

The 2014 Electroacoustic Barn Dance

Concert VII
University of Mary Washington
Department of Music
304 Pollard Hall
November 15, 2014
1:30pm

a thing of dream and mist

Zach Herchen, soprano sax

Christopher Chandler

Dance Music 017

fixed media

Jaeseong You

Hiram

Andrea Cheeseman, clarinet

Richard Johnson

Woolgathering

fixed media

Benjamin Raph

Rocket

Mary Hellmann, piano

Christopher Cook

"Winter" and "Spring"
from Four Haiku

Rebecca Ashe, flute
Katherine Crawford, mezzo-
soprano

Andrew Walters

We Live

video

Josh Booth

Christopher Chandler is a composer of acoustic and electroacoustic music currently serving as a visiting instructor at the University of Richmond where he teaches courses in composition and music technology. His music has been performed across the United States and Canada by ensembles including eighth blackbird, the Argento Chamber Ensemble, Ensemble Interface, the Cleveland Chamber Symphony, and Le Nouvel Ensemble Moderne. Recent performances include June in Buffalo, Domaine Forget, the Florida State University New Music Festival, the New York City Electroacoustic Music Festival, and several SEAMUS Conferences. Christopher has been honored with awards including a BMI Student Composer Award, an ASCAP/SEAMUS Student Commission, two first prizes from the Austin Peay State University Young Composer's Award, winner of the American Modern Ensemble's Annual Composition Competition, and the Nadia Boulanger Composition Prize from the American Conservatory in Fontainebleau. Christopher previously received his B.A. in composition and theory from the University of Richmond, his M.M. in composition from Bowling Green State University, and he is currently completing his Ph.D. at the Eastman School of Music.

Jaeseong You is a New York City-based composer. Earning his B.A. in Music and Political Science from New York University and en-route M.A. in Music Composition from City University of New York Graduate Center, he is currently a doctoral student of Music Composition at New York University, Steinhardt. You is serving as Editorial Manager at Journal SEMAUS and as researcher at Electro Acoustic Music Mine project and Citygram project, focusing on Acoustic Event Detection (AED).

Dance Music series is an on-going project, in which Jaeseong You extensively borrows the idioms of the Electronic Dance Music (EDM) to generate new contexts for electroacoustic pieces. **Dance Music 017** is designed to capture 16 minutes of various New York City soundscapes, starting from 12:00pm on Jan 31st, 2014. Through the big-data-gathering medium, Citygram, the composer attempted to design a transcendent ego-assimilating process through meta-experiencing of sound and time.

Richard Johnson is a multimedia artist and composer whose interest in music was piqued during a childhood heavily impacted by film. Equal parts Kurosawa and Spielberg combined to create his ongoing interest in culture and history, the music of Takemitsu and Williams, and an obsession with mystery, adventure, and storytelling. He serves on the faculty at Western Michigan University.

Hiram Bingham III is frequently credited as the “discoverer” of Machu Picchu. At the dawn of the twentieth century, he was guided by local Quechua campesinos to the awe-inspiring ruins that overlook the Urubamba River Valley. He dedicated many years of his life to the exploration of the Peruvian Andes and the remnants of Incan civilization, still inhabited by Quechua and the mysteries of an ancient people.

Dr. **Andrea Cheeseman** is Associate Professor of Clarinet at Appalachian State University. An active and engaging performer, she has received invitations to perform at colleges and universities throughout the country as a soloist and chamber musician. She has performed for diverse festivals such as College Music Society Annual Meetings, the Montana/Idaho Clarinet Festival, the Michigan Contemporary Clarinet Festival and the Oklahoma Clarinet Symposium and electroacoustic festivals such as SEAMUS and the Electroacoustic Barn Dance. Prior to her appointment at Appalachian, Dr. Cheeseman was on the faculties of Delta State University, Alma College and Hillsdale College. Dr. Cheeseman earned the Doctorate of Musical Arts and Master of Music degrees in clarinet performance from Michigan State University and the Bachelor of Music degrees in clarinet performance and music education from Ithaca College. Her principal teachers have included Elsa Ludewig-Verdehr and Michael Galván. When not teaching or performing, Dr. Cheeseman spends her time studying musicians' occupational health, swimming and practicing ashtanga yoga.

I am from Shelby, MT and currently a music technology student at Montana State University in Bozeman, MT. Just finished my first year as a music student and am becoming more interested and invested in the electronic music world. Most of my musical interests lie in putting together dj mixes, and as of this year, sound production. In my downtime, I spin and mix beats, play a lot of Xbox, and enjoy the beautiful Montana outdoors.

This piece was a project that my peers and I were tasked with this semester that involved some different musical aspects, spacialization, and mainly no clear cut rhythmic backbone. **Woolgathering** is when you gather the tufts of sheep's wool that get caught in bushes, but the wetter definition denotes indulging in idle fantasies and daydreaming.

Christopher Cook received the Doctor of Music degree from Indiana University where he served as assistant director of the Center for Electronic and Computer Music. He is a recent recipient of a Fromm Music Foundation commission from Harvard University and has received awards from the National Endowment for the Arts, ASCAP, MTNA, and the National Assembly of Local Arts Agencies. He has served as Composer-in-Residence at James Madison University, Amherst College, the University of Evansville, the Monroe County Community Schools Corporation (Indiana) and for the city of Somerset, Pennsylvania. He is Director of Theory and Composition at Christopher Newport University.

NASA's Wallops Flight Facility is located on the Eastern Shore of Virginia. It is used primarily as a rocket launch site to support science and exploration missions for NASA and other U.S. government agencies. At our home in coastal Northeastern North Carolina, we have an extraordinary view of launches from Wallops Island. **Rocket**, composed for pianist Mary Hellmann, was inspired by these spectacular nighttime events. The work is divided into four main sections; Construction, Blastoff, Space Waltz, Fireflies, and Re-entry, followed by a brief Coda.

Mary Hellmann is an Associate Professor at Elizabeth City State University. She maintains an active performing schedule as both soloist and chamber musician and is a frequent master class clinician and adjudicator for competitions and festivals. Performances in university and festival settings include: the Rutgers International Piano Festival, the International Computer Music Conference, the Society of Composers, Inc. National Conference, the Midwest Composers Forum, the Festivale Internazionale de Todi, Italy, the Public Television series Pianists at Work and the Society of Electro-Acoustic Music in the United States Conference. She received the Doctor of Musical Arts from the University of Alabama.

Andrew Walters has received degrees from Millikin University, Northern Illinois University, and a Doctor of Musical Arts degree in composition from the University of Illinois. As composer of both digital and acoustic music, his compositions have been performed at various conferences throughout the United States and Canada including SEAMUS, SCI, ICMC, Spark, Imagine II, Electronic Music Midwest, Electroacoustic Juke Joint. Walters is currently Associate Professor of Music Theory and Music Technology at Mansfield University in Mansfield, Pennsylvania.

These are two movements from the piece **Four Haiku**. Utsukushiki and Yo no naka are two haiku from Japanese poet Issa Kobayashi and represent winter and spring respectively. They translate as follows: So pretty As the year finally ends Evening sky In the world Over hell, viewing Spring blossoms. A different flute represents each haiku/season of this piece. Many thanks to Ashley Nail and Masashi Kishimoto for their help with the translation and understanding of these poems.

Josh Booth's (a.k.a. **J. Boo**) music is generated by a system of sequences he built in Max/MSP. The system allows him to precompose musical material in various parameters and then trigger them to create musical form. He has performed at various clubs and galleries including Aperture Foundation (for Rinko Kawauchi's "Ametsuchi" exhibition), The Stone and Knitting Factory. Josh had studied composition with Charles Wuorinen at Rutgers University where he holds an M.A. in music theory and is currently teaching the subject while pursuing a Ph.D. He has also worked as a producer with the hip hop group dālek since 1998.

The music and video for "**We Live**" were composed in Max/MSP/Jitter. The musical component is generated algorithmically by a system of sequences that determines the order of musical objects in seven parameters: 1. Rhythm 2. Pitch 3. Harmonic Arpeggiation 4. Amplitude Modulation 5. Flange 6. Portamento 7. Adsr. The system is hierarchically structured. At the top level is an activation-sequence that controls the order in which sixteen 'instruments' are activated. At the bottom level are the 'instruments' whose internal sequences project musical objects in the seven parameters. The music's underlying polyphonic organization is represented visually as a 16 x 4 matrix on the screen in which the permutations of musical objects are animated.