder is Assistant Professor of Music at the University of Mary Washington teaching courses in electronic music, composition and theory. He earned his D.M.A. from the University of Memphis, an M.M. from Ohio University and a B.A. from Mary Washington College. He is a member of the American Society of Composers, Authors and Publishers (ASCAP), the Society for Electro-Acoustic Music in the United States (SEAMUS), the Audio Engineering Society (AES), The Society of Composers, Inc. (SCI) and The National Academy of Recording Arts and Sciences (NARAS).

Scot Fitzsimmons, principal bassist for the Lexington Symphony, is an active chamber musician and soloist who has appeared with the Chameleon arts ensemble, Xanthos, the Firebird Ensemble and as a member of the Ah La Boom Bass Quartet. He recently premiered Mark Snyder's Concerto for Double Bass and Orchestra. Scot began his career recording for Virgin and Capitol records and touring the US, Europe and Australia. In 1999 he was accepted as one of only two students to complete continuing studies privately with Gary Karr in Victoria, British Columbia. Since returning to Boston in 2001, Scot has appeared as Principal Bass for the New England String Ensemble, Boston Modern Orchestra Project, Cantata Singers and the Lexington Symphony. He has also appeared with Boston Ballet, Opera Boston, Rhode Island Philharmonic and Emmanuel Music. Scot continues to perform music of all styles, he was a founding member of the Devil's Workshop Big Band, the Aaron Binder Quartet and maintains a collaborative relationship with Paul Miller aka DJ Spooky.

Dr. Moore teaches sound design and digital arts courses for the University of Miami and teaches music appreciation, theory, sound recording, and music business courses for Miami-Dade College. Moore has had performances in the SEAMUS 2011 National Conference, multiple editions of the 12 Nights of Electronic Music and Art series (2006-2011), the South Florida Subtropics series(2011), the New West Electronic Art and Music series (2006), and the Florida FEAST Festival (2005 and 2007). His music has been used in the short film Cruel and Usual (produced by Louis Lowry) and the touring exhibition First Ladies (based on the History Channel Biography series documentary).

Angel Wing The disembodied beings that surround us have strange and wonderful powers that baffle our imaginations. They can be playful and loving, or destructive and cruel. Either way, they live here among us. I created the video in Processing, where I made a semi-fractal image from small graphic elements. This video was then taken into Vegas, where I applied effects and 3d motion. For the music, I recorded tapping and striking sounds on metal speaker stands and performed Fast Fourier Transforms effects on them in Spear. I then mixed and applied delay and equalization in Sonar.

Brian Belet lives in Campbell, California, with his partner and wife Marianne Bickett. Here he composes, hikes, and tends to his fruit trees and roses. He performs with the ensemble SoundProof using Kyma, bass, and viola. His music is recorded on the Centaur, Capstone, IMG Media, Frog Peak Music, and the University of Illinois CD labels; with research published in Contemporary Music Review, Organised Sound, Perspectives of New Music, and Proceedings of the International Computer Music Conference. To finance this real world Belet works as Professor of Music at San Jose State University. (www.sjsu.edu/people/brian.belet)

Still Harmless [BASS]ically is dedicated to my son Jacques Belet, a fine bassist. Despite the electric bass' loud driving rock lineage, both the bass and computer layers here are generally subdued (at least to my ears ...). Perhaps this is a nocturne, or an abstract child's lullaby. The bass music is fully notated (with an improvised introduction), and the computer music is real-time Kyma processing of the bass music (primarily FFT analysis & resynthesis).

David Mendoza studied viola and composition at Florida State University earning his BM in composition (2003) studying under Ladislav Kubik and Mark Wingate. While at Florida State he also took advantage of learning Early Music with Pamela Andrews, Chinese Music with Haiqiong Deng, Korean Music with Andrew Killick, and Balinese Gamelan with Michael Bakan. In 2008, he received his MM from Florida International University studying with Orlando Garcia. Since then, his works have been accepted for performance at various festivals and conferences from around the country. Internationally, he has collaborated and premiered work in Buenos Aires Argentina.

Ghosts of Fukushima On March 11th 2011, the Tōhoku earthquake and tsunami devastated eastern Japan killing 27 thousand people. It also disabled the Fukushima Dai-ichi nuclear power plant. The loss of power to the cooling system caused radiation leaks, which lead to the creation of a 12-mile evacuation zone. This zone is the inspiration of this work. A bizarre, dreamlike world described by Thai photographer, Athit Perawongmetha, one of the few who documented the destruction, said, *"When I went into the zone, it's like uh, time stop. It's like a Hollywood movie. You wake up and then you walk into the middle of nowhere.*

Jason Bolte (b. 1976, Ferdinand, IN) is an Assistant Professor of Music at Montana State University where he teaches courses in composition and music technology. He is a member of the organizational board of the Electronic Music Midwest Festival, and co-founder, board member and past President of the Kansas City Electronic Music and Arts Alliance. He has studied composition and music technology at Ball State University and the University of Missouri – Kansas City Conservatory of Music and Dance. Before joining the faculty at MSU, Jason taught at the University of Central Missouri and the Kansas City Kansas Community College. Jason's music is available on the Vox Novus and Miso Records labels.

With my Eyes Shut is the second piece in a series of works that explore my daughter's (Lila's) toys. With my Eyes Shut was written for clarinetist Mauricio Salguero.

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 the Electroacoustic Juke Joint Festival, College Music Society Annual Meetings, the Montana/Idaho Clarinet Festival, the National Flute Association Convention and the Oklahoma Clarinet Symposium. In the summer of 2003, Dr. Cheeseman was named First Runner-Up in the Mu Phi Epsilon International Competition. Prior to her appointment at ASU, 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.

Michael Pounds holds degrees in composition from Ball State University, the University of Birmingham (England), and the University of Illinois. His awards include the ASCAP/SEAMUS Student Commission Award, a Residence Prize at the Bourges International Electroacoustic Music Competition, and residencies at the MacDowell Colony and I-Park. His music has been performed throughout the US and abroad. He was a co-host of the 2005 SEAMUS national conference. Michael is the Assistant Director of the Music Media Production program and a composition faculty member at Ball State University, where he teaches composition, acoustics, music perception, recording and computer music.

"Lingering Licks" is a substantial development of a short work created for the 60x60 Project. It was created using only (mostly processed) recordings of a 1968 Les Paul guitar playing through a ca. 1954 Supro tube guitar amp, using only a Shure SM58 microphone. The guitar was played by poet, author and Ball State University faculty member Matt Mullins.

Liza Seigido's formal training in composition began with Dr. Susan Epstein-Garcia (August 2001-November 2004) and Professor Jorge Ibañez (January 2005- April 2005) at New World School of the Arts College in downtown Miami; she was New World's first composition graduate. Liza, a recipient of multiple scholarships (including four grants from the Hispanic Scholarship Fund), holds a Master of Music degree from Florida International University where she studied composition under Prof. Fredrick Kaufman from August 2005 through May 2008. She also served as a teaching assistant for FIU's composition program from the fall of 2005 until the spring of 2007. Liza is currently performing with Fridamusiq--a Miami-based avant-garde improvisational ensemble, and studying composition under Dr. Lansing McLoskey at the University of Miami where she is working towards her Doctorate and has been awarded a full tuition scholarship and teaching assistantship. Liza's main sources of inspiration are her family, her composition mentors, her martial arts training, pre-classical music, and the music of Claude Debussy who she has thought of her entire life as her patron saint.

St. Vitus' Kyrie is a work for live processed voice and fixed video. This composition, inevitably charged with Prague's nostalgia and spirituality, was inspired by the cavernous beauty of St. Vitus Cathedral, which is planted within the walls of Prague Castle itself. The video and the live audio work together to represent the essence of this magnificent edifice and of the city where it is situated. The musical portion of this composition is generated entirely in real time by the vocalist utilizing a Max/MSP patch built exclusively for accompanying the fixed video. The patch serves as a graphic score and as a carefully automated choir of delays for the vocalist. The automation allows events in the semi-improvised music to synchronize with events in the fixed video. St. Vitus' video (the first portion of this composition to be completed) was conceived in July of 2009 during my studentship in the Czech-American Summer Music Institute--a month-long seminar for composers hosted in Prague. The gothic stained-glass window featured in the video is the first window one encounters when stepping into St. Vitus

Cathedral. This particular window is special for it is the last to retain its original medieval stained glass. Its striking presence embodies the splendor of the entire Cathedral. As the video unfolds, this deceptively translucent window will clearly reveal a reverent dance of images. The dance, vibrant like those performed in honor of St. Vitus (patron saint of Bohemia and of dancers) progressively becomes more active until the window bursts with light.

Patrick, Chin Ting Chan (b. 1986) is a composer of contemporary music from Hong Kong. Mr. Chan received his M.M. and B.M. degrees from Bowling Green State University and San José State University. His mentors include Marilyn Shrude, Burton Beerman, Andrea Reinkemeyer, Brian Belet and Pablo Furman. He has also participated in masterclasses by composers such as Jennifer Higdon and Keith Fitch. He is currently pursuing his D.M.A. at University of Missouri–Kansas City.

Katachi II Katachi is a Japanese term that means form, shape or figure. In the ancient game of Go, the word Katachi is used to describe the formation of stones on a Go board (Go is originated from Ancient China, where it is known as Weiqi). The conception of stone formation in Go is transformed to apply to the circulation and combination of sounds and timbre in the music. The sounds used in this piece are primarily generated from recorded sounds of the violin and the earlier piece, Katachi I for fixed media.

Tim Reed was born in May of 1976 weighing 11 pounds and 9 ounces. During the following fifteen years, his weight steadily increased, reaching approximately 170 pounds in 1991. Tim's height also increased during this time, reaching 6 feet and 4 inches in 1991. Between 1991 and 2007 his height remained steady at 6 feet and 4 inches while his weight fluctuated between 165 and 210 pounds. Tim is currently 6 feet and 4 inches in height and weighs 182 pounds (August 2011).

The music of composer **Benjamin Taylor** (b. 1983) has been performed at music festivals including SEAMUS, Spark, SCI National Conference, International Society of Bassists Conference, International Double Reed Society Conference, Noisefloor Festival, New Music Hartford Four Seasons Concert Series, Hawaii Contrabass festival, Gamma-UT New Music Festival and the Edinburgh, Wigan, Marlborough and Birmingham International Jazz Festivals. Mr. Taylor's prizes and honors include Winner of the 2011 BMI Student Composers Award, First Place Winner of the 2008 SCI/ASCAP Student Composition Competition (Region VII), and Winner of the 2011 ASCAP Young Jazz Composer Awards. Ben is pursuing a doctorate degree at Indiana University.

The **first punch** is everything. It represents a conclusion of thought – an end to analyzing personal motivation, estimating an opponent's strengths and weaknesses, playing out scenarios of strategies and positions, surveying surroundings, calculating odds of winning – ultimately putting into action a series of electronic impulses sent from the brain to a few thousand muscle fibers. That's a lot that happens in a few seconds. Using similar techniques to those employed by cinematographers, this piece "stretches" time to reflect the many (and varied) thoughts and emotions that a fighter experiences in the last few seconds before the first punch is thrown.