

Electroacoustic Barn Dance

Concert 6, Terry Concert Hall

Saturday, November 10th, 11:00am

Shatter		Erik Blomgren
	<i>fixed media</i>	
Grave Polarity		Bradley Mikesell II
	<i>brass quintet and fixed media</i>	
	<i>Samuel Massimilla, trumpet</i>	
	<i>Richard Saez, trumpet</i>	
	<i>Devin Clark, horn</i>	
	<i>Allysha Lazar, trombone</i>	
	<i>Joseph Kelemen, tuba</i>	
invasion/symbiosis (II)		Michael Boyd
	<i>Chris Creswell, bass trombone</i>	
Say It!		Bradford Blackburn
	<i>Calvin Falwell, bass clarinet</i>	
Twilight Shift		Ben Broening
	<i>for flute and electronics</i>	
	<i>Sarah Jane Young, flute</i>	
The Letter		Tianyi Wang
	<i>stereo fixed media</i>	
Song of the Hermit Thrush		Jonathan Graybill
	<i>piano and fixed media</i>	
	<i>Edith Moore-Hubert, piano</i>	

Every substance in nature has a breaking point, each with its own pressure threshold and its own tensile strength. So too do organisms, human and other. But no matter what form of stress is being exerted upon a subject, we all function the same way when our breaking point is reached – we all **shatter**.

Erik Blomgren is a musician, performer, and recording engineer based in Jacksonville, FL. He studies electroacoustic music with Dr. Mark Snyder and trombone performance with Professor Chris Creswell while performing in The Jacksonville University Wind Ensemble, Orchestra, Jazz

Band, and Brass Quintet. He currently serves as the head of distribution for Dolphinium records and has performed locally with a number of groups including LetsRide Brass Band, Observatory, and Son D'Aqui. Erik also serves as a member of the Jacksonville University Honors Program, and has had his research accepted for presentation at both the National Conference on Undergraduate Research and the Florida Collegiate Honors Council.

Grave Polarity is the result of the idea of two disputing entities. As my first piece with both acoustic and electronic elements, I went into it with the thought process of treating each part equally. I followed down that train of thought which led to these two quarreling groups. Because of this, I thought of ways of including elements which illustrate this dispute. Nothing does this better than our most primal way of expressing frustration, screams.

Bradley Mikesell II (b. 1998) has composed for a wide range of acoustic and electronic music. Some of his accolades include having been selected for a workshop and reading session by The Florida Orchestra directed by Michael Francis, the 2018 Composing in the Wilderness summer adventure, a reading session with the Quasar Saxophone Quartet, and The National Association of Composers/USA (NACUSA) award. Bradley is currently pursuing the B.M. degree with a concentration in Acoustic and Electronic Music at the University of South Florida under the instruction of Paul Reller and Baljinder Sekhon.

invasion/symbiosis (II) invites an individual to explore the sounds that surround him or her on a daily basis by first recording the soundscape at several locations that are near his or her residence, and later transforming and combining these sounds into a new sort of collage. Employing a musical instrument in performance, he or she then responds to these modified sounds as they create a new sort of environment that is a distorted reflection of the performer's day-to-day setting. The editing and performance processes are guided by numerical graphic images that themselves are evocative of differently trending ecosystems.

Michael Boyd, Associate Professor of Music at Chatham University, is a composer, scholar, and experimental improviser. His music embraces experimental practices such as installation, multimedia, and performance art, and has been performed in a variety of venues throughout the United States and abroad. His user-driven installation Confessional recently won the 2016 FETA Prize in Sound Art. Boyd has published articles in Perspectives of New Music, Tempo, and Notes. He is active in his community, currently serving a second elected term on the Wilkins Township Board of Commissioners. An active cyclist, Boyd often bikes to work and periodically competes in mountain bike races (and has the scars to prove the latter...).

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.

Say It! One of the familiar tropes of science fiction is that of humanity, with all its imperfection and chaos, being controlled or extinguished by a dominant machine that strives for perfection and order. The dominant machine in “Say It!” was ironically synthesized from the primitive sounds of a circuit-bent, 1980s era, Texas Instruments Speak & Spell. Over the course of the piece, the machine as narrator compels the soloist to move through various states of consciousness, from self-delusion, to futile conflict and frustration, and finally onto a higher plateau of philosophical acceptance and self-transcendence.

Bradford Blackburn is an Associate Professor of Music at The University of Tampa, and Chair for the Department of Music. Bradford Blackburn has composed over 100 works in a variety of media including film scores, music for dance, acoustic concert music, jazz and popular music, and interactive computer music. At The University of Tampa, he founded the Interactive Arts Ensemble, a course for students to collaboratively create and perform with new or re-purposed technologies for real-time multi-media performance. His compositional research includes designing and building microtonal instruments, and studying traditional Chinese instrumental music.

Praised for his "great skill and captivating sound" by Clariperu, American clarinetist **Calvin Falwell** is quickly becoming a sought after soloist and chamber music collaborator. His performances have garnered praise from critics and audiences around the world. A true champion of new music, Calvin has had the privilege of premiering numerous works for both clarinet and bass clarinet including works by Todd Goodman, David Thomas, Max Lifchitz, Suzanne Polak, Bradford Blackburn, Paul Reller, David Stock and Joseph Hallman. Calvin is both a Buffet Group USA and D'Addario Woodwind Performing Artist, performing on Buffet Clarinets and D'Addario Reeds exclusively.

Twilight Shift explores the liminal light of dusk as shadows lengthen, the bright colors of day darken, and the familiar world is gradually transformed. A comparable transformation takes place in Twilight Shift: the flute and electronics slowly descend to lower registers over the course of the piece as flute sounds are gradually replaced by whispering percussion sounds in the electronics. Special thanks to Mary Boodell, principal flute of the Richmond Symphony, who spent many hours working with me and who recorded the flute samples used in the piece.

A recipient of Guggenheim, Howard and Fulbright Fellowships, **Ben Broening** has also received recognition and awards from the American Composers Forum, Virginia Commission for the Arts, ACS/Andrew Mellon Foundation, the Jerome Foundation, the Presser Music Foundation, and a teaching award from the University of Richmond. In addition to two solo CDs on the Bridge and Innova labels (recorded by eighth blackbird and duo runedako respectively),

his music has also been released by Ensemble U: in Estonia and on the Centaur, Everglade, Equilibrium, MIT Press, Oberlin Music, Open G and SEAMUS record labels. Broening is founder and artistic director of Third Practice, an annual festival of electroacoustic music at the University of Richmond, where he is Professor of Music and Associate Dean of Arts & Sciences. He holds degrees from the University of Michigan, Cambridge University, Yale University, and Wesleyan University.

Dr. Sarah Jane Young has been a member of the Tallahassee Symphony since 2005 and the Pensacola Symphony since 2007 after her 2001 orchestral debut with the Wallingford Symphony Orchestra in Connecticut. After receiving her Master's degree from Florida State University, Sarah Jane was selected as the Professor of Flute at the King Hussein Foundation National Music Conservatory in Amman, Jordan. While there, she served as Principal Flute with the Amman Symphony Orchestra and the Amman Sinfonietta, as well as the National Music Conservatory Woodwind Quintet. Performance venues include Sprague Hall, Woolsey Hall, Jerash South Theater in Jordan, Carnegie Hall, and Lincoln Center. She has had the honor to share the stage with such prestigious artists as Gunther Schuller, Christopher O'Riley, J. K. Simmons, and Renée Fleming. As a chamber musician Sarah Jane currently performs with Bold City Contemporary Ensemble based in Jacksonville, Florida. She is a founding member of Traverso Colore, an all baroque flute ensemble; the Coreopsis Wind Quintet, winner of the Promising Young Artist Competition; Duo Velocipede, an adventurous flute and saxophone duo specializing in the music of Neil Anderson-Himmelspach; and award-winning new music ensemble, What Is Noise. Currently on faculty with Bethune-Cookman University, Sarah Jane has performed as a guest artist at numerous universities in the US. This summer she will serve on faculty at both the Montelione Music Camp and the Blue Lake Fine Arts Camp, and she will also perform as a guest artist at the National Conservatory of Music in Bolivia.

Initial inspiration for **The Letter** occurred during the time I was scoring a short film about the important, unimportant, serious, casual signatures in people's everyday life and how these signatures could influence people's lives in dramatic ways. The idea of constructing an electro-acousmatic piece using sampled sound of various writing implements, including ball pens, mechanical pencils, markers, and highlighters interacting with the surface of paper intrigued me. A few imperative controlled parameters of these recorded samples are speed, pressure, and orientation, which are expressed by making slow circles, random doodles, fast scratches back and forth, and etc. Later, recorded sound extended to rolling these writing implements at various speeds, dropping them from various heights, and even the spinning noise of a pencil sharpener. This work speaks to my fascination with how these samples are transformed and reborn as distinctively new materials so oddly different from their origins, which in turn shape the textural and gestural approaches of the piece.

Tianyi Wang's works have been performed both nationally and internationally, including BMOP, CEME, INEnesemble, New Music on the Bayou, Electroacoustic Barn Dance, MISE-EN Ensemble, ACME, UPS Piano Trio, Collage New Music, Audiograft Festival, Ashmolean Museum, NACUSA, and SCI Regional and National Conferences. Mr. Wang is the winner of

2018 BMOP/NEC Composition Competition, 2017 Longy Orchestral Composition Competition, and a recipient of China National Arts Fund. His recent commissions include VIPA Festival, Alea III, Meitar Ensemble, AMF, and NENU. Tianyi has also won Gold Award at 2016 Sanya International Choral Festival. His music will be released by ABLAZE Records in 2018.

Song of the Hermit Thrush Based on a story of Iroquois origin as told by Tehanetorens. The work follows the structure of the story. A synopsis is given below:

The Creator came down to this world, and noticed the woods were silent, as birds could not sing. The Creator held a competition. Whichever bird could fly the highest would win the best song. The Hermit Thrush knew it wouldn't be able to beat the larger and stronger birds, so it devised a plan. It would hide in eagle's feathers, and when eagle began to tire, thrush would emerge and finish the distance. The plan worked, and thrush made it to the small hole in the sky, and entered and retrieved the best song. Upon returning to the ground, the other birds now knew what thrush had done and where waiting. Thrush felt shame, and retreated into the deep of the woods. Thrush occasionally will show off this song, and all the other birds will go silent to listen to the song from the heavens.

Jonathan Graybill garners his influences from nature, field recordings, history, and the legends and stories of the indigenous people of North America in his music. Currently, Graybill is invested in an ongoing project, the Ancient Language of Birds, which consists of a series of works that pair a solo instrument with field recordings of the songs and calls of single avian species from North America – the pieces explore the hidden languages buried deep within these songs. The birds are connected with stories of Native Americans origin, exploring the cultural meanings and early names of these birds.

Edith Moore-Hubert earned the Bachelor of Music degree in Piano Performance from Birmingham-Southern College in Birmingham, Alabama, and the Master of Music degree in Piano Performance from Manhattan School of Music. She previously served on the faculties of Florida State College at Jacksonville, Birmingham-Southern College Conservatory of Fine Arts, the University of Alabama at Birmingham, and has been affiliated with Jacksonville University's Division of Music since 2006. She is currently Director of Music at Christ the King Catholic Church, where she directs adult, handbell, and children's choirs, chant ensemble, cantors and instrumentalists for over 150 services per year.

Ms. Moore-Hubert has performed as harpsichordist, pianist and organist for numerous music festivals, chamber music series, regional and national conventions, opera productions, and choirs throughout the eastern US and Europe. She has also performed as a hospital musician, providing music at the bedside, in dialysis and psychiatric units, and as Artist-in-Residence at UF/Shands Jacksonville. As Coordinator for Mayo Clinic Foundation's Humanities in Medicine programs, she supervised the rollout of Music at the Bedside, and established the Mayo Clinic

Arts Outreach Ensemble. For three years Ms. Moore-Hubert directed Evenings of Art and Music, a monthly arts program for adult residents of the I.M. Sulzbacher Center for the Homeless.