

EABD 2015

Concert 1, Digital Auditorium
October 1st, 8pm



Calena

fixed multimedia

Mark Snyder

reFRACtion

Mark Zaki, violin

Mark Zaki

"Infant Joy and Sorrow"
from Songs of Innocence and
Experience

fixed media

Jesse Guessford

Machina

Paul Leary, computer

Paul Leary

Sorrows Weep Not

Michael Morley, oboe
Stephen Hennessey, guitar

Stephen Hennessey

Transitions

Heather Trommer-Beardslee,
choreography
Ann Dasen, costume design
Stan Jensen, original light design

Jay C. Batzner

LeeAnna Veasey, Allison Dennis,
Wyatt Richardson, dancers



Calena was my first prom date and summer school math partner. She was such a beautiful and kind person that I always felt so relaxed around. I created this piece for her. It made me happy to think of the times we shared growing up and of driving Holmes by her house a thousand times a day so he could "accidentally" meet her and ask her out. When she passed away in November of 2011, I posted our prom picture on FB and her Dad commented on it: Calena's cancer was rare and aggressive. She went to the hospital the day of the Mineral Earthquake (Aug 23) here in VA. There is no known therapy (chemo or radiation) proven for NUT Midline Carcinoma and only about 50 cases have been documented. She was so brave to the end and passed without pain; just like she was running a marathon or playing soccer. I love her so much and will miss her always. Calena's Dad

Mark Snyder is a composer, performer, producer, songwriter, video artist and teacher living in Fredericksburg Virginia. Mark's multimedia compositions have been described as "expansive, expressive, extremely human,Snyder's compositions attract performers who resist to works with electronics as well as audiences who don't think they want to hear computer processing." Dr. Snyder is Assistant Professor of Music at the University of Mary Washington teaching courses in electronic music, composition and theory. He earned his D.M.A. from the University of Memphis, an M.M. from Ohio University and a B.A. from Mary Washington College. He is a member of the American Society of Composers, Authors and Publishers (ASCAP), the Audio Engineering Society (AES) and The National Academy of Recording Arts and Sciences (NARAS).

reFRACTION is an object that reflects its own history. Revealed through iterations of fragmented material, its final form is realized through the accretion of layered sound over time. From a simple and transparent opening statement, a foundation is derived which subsequently remains below the surface. Fragments are captured, processed, and added to a slowly evolving fabric.

There's no attempt to apprehend any musical narrative directly, the piece only does so in retrospect. The ear chooses between current and past events as histories begin to emerge and compete with one another – often productively, but also in ways that can be unresolved. To a certain extent, reFRACTION could be viewed as metaphor – a palimpsest of existence, where the past is covered up but continues to visibly influence the present.

Building on his many diverse interests, composer and violinist **Mark Zaki's** work ranges from historically-informed and traditional chamber music to electroacoustic music, mixed-media composition, and music for film. In 2012-13, Mark was a visiting professor at the University of Sheffield as the recipient of a Fulbright Scholar Award to the United Kingdom. Currently on the faculty at Rutgers University-Camden, he is the director of the Music Program and the Rutgers Electro-Acoustic Lab (REAL). He also has recently served as the president of the Society for Electro-Acoustic Music in the United States (SEAMUS).

These are two short movements taken from my opera **Songs of Innocence and Experience** based on the poems of William Blake. These movements would have originally had spoken text performed live. For this version, I modified voice and made it part of the texture of the work.

Jesse Guessford received a B.S. in Music Education from West Chester University, a M.M. in Music Composition from the Crane School of Music at SUNY Potsdam, and a D.M.A. in Music Composition from the University of Illinois at Urbana-Champaign. Dr. Guessford has studied composition with Andrew Simpson, Zack Browning, Sever Tipei, Warren Burt, Vinko Globokar, and Lucas Foss. His music has been heard throughout North America including performances during the SEAMUS Nation Conference, in Europe at the Etchings Festival in Auvilar, France, and in Africa on South African Radio.



Dr. Guessford has received numerous awards including the Subito Grant for Emerging Composers awarded by the American Composer's Forum. As an Associate Professor in the School of Music at George Mason University, Dr. Guessford has focused on the scholarship of teaching with and about technology and the music of John Cage. Dr. Guessford is also co-founding director of MMT (Music, Motion, Technology), a dance and music collective based in Northern Virginia creating new evening length works involving dancers, musicians, and interactive audio and visual technologies.

Hazel Colored Nebula is a piece dedicated to the aesthetic similarities between irises (avg. 12mm in diameter) and the star forming gas clouds called nebulae (avg. 8,000 light years in diameter). Hazel Colored Nebula for two pianos and processing won the 2015 ASCAP Morton Gould Young Composer Award.

Austin O'Rourke is a composer, producer, songwriter, and performer. He was born in Culpeper, Virginia and is studying music 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 EABD and N_SEME and his piece "Hazel Colored Nebula" for two pianos and processing has been awarded 2015's ASCAP Morton Gould Young Composer Award. After his studies, he aspires to focus his work on video game music composition and sound design.

Machina is performed on a drum machine I've designed in Max7. The video is the work of one of my computer science students, Max Sokolovsky.

Paul Leary is currently Assistant Professor of Music SUNY Oswego in Oswego, NY where he is teaching electronic music, theory, composition, music business, and popular music.

Sorrows Weep Not is an abstract song: a sentimental statement for severe want of words. Its binary form is modeled after the track "Vowels" off of the 2003 EP "A Quick Fix of Melancholy" by Norwegian avant-garde group Ulver. All electronic sounds are produced through the live performance, and are realized within Ableton Live/Max4Live using both native and community produced patches.

Stephen Hennessey earned his B.A. in Music from The University of Mary Washington in 2014. There, he established and led the UMW Composers' Ensemble during its inaugural year, studied classical guitar performance with Bruce Middle, earned the Patricia P. Norwood Scholarship for excellence in musicological research, and studied composition with Mark Snyder. Recent performances include Root Signals 2015, SEAMUS 2015, SCI Region VI 2015, and the West Fork New Music Festival. He currently resides in Central Virginia, pursuing an oneiric aesthetic that confuses the boundary of human and computer/raw audio and synthesis, while serving EABD as Programming Director since 2014.

Michael Morley was born in Fredericksburg, Virginia. Under the guidance of Ken Lipscomb and Mrs. Ruth Kochenauer, Mr. Morley began studying oboe at Chancellor High School. Michael made his way through district, regional, and state auditions culminating in his acceptance into the Governor's School for the Performing Arts. The program solidified his desire to remain in music for life. He was accepted into the University of Mary Washington Philharmonic under the direction of Dr. Baker in 1992.

Mr. Morley currently serves as orchestra manager and principal oboe for the University of Mary Washington-Philharmonic and in April 2004, was appointed Office Manager of the Department of Music.

Concert 1



Transitions: This piece is part of a collaborative music/dance project which I did with dancer/choreographer Heather Trommer-Beardslee. Heather interviewed three vets who had recently transitioned from military careers to being students at CMU. These compelling stories became the motivation for our piece. Heather and I worked independently on choreography and music and only lined up the two about a week before the premiere performance.

Jay C. Batzner is a composer, zazen practitioner, sci-fi geek, comic book reader, amateur seamster, and juggler on the faculty of Central Michigan University where he teaches music technology, theory, composition, and electronic music courses. He has been many places and has done several things, some of which are rather impressive.