

**THE
ELECTROACOUSTIC
BARN DANCE**
CONCERT II
UNIVERSITY OF MARY WASHINGTON
DEPARTMENT OF MUSIC
POLLARD 304 RECITAL HALL
OCTOBER 28, 2011
11:00 AM

<i>You</i>	Janis Mercer
	Janis Mercer-piano
<i>Pan Imparts</i>	Andrew Walters
	David Wetzel-clarinet
<i>Anagoge</i>	Andrew Babcock
<i>Dark River</i>	Ken Davies
	Michael Morley -Oboe
<i>Velour</i>	Michael James Olson
	Alex Sellers-saxophone

Janis Mercer is a composer/pianist. Her first CD, *Voices* is available on Centaur Records.

Ms. Mercer has performed solo piano concerts of new music throughout the United States and appears on New Music Circle's Season Highlights Volume I: 2002-04 CD, SCI's Chamber Works, on Capstone Records; her piece, *Beloveds*, appears on einklang records' commemoration of the 50th anniversary of Anton Webern's death. Her percussion solo, *Air*, published by Media Press, is the subject of papers on contemporary drum set works.

Ms. Mercer holds numerous artist residencies; *You* was completed at Kimmel Harding Nelson Center. Her website is www.janismercerc.com

You is the first movement of a larger work entitled, *Mourning and Loving*. This movement takes the spoken word "you" in numerous languages and manipulates it electronically. The piano uses a Jewish melody, *El Malei* as its source material. *You* examines who and what is mourned, a friend, a love, a dream, a time, and how memory and passage of time effect mourning.

Andrew Walters was born in Topeka, Kansas but spent most of his beginning years in Farmington, Missouri. Walters has received degrees from Millikin University, Northern Illinois University, and a Doctor of Musical Arts degree in composition from the University of Illinois. Walters' music has been performed at various conferences throughout the United States and Canada including SEAMUS, SCI, ICMC, Spark, Imagine II, Electronic MusicMidwest, Electroacoustic Juke Joint. His piece "Before Clocks Cease Their Chiming" was premiered by Duo Montagnard at the 2009 World Saxophone Congress in Bangkok, Thailand. His music also appears on volume nine and sixteen of the "Music from SEAMUS" compact discs. Walters is Assistant Professor of Music Theory and Music Technology at Mansfield University in Mansfield, Pennsylvania.

Pan Imparts - My friend and colleague at Mansfield University, David B. Wetzel, approached me about writing a piece for clarinet and his interactive computer system, the Interactive Event Manager (IEM). It was to be based on a painting that hangs in his office entitled *Pan's Music Imparts Form to Primal Matter* painted by his uncle, Dan Davidson. In the painting, Pan is seen on the left side playing his pipes. The landscape in which he performs is a stark and barren: a few black lines on white paper on the left-hand side. As the viewer moves from left to right, more color, complexity, and less abstraction emerge. Through Pan's performance this slowly evolving world comes into existence. I decided early on in the process that the piece would follow the left-to-right sweep of the landscape not only in terms of dynamics and register, but also in the structure of the electronic part. I also decided to slowly alter the harmonic series on which the frequencies of both parts are based, to fit the left-to-right development of the painting.

Clarinetist/bass clarinetist **David Brooke Wetzel** is a specialist in new music and interactive electronics. Recent solo appearances include the Endless Mountains Music Festival, the Spark Festival of Electronic Music and Art, Electronic Music Midwest, and the Sonic Fusion Festival of International Contemporary Music in Edinburgh, and as a featured performer at ICMC 2010 in New York City. His research interests are primarily in the field of interactive computer music systems, with a special focus on maintaining electroacoustic repertoire in the face of rapid technological change. His writing on this subject has appeared in *Organised Sound* and in recent presentations to SEAMUS and ICMC. Dr. Wetzel is currently an associate professor of clarinet and coordinator of the music business and technology program at Mansfield University of Pennsylvania. Dr. Wetzel received the B.Mus. in clarinet performance from Lawrence University, the M.M. in computer music performance and concert production from the Peabody Conservatory and the DMA in clarinet performance at the University of Arizona. His clarinet teachers include Jerry Kirkbride, Loren Kitt, Edward Palanker, Thea King and Dan C. Sparks. His computer music teachers include McGregor Boyle, Ichiro Fujinaga and Geoffrey Wright.

Andrew Babcock is a PhD composition student at the University of Florida in Gainesville, Florida. Prior to earning his Masters in composition at the University at Buffalo, Andrew worked in New York City as a composer, sound designer, and recording engineer for television and film. His works have been featured internationally at festivals such as Sonorities, ICMC, NYCCEMF, and SEAMUS.

Anagoge, Greek for 'ascent' or 'climb', refers to the hermeneutic pursuit of interpreting a text to look beyond its literal, allegorical, and moral meanings in search of a transcendental reading suggestive of the spiritual or mystical. The piece was created using only two monaural sound sources: a piece of magazine paper being crinkled, and a beard trimmer being turned on and off. The idea was to exhaustively extract every sound from these trivial samples and create a meaningful acoustic environment full of textural instability.

Ken Davies holds an M.M. in composition from the University of Colorado at Boulder. A trombonist during the 1970s in Orlando, Florida, he often worked as a commercial arranger-producer for record and television projects. Since 2002, he resided in south Mississippi composing works acoustic and electronic pieces that have been performed at Society of Composers, Southeastern Composers League, Electronic Music Midwest, ElectroAcoustic Juke Joint and more. Honors include ASCAP awards, the 2006-2007 Mississippi Performing Artist Fellowship, and a listing on the Mississippi Artist Roster. Mp3s of his works may be heard via his website www.kendavies.net.

Dark River "...and then I came upon the dark river - murky, mysterious, melancholic - mist suspended over the surface - like ancient spirits of a lost tribe - sighing, singing, screeching - from the dark river..."

In my part of south Mississippi, there is a legend built around a river that periodically emits inexplicable eerie sustained sounds. The Singing River legend says that an ancient tribe of Pascagoula Native Americans chose to drown themselves in the river rather than go to war against their neighboring Biloxi tribe. Their anguished voices can still be heard today.

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. 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 Duettsch 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.

Michael James Olson is a composer and media artist currently residing in Indiana. His work focuses on the intersections of traditional instrumentation with various media such as video, interactive electronics, and multi-channel audio. His works have been performed at festivals and venues such as NYCCEMF (New York), SEAMUS (Miami), Noisefloor Festival (UK), EMM(Illinois), International Saxophone Symposium (Virginia), Electroacoustic Juke Joint (Mississippi), Channel Noise (Georgia), and the ICMC(New York). Michael holds a M.M. from Georgia Southern University where he studied composition with John Thompson, and is presently a doctoral student at Ball State University where he studies composition with Michael Pounds and Keith Kothman.

In Velour, a descent through color and harmony is magnified by illuminating the transitional elements through a gradual evolution. As the piece unfolds, intensity and complexity increase until all of the elements reach full saturation.

Saxophonist **Alex Sellers** has spent the past few years doing everything he can to expose audiences to the medium of electroacoustic music. He has performed at the International Saxophone Symposium, the Threshold Festival, and the SEAMUS National Conference. A strong advocate for the success of young composers, Alex has commissioned and premiered numerous works for saxophone and fixed/interactive media. He is currently finishing up his Master's degree in Music Technology from Georgia Southern University studying with Dr. John Thompson.