



WELCOME

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TERRY
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presented by
the **Division of Music**
at **Jacksonville University**

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ELECTRO ACOUSTIC BARN DANCE

Etude Goose	stereo fixed media	Gabrielle Prieto
Listening	Carline Waugh, soprano	Anthony T. Marasco
Invisible Ink	interactive eight-channel sound for pen and tablet controller	Eli Fieldsteel
What Was the Hardest Part	Kathleen Strahm, violin	Ralph Lewis
Stairs	Danny Arslan, piano	Danny Arslan
Vesper	surround fixed media	Carolyn Borcharding
Dad's White Pontiac	stereo fixed media	Kory Reeder
Brother	John Ricci, saxophone	Adam Scott Neal
They Weep Here	stereo fixed media	Jerod Sommerfeldt
Tomorrow, When I Grow Up	Becky Brown, voice	Becky Brown



Etude Goose: My mother suggested I record lectures in order to help me study. I've relied heavily on taking organized notes throughout the years. I chose to try it with my counterpoint class. Here is the result.

Gabrielle Prieto is an undergraduate instrumental performance major at Jacksonville University. She studies bassoon with Anthony Anurca as well as composition and electronic music with

Mark Snyder. She is a part time architect learning how to construct her own language of sounds.

Listening is a piece for soprano and electric music box that comments on the multiple realms of reality that artists work within when creating a new work. The text by Billy Collins describes the oddly named “Baby Listening” service available at a hotel where the narrator is staying. Collins questions and explores the multiple meanings of the name and how each impacts both the real and hypothetical worlds. Who is in control of the situation in this poem? The author, the art, or the characters created by both? In turn, this piece explores shifting realms of control and command between the soprano and the electronics; at times, the soprano uses the electric music box to control the computer remotely, while the music box’s harmonic material is continuously warped to various degrees of severity through a changing set of pitch-shifting delay processes.

Anthony T. Marasco is a composer and sound artist who takes influence from the aesthetics of today's Digimodernist culture, exploring the relationships between the eccentric and the every-day, and the retro and the contemporary. He has received commissions from WIRED Magazine, Quince Contemporary Vocal Ensemble, Toy Piano Composers, Rhymes With Opera, Data Garden, and the andPLAY Duo. Marasco was the grand-prize winner of the UnCaged Toy Piano Festival's 2013 Call for Scores, an artist in residence at Signal Culture, and a grant winner for the American Composers Forum’s “If You Could Hear These Walls” project. His compositions have been featured at festivals such as NIME, the NYC Electroacoustic Music Festival, Mise-En Music Festival, SEAMUS, the Montreal Contemporary Music Lab, LaTex Festival, the Electroacoustic Barn Dance, and the soundSCAPE International Composition Festival. Marasco is currently pursuing a Ph.D. in Experimental Music & Digital Media at Louisiana State University.

Carline Waugh is a Jamaican born soprano who is praised for her ability to mesmerize audiences. As a powerful singing actor, Ms. Waugh continues to thrill audiences throughout the USA, Caribbean and Europe singing solo recitals, opera and oratorio. She has recently appeared on the operatic and concert stage with such companies as the International Opera Theatre, Missouri Symphony, Jefferson City Symphony, Columbia Choral Union, Wichita Grand Opera, Volgograd Philharmonic Orchestra, St. Petersburg Symphony Orchestra, The Haverford Singers, and Jamaica Military Band. Ms. Waugh has recently sung leading roles in the international premieres of the operas Buffalo Soldiers, Sogno Di Una Notte Di Mezza Estate, and the cantata Hilegard Von Bingen and the Black Madonna. Her other recent roles include Gretel from Humperdinck’s Hansel and Gretel, Liú from Turandot, Zerlina from Don Giovanni, Valencienne from The Merry Widow, Polly from Die Dreigroschenoper and Gianetta from The Gondoliers.

Invisible Ink is a partially improvised interactive work, which treats a pen/tablet as a gestural musical controller. To generate tension and momentum, the piece probes the boundary

between diegetic and non-diegetic sound, and explores linear and non-linear sound spatialization techniques.

Eli Fieldsteel, Assistant Professor at the University of Illinois and Director of the Experimental Music Studios, is the recipient of the 2014 James E. Croft Grant for Young and Emerging Wind Band Composers, first prize in the 2012 ASCAP/SEAMUS Student Commission Competition, as well as awards and recognition from other organizations, including the Bandmasters' Academic Society of Japan and the Frank Ticheli Competition. Eli's music reflects an interest in the intersection between technology and contemporary musical practice, covering topics such as human-computer improvisation, interactivity, and indeterminacy. An active collaborator, he has worked with choreographers, lighting designers, video artists, and architects.

"**What Was the Hardest Part**" is one of five movements in a radio/concert work collaboration between the Rogue Trio, singer/composer Ileana Merary, Florence Project, and composer Ralph Lewis. In this movement, Ms. Merary's recorded voice recollects what it meant for her family to immigrate to Arizona from Mexico as Rogue Trio violinist Kathleen Strahm takes a journey between musical gestures, searching and circling looking for rest.

Ralph Lewis is a doctoral student in music composition attending University of Illinois at Urbana-Champaign whose music has been presented at SEAMUS, Boston Microtonal Society, Soundscapes Symposium, Etchings Festival, Xenharmonic Praxis Summer Camp, New Music on the Point, Fresh Inc Festival, and the Festival for People and Thingamajigs and broadcast from Radiophrenia Glasgow, WGXC 90.7-FM, WEFT 90.1-FM, and WOBC 91.5-FM. He recently received University of Illinois's Graduate Theodore Presser Music Award, which he is using to expand his Urbana-based inclusive music composition program into a statewide outreach program All Score Illinois.

Life is like a set of **stairs**: you can either go up, or you can go down.

Danny Arslan is a pianist and composer. His works have been described as deeply romantic and disturbingly raw. He is a current student of the music program at the University of Mary Washington and studied composition with Mark Snyder and piano performance with Andrew Kraus.

Vesper refers to the evening bell, the vesper bell. This piece uses singular bell tones at first to create and establish space around the listener. Gestures grow and elongate, shifting around this established space. As the piece develops, volume and density intensify, breaking down this sense of space and saturating listeners in a cacophony of sound. This intensity is undermined by ringing bells, recalling the beginning of the piece. As the cacophony dissipates, the singular bell tones return at the end, serving as a reminder of the open space that existed not long ago.

Carolyn Borcharding is a Graduate Assistant at Western Michigan University pursuing a master's degree in music composition and is currently studying with Dr. Lisa Coons. She assists

with teaching electronic music classes and music theory. Her compositional interests involve exploring the potential musical relationships between acoustic instruments and electronics, and experimenting with the creation of space in fixed media works. She received her undergraduate degree in Music Media and Production at Ball State University in Indiana.

Dad's White Pontiac is a 'tape' piece, in that each sound here was originally recorded lo-fi and low-tech on a cheap cassette recorder I found for free on the Facebook marketplace. Each sound was processed to create the piece you hear now, transforming the quirky artifacts in the tape material into a modern soundscape. Working with these materials brought back so much nostalgia from when I was a kid playing with my dad's music gear and listening to his tapes. It was not the intention of the piece from the start, by the end I was having these flashbacks.

Kory Reeder is currently pursuing a master's degree in music composition at Bowling Green State University. Kory's music investigates meditative and atmospheric qualities, unfolding slowly and creating their own sonic worlds. His work experiments with compositional techniques found in visual arts incorporated with music structurally and structural elements found in nature, as well as historical timelines as proportional devices. Kory has frequently collaborated with theater and dance programs, and his music has been performed on the New York City Electroacoustic Music Festival, the New Music gathering, The New Music Conflagration, New Music on the Bayou, and SCI Spotlight. koryreeder.com

In **Brother**, the soprano saxophone performs with a tape part derived from one note of its 'brother' instrument, the baritone saxophone.

Adam Scott Neal (b. 1981, Atlanta) is a composer whose work ranges from chamber music to video to tinkering with toys and homebrew electronics. Groups for whom he has composed include Bent Frequency, Beo String Quartet, Chamber Cartel, Guidonian Hand, Iktus Percussion, and loadbang. His work regularly appears on acronymic festivals such as EMM, IHS, LAC, NACUSA, NYCEMF, SCI, and SEAMUS. Adam earned a PhD at the University of Florida and previous degrees at Queen's University Belfast and Georgia State University.

John Ricci has been a performer, jazz educator, composer, and clinician in the North Florida area for over eleven years. John attended the jazz studies program at the University of Tennessee Knoxville where he was mentored directly by internationally recognized saxophonist and jazz pedagogue Jerry Coker and former Art Blakey Jazz Messenger Donald Brown. He then attended Florida State University earning a Masters of Music in Jazz Studies under a teaching assistantship. In that time he performed with Blue Note Trumpeter Marcus Printup and at Preservation Hall in New Orleans. He has received many awards including a Downbeat Magazine award in 1995. John has since performed with a myriad of top recording artists and regularly in numerous club dates spanning from New York to Savannah. He's performed locally as a tenor saxophone soloist with the Jacksonville Symphony Pops Orchestra, the Four Tops, The Temptations, and in festivals including Chijazz Festival in Singapore, as a regular performer in the Jacksonville Jazz Festival, the Savannah Jazz Festival, as a guest artist with

pianist/composer Donald Brown in the Knoxville Jazz Festival, and was invited to headline the Inaugural Jacksonville jazz Series with his own quartet.

They Weep Here: As a new father of a young son, the tragic stories of the children caught in the midst of the fighting in Aleppo haunt me. There is truly unimaginable suffering in this world.

Read by Francesca Hilditch, this piece utilizes texts from Virgil's Aeneid, found within and around Book I near line 462. The various translations used for this piece are as follows:

"What land is left, what tract on earth that is not full of our agony? Here mortal estate touches the soul to tears."

"There are tears to flow and human hearts to feel for human woe."

"The world is a world of tears and the burdens of mortality touch the heart."

"What spot on earth, what region of the earth is not full of the story of our sorrow? They weep here for how the world goes and our life that passes touches their hearts."

Jerod Sommerfeldt's music focuses on the creation of algorithmic and stochastic processes, utilizing the results for both fixed and real-time composition and improvisation. His sound world explores digital audio artifacts and the destruction of technology, resulting in work that seeks to question the dichotomy between the intended and unintentional. An active performer as both soloist and collaborator in interactive digital music and live video, he is an Assistant Professor of Electronic Music Composition at the State University of New York at Potsdam Crane School of Music, and as director of the SUNY-Potsdam Electronic Music Studios (PoEMS).

Tomorrow, When I Grow Up: Somewhere between watching the whole day pass from under the covers, the future a thing that spits the pause button out of my throat; between rich dreams that I am wading through, gripping whole handfuls, watching them pour between my fingers, a few pocked pearls rolled by my burning palms; between the steps that push me forward, and backward, and forward again, progress built with footsteps built with words that walk their plosives and fricatives and sibilance, delicately, over the steps of the tips of my teeth.

Becky Brown is a composer, harpist, artist, and web designer, interested in producing intensely personal works across the multimedia spectrum. Currently, she is pursuing a doctorate in composition at the University of Virginia, studying with Dr. Matthew Burtner. She is the Technical Director of the Electroacoustic Barn Dance, and recently worked as a Music Technology Specialist at the University of Richmond. Her music has been performed at SEAMUS, SCI National/Regional, Third Practice New Music Festival, Ball State New Music Festival, and in Beijing, China. Hold Still, her work for live art and electronics, was released on the SEAMUS label in 2017. Previously, she studied electroacoustic composition with Dr. Mark Snyder, and harp performance with Dr. Grace Bauson.





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**Soprano Kimberly Beasley recreates a recital
given by the great Prima Donna, Francesca Zarad**

February 16 at 7:30pm

Terry Concert Hall

Aida the Musical

February 15, 17, 23 at 7:30pm

February 25 at 2:00pm

Swisher Theater

Faculty New Music Concert

February 21 at 6:00pm

Terry Concert Hall

Mrs. Warren's Profession

February 16 at 7:30 PM

Terry Concert Hall

JU Wind Ensemble And The First Coast Wind Symphony: Music Of Frank Ticheli

February 16, 22, and 24 at 7:30pm

February 18 at 2:00pm

Swisher Theater

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