



WELCOME

TO THE

FEB. 9 2:00PM

TERRY CONCERT HALL



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

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ELECTRO ACOUSTIC BARN DANCE

The time he ran away	stereo fixed media	Kyle Ruhe
Ce cE ceLLo	Craig Hultgren, cello	Joe L. Alexander
Inflorescence	stereo fixed media	James Caldwell
vit	Thomas Dempster and Jack Smolenski, bassoon	Stephen Hennessey
Clicks	stereo fixed media	Hannah Hitchen
Conversation Six	John Ricci, saxophone Tony Steve, percussion	Ben Justis
Establish, Corrupt, Broken	surround fixed media	Maxwell Tfirm
singularity	Andrew Litts, trumpet	Andrew Litts



The time he ran away: A young boy goes in the field. He runs. He kneels. He trips. He stumbles to find his way in this world, fleeing from all of us. Pain is in heart, the lies aren't far apart from him. It comes, it goes, this a story of how he becomes his own.

Born in a home where mother was alone to raise her children. The walls would cave in but never felt empty. **Kyle Ruhe** is a forward thinking creative director and promising designer that specializes in photography, fashion styling, and marketing strategy; having styled and curated multiple photoshoots for local models and clothing brands through his intermedia initiative, House of Ruhe. Mister Ruhe has won top honors in the University of North Florida and Jacksonville University College of Arts and Sciences Physics photography contest in 2017. Currently exploring electro-acoustic sound with Mark Snyder, pursuing degrees in marketing,

business sustainability, and international business, Ruhe seeks to expand minds, heal souls, and advance the planet alike into a more selfless, sustainable wonder.

Ce cE ceLLO was commissioned by the cellist, Craig Hultgren and premiered on November 14, 2000 at the Birmingham Art Music Alliance's ElectroAcoustic concert held at Birmingham-Southern College. The CD part consists of prerecorded cello sounds which were manipulated using the Sound Forge software program. The composition was made possible through a generous Technical Assistance Grant from the Alabama State Council on the Arts.

The Mississippi Music Teachers Association Commissioned Composer for 2017 is **Joe L. Alexander**. He joined the "W" music faculty in the Fall of 2016 where he teaches Theory, Composition, Music History, and Low Brass. His music has been performed throughout the United States, Ecuador, Germany, Greece and South Korea; and at conferences of the Birmingham Art Music Alliance; the Louisiana Composers' Consortium; NACUSA, the Society of Composers, Inc.; CMS; the Southeastern Composers' League, and the International Tuba Euphonium Conference. His music has been featured at Bowling Green State University's New Music & Art Festival, the Electroacoustic Barn Dance, the Birmingham New Music Festival, New Music on the Bayou Festival and New Music for Young Ensembles Composers' Competition.

Cellist **Craig Hultgren** remains active in new music, the newly creative arts, and the avant-garde. Recently leaving Birmingham after more than 30 years as a member of the Alabama Symphony, he now resides outside of Decorah, Iowa as the farmer-cellist. The New York Classical Review commented that he, "...played with impressive poise and sensitivity..." for Dorothy Hindman's 2016 chamber music retrospective at Carnegie Hall. At this point, more than 200 works have been created for him. A recipient of two Artist Fellowships from the Alabama State Council on the Arts, he was a member for many years of Thámyris, a contemporary chamber music ensemble in Atlanta. He is a founding member of Luna Nova, a new music ensemble with a large repertoire of performances available as podcast downloads on iTunes. Hultgren is featured in three solo CD recordings including The Electro-Acoustic Cello Book on Living Artist Recordings. Currently, he is member of the Board of Directors for the Iowa Composers Forum and Vice President of the Oneota Valley Community Orchestra Board of Directors in Decorah. Last year, he was a featured performer for the New York Composers Concordance CompCord Festival.

Inflorescence (2007): An inflorescence is a cluster of florets arranged on a stem in a fixed pattern. Inflorescence is also the process of budding, unfolding, or flowering. I ran into the word in the caption of botanical photographs by Karl Blossfeldt that I have been using as a source of images for drawing and printmaking. This piece was made with the software synthesizer MX4 and Digital Performer.

James Caldwell is Professor of Music Composition and Theory at Western Illinois University. A native of Michigan, he earned a BM from Michigan State University, and a MM and DMus from Northwestern University. For thirty years he has been co-director of the Western Illinois

University New Music Festival. For fifteen years he has been curator of an annual concert of electroacoustic music, ElectroAcoustic Music Macomb. In 2004 he began studying studio art as a way to stretch creatively and to reacquaint himself with the experience of being a student, and earned a BA in Art from WIU in 2014.

vit: I used to turn wood into rings, and my best work was a size 5 made out of ebony. The toughness of the wood resulted in my tools breaking before I had the chance to turn a piece of lignum vitae (species *guaiacum sanctum*), which has the highest Janka hardness of any traded wood at about 4500lbf. I have since realized that the expectorant guaifenesin, derived from lignum vitae, enhances dream recollection.

Stephen Hennessey is a first year composition graduate student at Bowling Green State University where he studies with Elainie Lillios and Christopher Dietz, while also serving as the Music Technology assistant and Programming Director for the Electroacoustic Barn Dance. In the summer of 2018, he will participate in the Arctic Adventure leg of Composing in the Wilderness. Past performances include the 2015 and 2016 SEAMUS National Conference, Ball State New Music Festival 2016, Root Signals Electronic Music Festival 2015 and 2017, SCI Region I, III, and VI conferences, and West Fork New Music Festival 2014-2017. He completed his B.A. in Music from the University of Mary Washington where he studied composition with Mark Snyder.

Thomas Dempster emerged from the belly of a five-legged narwhal near Canada in the late 1970s, or maybe early 1980s. After riding a motorcycle once in Wisconsin in 1991, he earned a DMA in Composition from the University of Texas. He writes music, but would also like to plant some gardenias.

Jack Smolenski is a bassoonist and composer based out of Northwest Ohio. He is a junior at Bowling Green State University where he is pursuing a degree in composition, and his teachers include Susan Nelson, Christopher Dietz, Marilyn Shrude, Elainie Lillios, and Mikel Kuehn.

Clicks is a musique concrete work composed of the sound of a lighter. Many of these sounds were manipulated to sound like different events one might hear in a battle, such as gunshots and explosions. Clicks was composed in late Fall 2017, and is realized in Reaper.

American composer **Hannah Hitchen** (b. 1997) writes for a wide range of instrumentations, including symphony orchestra, string orchestra, wind band, chamber ensemble, and electronics. As a hornist, Hitchen played with the Tampa Bay Symphonic Winds, the Tampa Bay Pride Band, and the South Florida Youth Pride Band. She has also performed in the Czech Republic and England. Currently, she plays horn for the University of South Florida Wind Ensemble. Hitchen is presently pursuing a Bachelor Degree of Music in Composition at the University of South Florida, where she studies with Paul Reller and Baljinder Sekhon.

An arranger and composer from a young age, **Ben Justis** has written for all manner of chamber ensembles, soloists, concert bands, orchestras, and marching bands. In 2016 he presented his work at the Rocky Mountain Collegiate Music Society conference whereafter he was selected for the region's singular Student Composer award. He graduated cum laude with his bachelor's degree in Music Education from Colorado State University in 2013 before returning to CSU to earn a master's in percussion performance. During that time he studied with Eric Hollenbeck, James David, and Shilo Stroman, and wrote extensively for the marching band.

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.

Tony Steve (b.1959) teaches percussion and composition. He has performed with the Jacksonville Symphony (member 13 years), Israeli Festival Orchestra, Glimmerglass Opera Orchestra, Hartford Symphony, North Eastern Pennsylvania Symphony, Greenwich Symphony, and Bridgeport Symphony as a percussionist. He has toured with "A Chorus Line" in Europe, appeared in Korea as marimba soloist with the Brooklyn Percussion Ensemble, and performed as percussionist at Madison Square Garden for "A Christmas Carol". In addition, he has worked with Henry Mancini, Lou Rawls, Sheri Lewis and The Xavier Cugat Orchestra. As a recording artist he has appeared on numerous recordings. The latest is performing the music of Robert Moore with Karen Adair on her solo release. The work "Sonnets from Assisi" is for marimba and soprano soloist in three movements. Other recording include, Release with Free Range, and Midnight Clear with Bob Moore. His works are published by Keyboard Publications. He is a Mike Balter Mallet artist. Professor Steve has also won numerous ASCAP writers awards and his music is performed in America as well as Europe and Asia.

Establish, Corrupt, Broken is a fixed media composition that uses image information to generate sound. To achieve this, images taken in the past six years are run through a Supercollider algorithm that extracts the pixel information and translates it to buffer information. This process creates an element of uncertainty in the compositional process that is used to transition between timbre and motivic material. The composition slowly changes from longer sounds to very short fast sounds. At this point the timbre is created by chopping the

sound files into very tiny pieces and concatenating them with one another. The composition final ends with the chopped sounds being reorganized again to resemble timbre that was used in the beginning.

Maxwell Tfirm is composer and performer based in Newport News, Virginia, where he holds the position Director of Creative Studies at Christopher Newport University. He holds a Ph.D. and M.A. from the University of Virginia and an MA in Music Composition from Wesleyan University. He also performs live improvised noise music using digital and analog electronics. Maxwell has had works performed at various national and international conferences as and by ensembles such as the Jack Quartet, Loadbang, MehanPerkins, Dither, Ekmeles, The New Thread Quartet, percussionists I-Jen Fang, pianist Seung-Hye Kim and Kenneth Broadway.

singularity intertwines the individual with its role in society. Through live recording and manipulated playback, the solo trumpet is heard with alternate versions of itself, as if the digital medium distorts and misconstrues the original voice, as is often done on social media. Certain portions of the trumpet part are recorded into buffers in the MAX patch, and the computer plays back myriad versions of these recorded segments in transposition, with time stretching, aleatorically, and micro-polyphonically to alter the original voice and propose commentary on the sense of belongingness digital space allows for an individual.

Composer and trumpeter **Andrew Litts** is a University Fellow in Music Composition and Theory at Temple University in Philadelphia, PA. His musical interests lie at the intersections of temporality, experimentation, tradition, and pedagogy. His compositions have been performed by chamber ensembles, wind symphonies, and at electro-acoustic festivals around the world, and he currently teaches courses in film music and music theory.





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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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