

# The 2014 Electroacoustic Barn Dance

## Concert II

University of Mary Washington

Department of Music

304 Pollard Hall

November 14, 2014

11:00am

*A Winter's Night*

fixed media

Joshua Sheats

*EVACUATION BOARD:  
Safe Zones and Blue Lines*

Dave Lisik, trumpet  
Anthony Williams, trombone

Dave Lisik

*Pop Song for Us Robots*

fixed media

Jason Richmond

*the place where he is meant  
to be lost*

video

Zack Merritt

*Look the Other Way*

Kristina Warren, voice

Kristina Warren

*I Don't Know What To Do  
With Those*

video

Carter John Rice

*River Rising*

Sonya Chung, violin

Kirsten Volness

**Josh Sheats**, a junior and music major at the University of Mary Washington, brings winter, and apparently Christmas, a little early with his piece titled “**A Winter’s Night.**” The piece features various synth sounds, such as glass bells and music box chimes, to create the illusion of a beautiful winter’s night. Bundle up, it’s going to be a chilly performance.

Canadian composer and trumpeter, Dr. **David Lisik** teaches jazz composition, arranging, theory and pedagogy at the New Zealand School of Music, Victoria University of Wellington, New Zealand. Dave’s diverse portfolio of compositions and arrangements includes 400+ works and for jazz orchestra, small jazz groups, wind ensemble, orchestra, electro-acoustic combinations, chamber groups, and instrumental and vocal soloists. His Dave Lisik Orchestra featuring Tim Hagans released a debut CD in early 2010 entitled *Coming Through Slaughter*, inspired by the novel of the same name by Canadian author Michael Ondaatje and based on the legend of early jazz cornet player, Buddy Bolden. The Orchestra has two new projects underway, *Origin of Species* and *Metropolis* featuring Alex Sipiagin, Bob Sheppard and Dick Oatts. Dave’s music has been performed and/or recorded in the United States, Canada, Asia, Europe and Australasia by outstanding musicians including Alex Sipiagin, Tim Hagans, Donny McCaslin, Seamus Blake, Dick Oatts, Dave Kikoski, Bob Sheppard, Luis Bonilla, John Fedchock, Matt Wilson, Boris Kozlov, Donald Edwards, Steve Houghton, Marvin Stamm, Bill Mays, Carl Allen, Kirk Whalum, The Jazzgroove Mothership Orchestra (Australia), Wellington Jazz Orchestra, Ron Paley Big Band, the Memphis Jazz Orchestra, University of Northern Iowa Jazz Band One, University of Memphis Jazz Orchestra and many university, high school and middle school concert and jazz groups.

Regular tsunami exercises are held in Wellington. You can prepare for a real tsunami by taking part, holding practice evacuations and checking your emergency plans and supplies. Warnings for long-distance tsunamis come from the Ministry of Civil Defence and Emergency Management. They will be passed on using local radio, a loudhailer or warning siren. Blue lines are being painted across some streets around the south coast and harbour. If you feel a large local earthquake (one that’s so strong you can’t stand up, or continues for a minute or longer), the blue lines show how far inland you need to go to stay clear of a tsunami wave.

If you feel a strong earthquake, or notice the sea is receding, or get a tsunami warning text message: make for higher ground (at least 36m above sea level) - if you can’t go higher, go further inland (at least 1.5km); don’t return for at least an hour or until told by the authorities; don’t wait for a tsunami warning; avoid rivers and inlets, which magnify tsunami waves; turn on the radio, or come to the NZ Civil Defence website - follow all instructions and take essential items if you are told to evacuate; don’t go to the beach to watch the waves; stay on the water if you’re in a boat - don’t return to port as the water levels and currents will be unpredictable.

**Jason Richmond** received his Doctorate in Music Composition at the University of Cincinnati College-Conservatory of Music. His works, both acoustic and electronic, have been performed throughout the Midwest. Dr. Richmond received his Bachelor of Music in Composition at Northern Kentucky University under Dr. Philip Koplou, his Masters degree in Music Composition under Dr. Steve Rouse at the University of Louisville, and was under the direction of Dr. Joel Hoffman, Dr. Michael Fiday, and Dr. Mara Helmuth at CCM. He is the recent recipient of CCM’s Composer Competition Award and was commissioned by the CCM Philharmonia to write a new work during there 2013/2014 season. Jason lives in Northern Kentucky with his dog, Tripp.

After spending a lot of time working with the recording program Logic Pro X, I have come to discover many gorgeous sounds that I can make with my MIDI keyboard. By creating my own patches through synthesis with different synthesizers, software instruments, and incorporating them into track stacks, I

decided to write a piece that had elements of sounds we sometimes associate with “robots”, i.e., metallic sounding materials. My intent was to write a piece that would come across as representing robots (from the future mind you) playing these “instruments” in a band.

**Zack Merritt** - (@muZack\_) My work is as simple as you think it is. I like curries, knitting, and kittens (though not combined). <http://zackmerritt.com>

I was thinking about what I was doing on 1/10/14. Rereading Murakami's 1Q84 | Cooking rice | Watching snow melt (somewhat) | Working on a large project (master's thesis) | This track is comprised of one viola and one toothbrush.

**Kristina Warren** (B.A., Music Composition, Duke University) is currently pursuing a Ph.D. in Composition & Computer Technologies from the University of Virginia. Recent works include "Folk Studies No. 1-4" (voice-based electronics), "Pogpo" (electric guitar quartet), and "We'd a seen it" (SATB vocal quartet, a cappella). Research interests include voice, electronic and popular musics, and aleatory and performance practice in conjunction with various non-Eurocentric musics, including folk music and Korean p'ansori. Warren's compositions have been performed across the US and in Europe, and in 2014 she was commissioned by the American Composers Forum to compose "Choose" for So Percussion.

“**Look the Other Way**” consists of two layers: pre-recorded vocal samples played back and processed using a Wacom tablet; and vocal material, largely improvised, with variable delay/looping techniques applied. I'm very interested in how emotion in vocal performance acts as a constellation of pitch, rhythm, timbre, and other musical factors – and how textures of samples in turn create constellations of emotion.

**Carter John Rice**, a native of Minot, North Dakota, is a composer of new music in both the acoustic and electroacoustic realms. Rice earned his Master's Degree from Bowling Green State University where he studied electroacoustic composition with Elaine Lillios. Prior to attending Bowling Green, Carter completed his undergraduate degree in music composition from Concordia College in Moorhead, Minnesota. Rice's music is largely concerned with the notion of creating cohesive and contrasting soundworlds that slowly generate and expel sonic energy over time. Rice is active as a composer in the United States and abroad. His music has been featured at the national SEAMUS conference, the National SCI Conference, the Soundscape Festival in Italy, Electronic Music Midwest, The Electroacoustic Barndance, The National Student Electronic Music Event, and the Bowling Green State University New Music Festival.

**'I Don't Know What To Do With Those'** was composed around a simple idea: filming an otherwise mundane event and transforming it into an intense and visceral experience. This is accomplished partially through video processing and distortion, but primarily through the soundworlds which accompany various sections of the video.

**Kirsten Volness** is a composer and pianist currently residing in Providence, RI. When not writing electro/acoustic music, she plays piano for NYC-based Hotel Elephant, collaborates with Meridan Project and Awesome Collective on multimedia performances, writes and performs operas with homeless advocacy group Tenderloin Opera Company, serves on the board of directors for the Boston New Music Initiative, and is an affiliate artist of Sleeping Weazel. She holds composition degrees from the Universities of Michigan (DMA, MM) and Minnesota (BA summa cum laude), and enjoys teaching both privately and at the University of Rhode Island. [www.kirstenvolness.com](http://www.kirstenvolness.com)

**River Rising** is an elegy to those who have lost friends, family, livelihoods, and communities—sometimes an entire existence that can never be recovered—to unexpected tragedy. The hopelessness and horror that tsunamis, hurricanes, floods, earthquakes, war, illness, climate change, and other catastrophic forces may bring seem surreal, having never lived through anything like this firsthand. I wanted to take a moment to reflect on being overwhelmed entirely by situations beyond our control that may only be endured together. Special thanks to Mary Kouyoumdjian for letting me play and sample her beloved Siran.

Violinist **Sonya Chung** is a member of the Richmond Symphony and a frequent substitute in the Baltimore Symphony. Recent concerts include performances at the Kennedy Center, Carnegie Hall, Library of Congress and the National Gallery of Art. Sonya graduated from Harvard College with a degree in Philosophy.