

THE  
ELECTROACOUSTIC  
BARN DANCE

CONCERT VIII  
UNIVERSITY OF MARY WASHINGTON  
DEPARTMENT OF MUSIC  
POLLARD 304 RECITAL HALL  
OCTOBER 29, 2011  
8:00 PM

*Metamorphoses* Clifton Callender

Evan Jones-cello

*Slight Uncertainty is Very Attractive* Kyong Mee Choi

Doug Gately-flute

*Horizons* Rodney Waschka

Zlatko Cosic-video

*Swarm* Benjamin R. Fuhrman

Benjamin R. Fuhrman-mandolin

*Appalasia* Mark Phillips

Tsun-Hui Hung - erhu

\*\*\*INTERMISSION\*\*\*

*Orion* Scott Hines

Walter Hoehn-saxophone

*lollygag* Hye Kyung Lee

Andrea Cheeseman-clarinet

*E; Vespers* Mara Gibson

Rebecca Dolan-video, Kayme Henkel-piano, Mauricio Salguero-clarinet, Mindy Heinsohn-flute

*Boundaries* Jim McManus

Janis Mercer-piano, Susan Bedell-violin

**Clifton Callender** is Associate Professor of Composition at Florida State University, and holds degrees from the University of Chicago, Peabody Conservatory, and Tulane University. His music has been recorded for Capstone and New Ariel and as been recognized by and performed at numerous venues, including the Spark Festival, Boston New Music Initiative, Composers, Inc., Florida Electroacoustic Music Festival, NACUSA Young Composers Competition, the Northern Arizona University Centennial Composition, SEAMUS, the World Harp Congress in Copenhagen, and the pPIANISSIMO festival in Bulgaria. *Reasons to Learn to Sing*, was commissioned by the CMS to celebrate the Society's 50th anniversary.

***Metamorphoses*** is a canon for solo cello and real-time (or prerecorded) computer-assisted delay that explores the simultaneous presentation of independently varying tempos. The solo cello and two "virtual" copies begin at the same time and in the same tempo. During the first half of the piece the virtual cellos gradually decelerate and then return to their original tempos, lagging behind the solo cello. The second half inverts this process with the piece concluding as all three voices converge on melodic and rhythmic unisons. The gradually evolving formal design of the work is in part influenced by M.C. Escher's *Metamorphoses II*.

**Evan Jones** holds the D.M.A. in cello performance and the Ph.D. in music theory from the Eastman School of Music. On faculty at the FSU College of Music since 2001, he previously served as cello instructor at Colgate University and as Pamela Frame's assistant at Eastman. He has given the world premieres of solo works by Clifton Callender, Robert Morris, and Ciro Scotto, the North American premieres of solo and chamber works by Iannis Xenakis, and the New York City premieres of works by Dexter Morrill and Christopher Auerbach-Brown (in Merkin Hall and Weill Recital Hall, respectively).

**Kyong Mee Choi**, composer, organist, painter, and visual artist, received several prestigious awards including John Simon Guggenheim Memorial Foundation Fellowship, Robert Helps Prize, Aaron Copland Award, Illinois Arts Council Fellowship, ASCAP/PLUS Awards, The First prize of ASCAP/SEAMUS Award, among others. Her music can be found at CIMESP, SCI, EMS, ICMC, ERM media, SEAMUS, Détonants Voyages. She is an Assistant Professor of Music Composition at Roosevelt University in Chicago where she teaches composition and electro-acoustic music. She writes for chamber, electro-acoustic, interactive, and multi-media work. (<http://www.kyongmeechoi.com>)

***Slight Uncertainty is Very Attractive*** As the title suggests, this piece brings a perspective such that a slight uncertainty in our life can be very charming and attractive. The characteristics of both flute and tape parts are not fully determined, but rather work as one voice, which explores pitch bend, airy sound, whistle tones, and other extended techniques.

**Doug Gately** is the Director of Jazz Studies at the University of Mary Washington & Director of the UMW Jazz Ensemble, Flute Ensemble, and the principal instructor of flute, clarinet, oboe, saxophone and jazz piano. An active performer as well as an educator. Doug is a multi-instrumentalist, specializing in woodwinds and jazz piano, toured and performed throughout the United States, Canada, South America, and Europe. He is a former member and featured soloist with the USAF Airmen of Note, in Washington DC., the premier jazz ensemble of the United States Air Force. Credits include performances with Jazz Artists, Arturo Sandoval, Dizzy Gillespie, Bill Watrous, Louis Bellson, Stanley Turrentine, Bob Mitzer, Jon Faddis, and Sammy Nestico.

**Rodney Waschka II**, composer, is best known for his algorithmic compositions and his operas on the lives of Ambrose Bierce and Sappho. His music, published by Borik Press and American Composers Editions, has been performed throughout North America and Europe, in Asia, South America, and Africa. Eighteen of Waschka's pieces are available on recordings from labels in the USA, Portugal, and Canada. His most recent compact disc on the Capstone label, features the Nevsky String Quartet playing his music for strings. Waschka is a professor at North Carolina State University. ([www.waschka.info](http://www.waschka.info))

**Zlatko Cosic** is a video artist and filmmaker. He was born in Banja Luka, Yugoslavia, present day Bosnia and Herzegovina. His professional artwork began in 1995 as a member of Belgrade's Academic Film Center where he created experimental films. Cosic has a Master of Fine Arts in Visual Art from Washington University and a Bachelor of Arts in Video Production and Interactive Digital Media from Webster University. Cosic's work has been presented at various venues in Australia, Denmark, England, France, Germany, Italy, Poland, Spain, Sweden, Serbia, Bosnia and Herzegovina, and the USA. Cosic lives and works in St. Louis.

***Horizons*** is an experimental video inspired by a driving shot filmed in New Mexico, and the music composition, "Horizons" by Rodney Waschka. The film uses the idea of a video puzzle, assembling the pieces of an image. The resultant video develops a unique sense of motion as the visuals dance. *Horizons* has been an official selection at film festivals in the USA, Australia, Denmark, France, Germany, Italy, Latvia, and Poland and was a prize winner at festivals in Missouri, Georgia, and Florida. *Horizons* has been selected for the permanent collection at the Casoria Contemporary Art Museum, Italy.

Born in Lansing, **Benjamin Fuhrman** is a graduate of the doctoral program in music composition at Michigan State University. He also holds a master's degree in music composition from Michigan State University, and a bachelor's degree in violin performance from Hope College. He has had works commissioned from a variety of performers, with performances throughout the world and online, and has also served as the composer in residence for ART342 in Fort Collins, Colorado. Ben is currently working on a new commission for tenor saxophone, while also looking to settle down into a professorship somewhere. For more information see [www.benfuhrman.com](http://www.benfuhrman.com)

***Swarm*** While driving home one day, I heard a report on NPR's Science Friday on the emergence of the Brood XIX Cicada. The rapid sequence of chirps in the cicadas' song reminded me of a previously unfinished granulation project I had been working on, and subsequently provided the inspiration to complete the project. Mixing live mandolin, pre-recorded synthesizers, and live processing of both components, *Swarm* is a sonic depiction the cicadas' emergence, flights, swarming, mating songs, and deaths over the course of their brief adult lives.

*Ohio University Distinguished Professor Mark Phillips won the 1988 Barlow International Competition for Orchestral Music, leading to collaborations with conductor Leonard Slatkin. Following a national competition, Pi Kappa Lambda commissioned him to compose a work for their 2006 national conference in San Antonio. His music has received hundreds of performances throughout the world —including dozens of orchestra performances by groups such as the St. Louis Symphony Orchestra and the Cleveland Orchestra — and has been recorded by Richard Stoltzman and the Warsaw Philharmonic Orchestra, the Lark Quartet, and several solo artists.*

**Appalasia** was composed for Tsun-Hui Hung, who traveled from Taiwan to the small Appalachian town where I teach for purpose of earning her masters degree in composition. It gets its title from a mash-up of the words "Appalachia" and "Asia" and it's inspiration from the musical language and sounds of both cultures. The slow opening movement is my first foray into purely "live" computer music, meaning there are no prerecorded samples, sound files, or MIDI sequences; only processing of the soloist's performance. Various samples are introduced in the second movement to create a broader and more Appalachian sound palate.

**Dr. Tsun-Hui Hung** holds a B.A. in Erhu performance from the Chinese Culture University (Taiwan), a M.Mus. in composition from Ohio University, and was among the first recipients of the Ph.D. in Cognitive Ethnomusicology from the Ohio State University. She won the Excellence Prize at the National Erhu Competition in Taiwan and has performed numerous times in the National Concert Hall and National Opera House in Taiwan as well as overseas. She is active in both solo and collaborative performances and has played with many major orchestras, including the Taipei Symphony Orchestra and the National Chinese Opera Company.

**Dr. Hines** received his DMA in 2008 from the University of Memphis where he is adjunct faculty in the theory division of the Rudi E. Scheidt School of Music. His bachelor's and master's degree were awarded by Southern Illinois University, Carbondale. Dr. Hines has received commissions from the Chicago Chamber Orchestra and from Ballet Memphis. His music has been performed in China and Turkey. Orion was commissioned by Mr. Hoehn and received it's first performance at the NASA Biennial Conference in Athens, Georgia in 2010

**Orion**, the great constellation (and the name of my always moving grandson) inspired thoughts of celestial movement including man-made objects flittering through space inspired this piece. The commission from Walter Hoehn expressed an interest in FM synthesis and I was happy to oblige. The ironic acronym NASA (North American Saxophone Alliance) sealed the inspirational ideas of space and movement.

Memphis-based saxophonist **Walter Hoehn** is emerging as a unique and highly regarded voice on his instrument. Mr. Hoehn earned the Bachelor of Music and Master of Music degrees from the University of Memphis, where he is currently pursuing the Doctor of Musical Arts degree. His primary teachers have been Allen Rippe and G. Michael Krepper. He has recieved additional instruction privately and in masterclasses from such varied artists as Dr. Timothy McAllister, James Houlik, O. Angel Negrin, Christopher Creviston, Branford Marsalis, Dr. Connie Frigo, Dr. Griffin Campbell, and Dr. Lawrence Gowzdz.

**HyeKyung Lee** (born in Seoul, Korea) is currently teaching at Denison University in Granville, Ohio. She received her doctoral degree in composition and a Performance Certificate in Piano Performance from the University of Texas at Austin in 1998. Her music can be found on Innova Recordings, Vienna Modern Masters Recordings, Aurec Recordings, Capstone Recordings, Mark Custom Recordings, New Ariel Recordings, SEAMUS CD Series Vol.8, and Equilibrium recordings (for which she performed the piano with saxophonist Todd Yukumoto).

**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.

Composer, **Mara Gibson** is originally from Charlottesville, VA, graduated from Bennington College and completed her Ph.D. at SUNY Buffalo. She has received grants and honors from the American Composer's Forum, the Banff Center, Louisiana Division of the Arts, Arts KC,

Meet the Composer, the Kansas Arts Commission, the NEA, the International Bass Society, ASCAP, and the John Henrick Memorial Foundation. Internationally renowned ensembles and soloists have performed her music throughout the United States, Canada, South America, Asia, and Europe. In 2011-12, she will complete a newly commissioned sax concerto for Shyen Lee and a new work for Duo Contour while teaching at the UMKC Conservatory and leading the Conservatory's Academy as director, where she is founder of the UMKC Composition Workshop for Young Composers and co-director/founder of ArtSounds.

**Rebecca Dolan** is an artist who lives and works in Denver, CO. She holds an M.F.A. from the Maryland Institute College of Art in Photography and Digital Imaging and a B.F.A. in Photography from Colorado State University. She has been on the faculty of the Maryland Institute College of Art and the Kansas City Art Institute. Her work has been screened and exhibited nationally in Venues including the National Gallery Film Theater in Washington, D.C. and the Renaissance Society in Chicago.

**Dr. Kayme Henkel.** DMA, MM, BM- Dr. Henkel earned her Doctorate of Musical Arts in piano performance and pedagogy from the University of Wisconsin - Madison. She holds her Master of Music degree in piano performance from Kent State University and her Bachelor of Music in piano performance and pedagogy from Central Missouri State University. Before joining the ISM faculty, Dr. Henkel was a full-time piano faculty member at the Wisconsin Conservatory of Music, teaching both private lessons and group classes. She has also held teaching positions at Alverno College, Wisconsin Lutheran College, UW-Madison, and Kent State University. She has performed in numerous concerts, festivals and competitions in the United States and in Europe.

**Mauricio Salguero** holds a D.M.A. from the Conservatory of Music and Dance at the University of Missouri-Kansas City, a M.M. from the University of Arkansas at Fayetteville and a B.M. from the Universidad Javeriana in Bogotá, Colombia. A versatile and innovative musician, Mauricio Salguero is a recent transplant to the DC area. His musical interests span diverse genres, including contemporary, classical and Latin music. He plays clarinet and saxophone and has been hailed by critics as having "conviction and impressive technique." He has toured as a solo artist performing electro acoustic music across the Midwest and has given master classes in Colombia, Cuba and the U.S. For three years in a row Mauricio was invited to perform at ClarinetFest, the most important event in the clarinet world.

Flutist **Mindy Heinsohn**, a native of Easton, Maryland, began to play the flute at age nine. She made her first solo appearance at the age of thirteen with the Easton High School Band, performing Henry Mancini's music from the film *The Molly Maguires* - "The Pennywhistle Jig" - for piccolo and wind ensemble. Mindy then began her formal flute studies and made her solo orchestral debut with the Chesapeake Youth Symphony Orchestra two years later, where she performed Mozart's Concerto in G Major. Mindy attended the Peabody Conservatory of the Johns Hopkins University, where she studied with world-renowned flutist Marina Piccinini, before continuing her studies at Yale University School of Music with Ransom Wilson.

**E: Vespers** is a single-channel video collaboration between composer Mara Gibson and visual artist Rebecca Dolan. The audio is part of a series of works composed for a variety of electronics and live instruments inspired by the aural trajectory of an eclipse. The video is part of a series focused on the horizon as a point of locus and grounding. An eclipse is the obscuration of light, an emotional reduction or loss of splendor, status, and/or a reputation that forces us to examine our mortality. Ironically, in this space, magnetism and opposition join - awe and fear combine to create a phenomenal example of the interconnectedness of experience.

**Jim McManus** is currently Professor of Music at Ohlone College in Fremont, California. He studied composition with David Cope, Salvatore Macchia, David Liptak, William Brooks and Herbert Brün.

**Susan Bedell** grew up in a rich musical environment where church concerts, Javanese Gamelan and electronic music existed alongside Mendelssohn, Bach and Kurt Weill. At her fingertips was the opportunity to interview family friend John Cage and perform one of his prepared piano pieces. She received degrees from Wesleyan University, Philadelphia Musical Academy and SUNY Stonybrook. After 23 years performing with the Omaha and Richmond Symphonies, she now enjoys freelancing, teaching, performing in the Silverleaf String Quartet, the Williamsburg Symphonia, the Bach Festival in Harrisonburg, Opera on the James, and studying baroque violin.

**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.janismercer.com](http://www.janismercer.com)

**Boundaries** can be liberating and productive, but they can also be restrictive. Defending the usefulness of constraints, Stravinsky famously wrote, "The more constraints one imposes, the more one frees one's self of the chains that shackle the spirit." Yeah, well maybe he was engaging in some hyperbole. But his point has an appeal. A routine can be a kind of boundary, one that can cut both ways. In response to the question of "routine", someone once said, that, at first, the discipline of a new routine typically increases productivity; but later the routine becomes old hat and productivity falls off. Another concept about boundaries comes from epistemology, the study of how we know anything. Philosophers speak of the necessity of boundaries as necessary for knowing: an object cannot be perceived until it is distinguishable from its background, until its boundaries (at least in some sense) are comprehended. To know what something is, you have to know its bounds. Or consider the idea of personal boundaries. These are necessary to constitute a self image and sense of integrity, but (to get a little dramatic here) personal boundaries by definition separate the self from the Other. This piece was composed in a prosaic manner, familiar to many of us: material was developed; boundaries were set, then one's personal sense, informed by experience, training, childhood trauma, whatever... takes over and fashions the whole thing together. The work then becomes a cyclical process of (mostly) listening, reconsidering, and rearranging, giving shape to the whole. Hopefully it works for the listener too.