

**THE  
ELECTROACOUSTIC  
BARN DANCE**  
CONCERT IV  
UNIVERSITY OF MARY WASHINGTON  
DEPARTMENT OF MUSIC  
POLLARD 304 RECITAL HALL  
OCTOBER 28, 2011  
4:30 PM

<i>Introit</i>	Richard Johnson
	Sam Wells-Trumpet
<i>Bubolz Walk</i>	Andrew Cole
<i>Hints and Hauntings</i>	Kirsten Volness
	Scot Fitzsimmons-Bass
<i>Ecology No. 8</i>	Nathan Davis
<i>Serpentine</i>	Brad Decker
	Brad Decker-timpani
<i>Nunc Dimittis</i>	Peter Hulen
	Peter Hulen-vox

**Richard Johnson** (b. 1978) is a composer whose music seeks a balance between the romantic and the meditative. Richard has studied music composition at The Hartt School of Music and Dance and West Chester University, with Robert Carl, David Macbride, Robert Maggio, and Larry Nelson. He is currently pursuing a DMA in Composition at the Conservatory of Music and Dance at University of Missouri, Kansas City, where he has studied with Paul Rudy, James Mobberley, Zhou Long, and Chen Yi.

The *Introit* has been part of the Mass Proper since the middle of the first millennium CE. There was a time when the holiness of this ritual was threatened by the Armed Man (L'homme arme), bringing the sound of the masses into the sacred space of the Church. Some believed that this tune, usually sung in medieval taverns, damaged the sanctity of both the ritual and the hallowed grounds on which it took place.

**Samuel Wells** is a composer and performer based in Kansas City, MO. A musician with wide and varied interests, he is always seeking new and exciting opportunities for expression.

Hailing from Iowa, Sam has performed throughout the United States, as well as in Canada and France.

Sam is currently pursuing degrees in both performance and composition at the University of Missouri-Kansas City, where he studies composition with James Mobberley, Paul Rudy, Chen Yi and Zhou Long, and trumpet with Keith Benjamin.

**Andrew Seager Cole** is a composer, media artist, and the current vice president of the Kansas City Electronic Music and Arts Alliance. His works have been performed at ICMC, June in Buffalo, Music X, SEAMUS, NACUSA, Connecticut College's Symposium on Art and Technology, EMM, and EAJJ. Awards include the NACUSA Young Composer's Competition, Prix d'Ete, Robert Hall Lewis, and Otto Ortman award. Andrew holds a BA in philosophy and music from Goucher College and MM's in computer music and composition from Peabody Conservatory. He is currently a Doctoral Chancellor's Fellow at the University of Missouri, Kansas City.

*Bubolz Walk* is intended for live multichannel diffusion that has been performed on systems ranging from 5 to 24 speakers. The work is a sonic exploration of the everyday sounds of small town America, specifically, a summer day in Appleton WI. As a composer of primarily electronic music I've always been aware of my sonic environment and imagined it twisting and turning to

and from typical sounds and large non-organic textures. As such, when I focus on the environmental sounds, I intend them as hyper-real examples that slowly bend to and from the surreal.

**Kirsten Volness** is a composer, pianist, and educator whose music has been performed at electronic and acoustic music festivals around the US, Europe and Australia. She was recipient of the 2010 RISCA Fellowship in Composition and has been commissioned by the BMI Foundation, ASCAP/SEAMUS, and numerous new music ensembles. She holds degrees from the Universities of Michigan (DMA, MM) and Minnesota (BM, summa cum laude) where she studied with William Bolcom, Evan Chambers, and Judith Lang Zaimont, among others. She teaches privately in Providence and is on the board of directors for the non-profit Boston New Music Initiative. [www.kirstenvolness.com](http://www.kirstenvolness.com)

**Hints and Hauntings** is a pastiche paying homage to a long list of influences and experiences that have shaped my musical life. I sought to use sounds I once found far more prevalent in my daily existence, whose absence and possible future obsolescence I've noticed. I wanted to explore the contrabass's range of expressiveness, particularly its capacity for lyricism, its almost transparent timbre in the upper registers, the funk only it can bring, and the sheer power that those low, slow sound waves can manifest, while proving to myself that such an unwieldy beast of an instrument (I say, lovingly) can be tamed.

**Scot Fitzsimmons**, principal bassist for the Lexington Symphony, is an active chamber musician and soloist who has appeared with the Chameleon arts ensemble, Xanthos, the Firebird Ensemble and as a member of the Ah La Boom Bass Quartet. He recently premiered Mark Snyder's Concerto for Double Bass and Orchestra. Scot began his career recording for Virgin and Capitol records and touring the US, Europe and Australia. In 1999 he was accepted as one of only two students to complete continuing studies privately with Gary Karr in Victoria, British Columbia. Since returning to Boston in 2001, Scot has appeared as Principal Bass for the New England String Ensemble, Boston Modern Orchestra Project, Cantata Singers and the Lexington Symphony. He has also appeared with Boston Ballet, Opera Boston, Rhode Island Philharmonic and Emmanuel Music. Scot continues to perform music of all styles, he was a founding member of the Devil's Workshop Big Band, the Aaron Binder Quartet and maintains a collaborative relationship with Paul Miller aka DJ Spooky.

**Nathan Davis** earned his Ph.D. in music composition and theory from the University of California, Davis, where he studied composition with Ross Bauer, Pablo Ortiz, and Yu-Hui Chang. Davis's music, both acoustic and electronic, has been performed and presented widely. Davis lives in Madison, Wisconsin, where he maintains a dual career as musician and independent software developer with the support of his wife and their two cats.

**Ecology No. 8** is one of a series of works exploring explicitly organic principles of construction. Short sonic structures are born, reproduce, live, die, and evolve according to algorithmic rules, and the result is a complex tapestry of sonic and visual "life". I composed both the audio and video of Ecology No. 8 using software of my own design, programmed primarily in Objective-C for Mac OS X.

**Brad Decker's** recent projects have been for solo instruments, electronic music, or interdisciplinary collaborations. His music focuses upon the combination of disparate gestures, the exploration of timbre, and often draws on influences from music of all parts of the world. He was a selected finalist for the Bourges 30 and 31e Concours International de Musique et d'Art Sonore Electroacoustiques, the IV Edition Pierre Schaeffer International Competition of Computer Music, the 2005 ASCAP/SEAMUS Student Composer Competition, and the 2004 Concurso Internacional de Música Eletroacústica de São Paulo. He is a scholar of the late works of Franco Donatoni, on which topic he continues to lecture and publish articles. He is currently Instructor of music theory and composition at Eastern Illinois University.

**Serpentine**, for Timpanist (playing four timpani, suspended cymbal, tamborine, two temple gongs, and bongos) and electroacoustic accompaniment, explores the timbral and expressive possibilities of the timpani. Small, differing fragments are superimposed to create new gestures with new contexts. These are then superimposed with other combinations. Eventually, these combinations reveal the original fragments, but reinterpreted. The title of the work symbolizes this cyclical passage. The electronic portion of the work processes recorded samples of the timpani part, as well as those of the oud, a middle-eastern plucked string instrument. Many thanks for Mark Enslin for his assistance. Serpentine was commissioned by percussionist Andrew Buchanan.

For the past several years, Saxophonist **Nathan Bogert** has performed throughout the United States, Canada, Belgium, Mexico, Japan, and Thailand both as a soloist and with various ensembles. He has performed in prestigious venues ranging from the Chautauqua Institute in New York to the Oscar Peterson Concert Hall at the Université Concordia-Loyola in Montreal, Quebec. His teacher at Ball State University, Dr. George Wolfe, described him as, "a deeply expressive performer." Nathan is currently pursuing a Doctorate in saxophone at the University of Iowa, studying saxophone with Dr. Kenneth Tse.

**Peter Hulén** is Associate Professor of Music at Wabash College near Indianapolis. He teaches music theory, composition, electronic music, and college-wide humanities courses. He composes a lot of different kinds of music, but has been learning more about live signal processing over the past year. He went to the University of Tulsa, Southwestern Seminary, Beijing International Studies University, and Michigan State University.

The **Nunc Dimittis** is a traditional Christian religious text symbolizing peace and equanimity at the end of a day, or at the end of a life, when the boundaries of what we can know close in around us. Transposition, time stretching, and multi-frequency re-synthesis—of a meditation bell, the performer's voice, and computer-generated speech samples—are created and controlled using Max/MSP.