**THE**

**ELECTROACOUSTIC**

**BARN DANCE**

**Concert XII**

**UNIVERSITY of MARY WASHINGTON**

**DEPARTMENT of MUSIC**

**304 Pollard Recital Hall**

**November 10, 2012**

**8:00 PM**

|  |  |  |
| --- | --- | --- |
| *Ygg – Second Render* |  | Stephen Hennessy |
|  | fixed media |  |
|  |  |  |
| *Incongruity* |  | Monroe Golden |
|  | Kari Johnson, piano |  |
|  |  |  |
| *Siren Song* |  | Christopher Cook |
|  | vox |  |
|  |  |  |
| *Qwee* |  | Mark Snyder |
|  | Becky Brown, harp |  |
|  |  |  |
| *beneath*  |  | Tohm Judson |
|  | video |  |
|  |  |  |
| *Bapu* |  | Asha Shrinavasan |
|  | Cheryl Melfi, clarinet Doug Gately, flute |  |
|  |  |  |
|  |  | Mark Phillips |
|  | Johanna Beaver |  |
|  |  |  |
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**Stephen Hennessey** is an upperclassman in the University Of Mary Washington's music program with the intent of studying composition at the graduate level. He draws influence equally from 20th and pre-17th century traditions, heavy metal, and quality coffee.

***Ygg – Second Render*** is an impressionistic synth piece made with aleatoric processes. It is based on the all-interval class pitch cell [0137] on D, with different tracks/synthesis techniques expressing subsets of this cell-effectively a dendritic arrangement of cells to express the life cycle of a tree.

**Monroe Golden** is a composer from rural Alabama whose works often explore microtonal systems. Critics have described his compositions as “delightfully disorienting,” “lovely, sumptuous, yet arcane,” and “irresistible music, full of wit and beauty.” He graduated from the University of Montevallo and earned a doctorate in Music Composition from the University of Illinois. There are two complete CDs of his music, *A Still Subtler Spirit* (Living Artist Recordings, 2003) and *Alabama Places* (innova Recordings, 2007).

***Incongruity*** refers to the meshing of two seemingly incommensurate systems: extended just intonation, represented by fixed media, and equal temperament, represented by the piano part. The sound file presents just-tuned, common-tone chord progressions that shift - with each iteration - by the interval of a Syntonic Comma. Piano notes are proximate to higher harmonic relationships, relative to the fundamental of each chord. Divisions of time at phrase and section are proportional to underlying fundamental frequencies. *Incongruity* was completed in December 2010, specifically for the UnTwelve 2010 Composition Competition (untwelve.org), and awarded first prize.

Kansas City based pianist **Kari Johnson** has been heard at a variety of new music venues. Recent performances include solo recitals at Washington State University and Montana State University, and appearances at EMM, SEAMUS 2010 and 2011, and the 2011 Thailand International Composition Festival. She can be heard on Irritable Hedgehog’s 2012 release of Scott Blasco’s Queen of Heaven. Her playing has been praised for its firm musicality and “sensitivities [that are] rather extraordinary.” In addition to keeping an active performance schedule Ms. Johnson teaches at the UMKC Community Music and Dance Academy and Avila University.

**Christopher Cook** has received awards and honors from the Fromm Music Foundation, the NEA, ASCAP, MTNA, and the National Assembly of Local Arts Agencies. His compositions are widely performed in university and festival settings, including June in Buffalo, Music of Our Time, the Utrecht Music Festival, the International Computer Music Conference, and the Society for Electro-acoustic Music in the United States Conference. He is director of theory and composition at Christopher Newport University.

***Siren Song***, composed for Rachel Holland, is a work for soprano and electronics. The electronic sounds are largely created from recordings of Dr. Holland, and have been manipulated through a variety of processes to construct the “sound world” for the composition. The work recreates the Song of the Sirens from Greek mythology, luring sailors with their seductive voices to shipwreck on the rocky coast of their island. The harmonic overtones of the pitch “C” are used to create a harmonic pallet that the singer interacts with throughout the work.

**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).

**Becky Brown** is a harpist from the DC area. She was a member of the Maryland Classic Youth Orchestra for four years, and the Artistic Assistant and performer for the American Youth Harp Ensemble for two years. Between both programs, she has played in Strathmore Hall, the Kennedy Center, the White House, Carnegie Hall, the American Harp Society National Conference, Charleston, NC; London, England; Vienna, Austria; and Ponce, Puerto Rico. She is currently an undergraduate Music/Computer Science student at the University of Mary Washington, studying harp with Jeanne Chalifoux.

**Tohm Judson** is a composer and multimedia artist currently teaching at Winston Salem State University, North Carolina. His music has been performed in Brazil, France, Germany, Italy, the UK, and throughout the United States, including at SEAMUS, SCI, EMM, the Festival of New American Music, the Santa Fe International New Media Festival. He was a featured artist at the EMIT festival in Tampa, Florida. Dr. Judson has worked with many forms of interactive media including audio, video, installation, and dance, collaborating with artists such as K.T. Nelson, Robert Dick, Christopher Cozier, Leo Morrissey, Thomas Tucker, and Karloa Luttringhaus.

*beneath the milky white sky, it came*

As an Indian-American composer, **Asha Srinivasan** draws from her Western training and Indian heritage to create her compositional language. Her music has been presented at SEAMUS, ICMC, the National Flute Convention, and others. Recently, she won the Thailand International Composition Festival and was selected for the Mizzou New Music Festival. Other honors include BMI Foundation's Women's Music Commission Competition, Flute/Cello Commissioning Circle, Prix d'Eté prize, and Walsum prize. Graduate studies include: D.M.A. in Composition at University of Maryland, M.Mus. in Computer Music Composition and Music Theory Pedagogy at the Peabody Conservatory. Ms. Srinivasan is an Assistant Professor at Lawrence University.

***Bapu*** is based on one of Mahatma Gandhi’s favorite devotional songs. This iconic song is used as a guideline for continuing variations. The original song praises Lord Raam, but Gandhi's version inserts Allaah into a Hindu song and proclaims universality of religion. In this piece, Gandhi’s song is juxtaposed with another iconic Indian song, *Vande Maataram*, which evokes strong patriotic emotions in Indians, including myself. Both songs affect me deeply and personally. While I have conﬂicted feelings on being a non-resident Indian, I consider America my home. These songs express universality of culture, engendering a “patriotism” for the entire world.

**Cheryl Melfi** has served as principal clarinetist in the Thailand Philharmonic Orchestra, the Catalina Chamber Orchestra, and the Michigan Pops Orchestra. She is a past member of Quadrivium, the Crosswinds Ensemble, the Arizona-based wind quintet Fünf, and the contemporary music quartet THUD. With Quadrivium, she was a featured artist at the 2010 Electro-Acoustic Juke Joint and the 2011 Thailand International Composition Festival. Other festival performances include the International Clarinet Association’s ClarinetFest, Electronic Music Midwest, and SEAMUS. Recent performances include Digital Reeds with the Kansas City Electronic Music and Arts Alliance and an appearance as guest artist at West Virginia University.

**Doug Gately** is Director of Jazz Studies at the University of Mary Washington & Director of the UMW Jazz Ensemble, Flute Ensemble, and the principal instructor of flute, clarinet, oboe, saxophone and jazz piano. He is active as a performer as well as an educator. As a multi-instrumentalist, he specializes in woodwinds and jazz piano and has toured and performed throughout the United States, Canada, South America, and Europe. He works within various jazz and classical genres including clinics, solo appearances, chamber, and club date performances. He is a former Artist/Clinician with Boosey & Hawkes/Buffet Clarinets, a former member and featured soloist with the USAF Airmen of Note, in Washington DC., the premier jazz ensemble of the United States Air Force. Credits include performances with Jazz Artists, Arturo Sandoval, Dizzy Gillespie, Bill Watrous, Louis Bellson, Stanley Turentine, Bob Mitzer, Jon Faddis, Sammy Nestico, Natalie Cole, Aretha Franklin, Tony Bennet, Nancy Wilson, Bob Hope, Spinners, Temptations, Crystal Gayle, the Manhatten Transfer, and the National Symphony Orchestra.