**THE**

**ELECTROACOUSTIC**

**BARN DANCE**

**Concert VII**

**UNIVERSITY of MARY WASHINGTON**

**DEPARTMENT of MUSIC**

**304 Pollard Recital Hall**

**November 9, 2012**

**8:00 pm**

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| *Gilded Gates* |  | Joe Huang |
|  | fixed media |  |
|  |  |  |
| *Mercurial* |  | Jay C. Batzner |
|  | Doug Gately, alto flute |  |
|  |  |  |
| *SkySequence* |  | Anna Weisling/Eric Sheffield  |
|  |  |  |
|  | Anna Weisling, video |  |
|  |  |  |
| *fluid dynamics* |  | Adam Scott Neale |
|  | Adam Scott Neale, video |  |
|  |  |  |
| *Midway Inlet* |  | McGregor Boyle |
|  | Cheryl Melfi, clarinet |  |
|  |  |  |
| *Windhorse* |  | Linda Antas |
|  | Linda Antas, flute |  |
|  |  |  |
| *Noetic Motion* |  | Benjamin Taylor |
|  | Kari Johnson, piano |  |
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**Joe Huang**

I’m a man of passion, I'm a lover and a hopeless romantic. I love electronic music from EDM to IDM. I like the perfection of precise and repetitive beats. Polyrhythms coupled with meaningful vocals are my holy grail. I am learning keyboard and am working on composition.

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

***Mercurial*** is a journey that highlights the soloist’s ability to blend into a wide variety of sonic landscapes. The piece begins with low droning flute sounds and once the soloist is comfort- able in that setting, the scene changes abruptly. Noisy beats take over the piece and push the soloist to adapt to the new surroundings. Again, when the soloist is comfortable, an abrupt change tosses the performer into a much noisier and less friendly arena. The low flute drones gradually reappear but not for long. Yet another noisy groove sneaks in and takes control of the piece. The work ends with a return to the beginning but this time the performer is alone and revels in the solitude. Special thanks to the University of Iowa Music Instrument Sample Bank for the flute samples, Mike McFerron for the step sequencer, and Freesound users ashassin, skiptracer, nic- Stage, and jobro for the all the wonderful noise. Please support the Freesound Project (freesound.org) to keep the sonic love alive.

**Doug Gately** is 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. He is active as a performer as well as an educator. As a multi-instrumentalist, he specializes in woodwinds and jazz piano and has toured and performed throughout the United States, Canada, South America, and Europe. He works within various jazz and classical genres including clinics, solo appearances, chamber, and club date performances. He is a former Artist/Clinician with Boosey & Hawkes/Buffet Clarinets, 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 Turentine, Bob Mitzer, Jon Faddis, Sammy Nestico, Natalie Cole, Aretha Franklin, Tony Bennet, Nancy Wilson, Bob Hope, Spinners, Temptations, Crystal Gayle, the Manhatten Transfer, and the National Symphony Orchestra.

**Anna Weisling** is an active and dedicated collaborator from Madison, Wisconsin.  She is currently completing a Master’s Degree at Queen’s University in Belfast, Northern Ireland, where she is studying Sonic Arts. Recent works have included collaborations with electroacoustic chamber ensemble the Weather Duo and the sleepy-rock band bell monks, as well as well-known artists such as Atau Tanaka, Jeff Herriott, and Gascia Ouzounian.  Anna earned her Bachelor of Arts in Electronic Media from UW-Whitewater, and has worked as a recording engineer at Audio For the Arts, a full-service recording studio and live sound company in Madison.

**Eric Shefﬁeld** is a musician living and performing in the Madison, WI area, who is primarily interested in improvisation and collaboration. He is a founding member of the group bell monks, which is currently in the middle of a year-long project of releasing multiple new works monthly at music.bellmonks.com and on Mine All Mine Records. Eric earned his Bachelor’s degree in Music Education from the University of Wisconsin-Whitewater, where he studied percussion. Currently, he is Technology Coordinator and Director of the Arts Media Center at UW-Whitewater.

***SkySequence*** is data-based. At the core it is really about letting data drive a performance and allowing visuals to dictate audio. The performance utilizes maps that show airplane traffic over the course of 24 hours, centered over the US and the UK. Each country, when ‘played,’ produces a unique sound that develops on its own, an organism of sorts with a unique voice and form. Each musical section corresponds to a part of the procedure before, during, and through takeoff and cruising altitude, meant to roughly simulate the tension and release I personally experience when flying.

**Adam Scott Neal** is a PhD fellow at the University of Florida, studying with Paul Koonce, Paul Richards, and James Paul Sain. He studied with Robert Scott Thompson at Georgia State University, earning a BM in music technology and an MM in composition. He earned an MA in sonic arts from Queen's University Belfast, where he studied with Pedro Rebelo. Adam has enjoyed over 80 performances of his music in 14 states, as well as the UK, Canada, China, Slovenia, and Switzerland. He has organized numerous contemporary music concerts in academic and non-academic settings, and currently serves as President of the UF chapter of the Society of Composers, Inc. and Media Director of the Atlanta-based Terminus Ensemble.

In ***fluid dynamics***, video and audio were both heavily processed to highlight and emulate the natural behaviors of water, oil, heat, and light.

**Dr. McGregor Boyle** is active as a composer, performer, and music educator with a primary interest in digital media and computer applications to music composition and performance. With a Master's degree in guitar performance and a Doctorate in composition, Dr. Boyle is uniquely qualified to explore the applications of emerging digital technologies to the difficult problems posed by serious music composition, and its presentation to the audience in performance. The recipient of many prizes and awards for his composition, Boyle is especially interested in collaborations with artists from other disciplines, from work with choreographers and visual artists to his more recent scores for outdoor laser and fireworks spectacles. He was the composer of the music for the pioneering multimedia performance piece Red Zone, which combined digital sound with computer-controlled visual images, modern dance, and spoken word to create a seamless integrated whole which was highly acclaimed by audiences and critics in 1987. Dr. Boyle is on the Computer Music Faculty at the Peabody Conservatory of the Johns Hopkins University, where he teaches computer applications to music. He was awarded the Johns Hopkins Alumni Association Excellence in Teaching Award in May 2008.

***Midway Inlet*** is the historic name of the inlet that separates Pawleys Island, South Carolina from the next beach to the north. Pawleys is an island because of the tiny estuary known to locals as “the Creek,” which separates the island from the mainland. The Creek is about 1/2 mile wide at its widest point, and it is about 4 miles long from Midway Inlet to the smaller Yahanney Inlet to the south. The locals no longer use these names, instead calling them the “Pawleys north inlet” and “Pawleys south inlet.” The piece Midway Inlet uses sounds recorded at Pawleys to describe a boat journey through the Creek to the inlet and back. Musically the piece is inspired by plainchant, specifically the hymn Veni Creator Spiritus, which is usually attributed to Rabanus Maurus (776-856). Most of the clarinet part is derived from this hymn, which is quoted explicitly at the piece’s climax. The computer part derives entirely from what the clarinet player plays, tracking its pitch and sustaining certain notes. The computer also contributes sounds from the creek, including that of water lapping, the distant ocean, and wildlife indigenous to the area.

**Cheryl Melfi** has served as principal clarinetist in the Thailand Philharmonic Orchestra, the Catalina Chamber Orchestra, and the Michigan Pops Orchestra. She is a past member of Quadrivium, the Crosswinds Ensemble, the Arizona-based wind quintet Fünf, and the contemporary music quartet THUD. With Quadrivium, she was a featured artist at the 2010 Electro-Acoustic Juke Joint and the 2011 Thailand International Composition Festival. Other festival performances include the International Clarinet Association’s ClarinetFest, Electronic Music Midwest, and SEAMUS. Recent performances include Digital Reeds with the Kansas City Electronic Music and Arts Alliance and an appearance as guest artist at West Virginia University.

**Linda Antas** is a composer, technologist, flutist, and educator. Her compositions have been performed and broadcast around the world and are published on the Centaur, EMS, TauKay, and Media Café labels. Linda has received recognition from the Fulbright Foundation, the International Computer Music Association, the International Music Contest Citta' di Udine (TauKay Edizioni Musicali), and performers including Eric Mandat and Esther Lamneck. She regularly collaborates with a variety of visual artists, choreographers, and other musicians. She serves on the faculty at Montana State University and is Vice President for Membership of SEAMUS. www.lindaantas.com

The ***Windhorse*** is a central figure in Tibetan culture and Tibetan Buddhism. On a concrete level, it is the equine symbol that appears in the center of a common type of prayer flag, representing the center of the cardinal directions, well-being, and good fortune. The Windhorse is often depicted bearing the Three Jewels in which those seeking enlightenment take refuge: the enlightened being (Buddha), the teachings (Dharma), and the community of those seeking enlightenment (Sangha).

The music of composer **Benjamin Taylor** has been performed at electronic music festivals in the United States and abroad including SEAMUS, Spark, Noisefloor Festival, Electronic Music Midwest, and EABD. Recently named winner of a 2011 Barlow Endowment Commission, Mr. Taylor's prizes and honors include a 2011 BMI Student Composers Award and a 2011 ASCAP Young Jazz Composer Award. Mr. Taylor is a composer, improviser, accordionist, ukulele-ist, and dixieland trumpet player. He has studied electronic music with Steve Ricks, Elainie Lillios, Jeffrey Hass, and John Gibson.

The term noetic comes from the Greek noēsis/noētikos, and means inner wisdom, direct knowing, or subjective understanding. This type of understanding includes gut feelings, intuition, and hunches. As a composition, ***Noetic Motion*** explores the sonic possibilities of allowing intuition to guide the pianist through a series of improvisatory passages. The live audio and video augment the perspective of the audience by displaying the inner mechanisms of the piano, which is metaphorically related to visualizing the “gut feelings” of the piano.

Kansas City based pianist **Kari Johnson** has been heard at a variety of new music venues. Recent performances include solo recitals at Washington State University and Montana State University, and appearances at EMM, SEAMUS 2010 and 2011, and the 2011 Thailand International Composition Festival. She can be heard on Irritable Hedgehog’s 2012 release of Scott Blasco’s Queen of Heaven. Her playing has been praised for its firm musicality and “sensitivities [that are] rather extraordinary.” In addition to keeping an active performance schedule Ms. Johnson teaches at the UMKC Community Music and Dance Academy and Avila University.