

Electroacoustic Barn Dance
Concert 2, Terry Concert Hall
Friday, November 9th, 11:00am

Quiv	<i>Austin O'Rourke, piano</i> <i>Luke Payne, cello</i>	Drake Dragone
Inharmonic Fantasy No. 5	<i>fixed media 8.1 channels</i>	Hubert Howe
Visions	<i>fixed media</i>	Michael Bratt
this is not a drill [right arrow + picture of cucumber]	<i>fixed media</i>	JP Lempke
Divided Attention	<i>for trombone, fixed and unfixed media</i> <i>Chris Creswell, bass trombone</i>	Stephen F. Lilly
Ouroboros	<i>live electronics</i>	Becky Brown

Quiv ...passing obliquely through...

Drake Dragone is a composer, performer, and multi-instrumentalist from Richmond, Virginia. His works have been described as “fascinating textural creations, which invoke introspective feelings and senses of ethereal wonder.” His works have been accepted and presented at multiple festivals, including the West Fork New Music Festival, Third Practice New Music Festival, and the Electroacoustic Barn Dance, where he also serves as Assistant Tech Director. Drake, who has studied with Mark Snyder, is currently studying at the University of Mary Washington with Michael Bratt where he will graduate with a BA in Music and a minor in Computer Science in the Spring of 2019.

Austin O'Rourke is a composer, multi-instrumentalist, sound designer, electronic music producer and recipient of the ASCAP Morton Gould Young Composers Award in 2015 for his work, "Hazel Colored Nebula." He was born in Culpeper, Virginia and studied music composition with Mark Snyder at the University of Mary Washington. Austin's compositions have been

described as "organic," "touching," and "incredibly emotional." His works have been presented at the UMW Undergraduate Research Symposium, Electro Acoustic Barn Dance, Root Signals, N_SEME, and the West Fork New Music Festival.

Luke Payne is a cellist and composer of new music based in Fredericksburg, VA. An alumnus of the University of Mary Washington, he has studied composition with Dr. Mark Snyder and Dr. Michael Bratt. Luke is deeply interested in the use of live electronics to expand the artistic capabilities of traditional instruments and uses them to create lush, evolving soundscapes. This perspective and fascination with timbral and spectral development transfers directly to his purely acoustic works, where he explores the possibilities of virtuosity and vulnerability on traditional instruments. Luke's works have recently been featured at 2017 Electronic Music Midwest in Kansas City, the Spring 2018 Electroacoustic Barn Dance in Jacksonville Florida, and the 2017 West Fork New Music Festival in Fairmont West Virginia.

Inharmonic Fantasy No. 5 Inharmonic partials are overtones not harmonically related to each other and thus do not combine to create a sense of pitch. This work employs complex, evolving inharmonic sounds including different components that fade in and out, or are attacked and decay separately, over the course of each tone. The work was synthesized in 2015 using the csound program.

Hubert Howe was educated at Princeton University, where he studied with J. K. Randall, Godfrey Winham and Milton Babbitt. He was one of the first researchers in computer music, and Professor of Music at Queens College, where he taught from 1967 until 2011. He also taught at the Juilliard School from 1974 to 1994. He is currently Director of the New York City Electroacoustic Music Festival and Executive Director of the New York Composers Circle. Recordings of his music have been released by Capstone Records, Ravello Records and Ablaze Records.

Visions The melodic material for this track was derived from a single, monophonic oscillating pulse wave. This single wave gives the impression of many different waves moving simultaneously by means of tempo and panning. The rest of the musical material is variations of this material processed multiple ways but never recurring the same way twice.

The music of **Michael Bratt** has been described as "traveling through a circuit board at the speed of light," "well-crafted... colorfully orchestrated and totally engaging," (Cleveland Classical) and "bursting with inventive, energetic spirit" (The Plain Dealer). Composer, Conductor, Digital Artist – Michael Bratt's music has appeared at Electronic Music Midwest, the SCI National Convention, Third Practice Festival of Electroacoustic Music, among others. Dr. Bratt has taught at the Cleveland Institute of Music, Oberlin College Conservatory of Music (TIMARA Department, Technology Music and Related Arts), and is currently Visiting Assistant Professor of Music at the University of Mary Washington.

this is not a drill [right arrow + picture of cucumber] Two slightly mismatched friends accidentally leave on a device that destroys the world. It's funny. It's chaotic. It's FUNNOTIC! Also, a cucumber (as you may have guessed, and which I am certain that I do not need to say to you) is without a doubt most definitely not a drill.

JP Lempke draws much of his aesthetic from the odd materials and procedures of contemporary artists, which reflect in his incorporation of absurd, out-of-place, and/or purely bizarre sounds within disruptive soundscapes. His works have been played in conferences throughout Europe and the United States, and his primary instructors include Kotoka Suzuki, Garth Paine, Jody Rockmaker, Anthony Donofrio, and Darleen Mitchell. He graduated with an MM in Composition from Arizona State in 2018 and a BM in Composition and Piano Performance with Pedagogy from the University of Nebraska -- Kearney in 2016. Mr. Lempke is young, single, and looking.

My initial conception of **Divided Attention** was a semi-humorous work for trombone performing a structured improvisation based on a hybrid verbal/graphic score accompanied by live-electronics. My initial attempts all resulted in fragmentary gestures, lacking unification. Additionally, the more I developed the work, the more the comedy veered toward absurd while the abstract sounds moved into the background, rigidly defined and isolated. After awhile, I grew reluctant. It got so bad that I began intentionally distracting myself to avoid composing. In the end, I decided against struggle and wholeheartedly abandoned focus to write autobiographically, inserting myself, and all my distractions, into the piece both literally and metaphorically.

Stephen Lilly is a DC-based composer, performer, audio engineer, and sound artist. His music ranges from “dark” and “demanding” (The Retriever) to “performance art’...the sort of thing you are glad to have experienced without wanting to revisit” (The Washington Post). Amateur poetics, theatricality, and satire are the trappings of much of his work, the majority of which are chamber works written for friends. Publications: Computer Music Journal, ink&coda, Organised Sound, Performance Research, and Perspectives of New Music. His music is available on SEAMUS, the SCI CD Series, and C7 Music, and his engineering appears on Neuma, Navona, and Albany Records.

Chris Creswell is an accomplished trombonist, composer, and educator currently living in his hometown of Jacksonville, FL. Chris has enjoyed the privilege of performing and recording with many of today's top pop and jazz artist including Mariah Carey, John Pizzarelli, Maceo Parker, Tom Kubis, Will Smith, Arturo Sandoval, and many more. Chris is an in-demand composer writing custom arrangements and original compositions for marching band and jazz ensemble and is currently distributed by Jalen Jazz Publishing, and Marching Show Concepts. He has directed bands at the Orange County High School of the Arts in Santa Ana, CA (2000 – 2005), Orange Park High School in Orange Park, FL (2005 – 2008) and Fleming Island High School in Fleming Island, FL (2009 – 2012). Chris has been the Director of Athletic Bands, and instructor of low brass at Jacksonville University since 2012.

Ouroboros

walk circles round the morning and
choke down again tomorrow, too
I would like to introduce the
days all crawling out of you
yawn those teeth a little wide
next year's last week's burnt anew
yesterday's stuck on your tongue
you'll try today, but then forget to

Becky Brown is a composer, harpist, artist, and web designer, interested in producing intensely personal works across the multimedia spectrum. She focuses on narrative, emotional exposure, and catharsis, with a vested interest in using technology and the voice to deeply connect with strangers. Brown is a PhD student in composition at the University of Virginia, the executive director for N_SEME 2019, former Technical Director of the Electroacoustic Barn Dance, and Assistant Technical Director for Third Practice and SPLICE Institute. 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 New Focus Recordings label in 2017. Brown studied composition with Ted Coffey, Matthew Burtner, and Mark Snyder, and harp performance with Grace Bauson.