**THE**

**ELECTROACOUSTIC**

**BARN DANCE**

**Concert III**

**UNIVERSITY of MARY WASHINGTON**

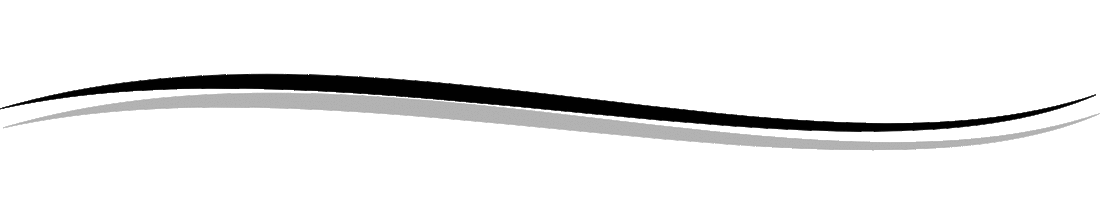
**DEPARTMENT of MUSIC**

**304 Pollard Recital Hall**

**November 9, 2012**

**11:00 am**

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| *Rain Station* |  | John White |
|  | fixed media |  |
|  |  |  |
| *Big Circles* |  | Nicholas Elliot Rich |
|  | Johanna Beaver, viola |  |
|  |  |  |
| *Physicality II* |  | Benjamin Klein |
|  | Benjamin Klein, tuba |  |
|  |  |  |
| *Gagarin* |  | Daniel Eichenbaum |
|  | Cheryl Melfi, clarinet |  |
|  |  |  |
| *Flux* |  | Mei-Fang Lin |
|  |  |  |
|  | marimba |  |
| *Murmurs* |  | Michael James Olson |
|  | Topher Ruggiero, piano  Michael James Olson, video |  |
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**John White** is a senior music major and guitarist at the University of Mary Washington. He is currently studying jazz and electroacoustic composition and focusing on a musicological research paper under the advising of Dr. Martha Fickett on the use of isorhythm in the twentieth century.

***Rain Station*** is the product of one particularly fortuitous sound walk during a rainy and muggy night at the city’s train station. The piece’s content is almost entirely taken from this evening as I waited for passing trains, cars, people, and the bell chimes from the clock of the Bavarian restaurant located beside the tracks. It struck only once that night and the next hour was spent collecting sounds of the surrounding area in the drizzle in anticipation of the 10, 10:30, and 11 o’clock bells that never came.

**Nicholas Elliot Rich** is a composer of acoustic, electronic, and electro-acoustic music which investigates the interaction between music and memory and the interaction between humanity with the natural world. Raised in a family of Bluegrass and Country-Western musicians, his music frequently carries strong associations with American pop and folk music. Rich studied with Alejandro Rutty and Mark Engebretson at the University of North Carolina at Greensboro, and is currently pursuing an MM in Composition at the University of North Carolina School of the Arts, studying with Lawrence Dillon.

In ***Big Circles***, the violist plays through a Max/MSP patch which listens to both pitch and amplitude, and responds by recording samples of the viola and weaving them together into an appropriate accompaniment. The patch never responds the same way twice: loop and delay times vary randomly, as do transpositions. However, the indeterminate elements are carefully constrained and guided to always generate a fitting, organic response to the violist's playing.

**Johanna Beaver** is Instructor of Violin and Viola at the University of Mary Washington. As a founding member of the Afton String Quartet, Johanna performs throughout Virginia in recitals and education programs, collaborating with composers and friends, to spread the joy of chamber music. Ms. Beaver also performs with the Wintergreen Festival Orchestra, the Roanoke Symphony Orchestra, and Richmond Symphony. Before moving to Virginia, Johanna was a freelance musician in New York City, where she worked with several of today's acclaimed composers, including Elliot Carter, David Lang, Tristan Murait, Sheila Silver, and Richard Wernick. She held the teaching internship with the Opus 118, Harlem Center for Strings, and assistantship at SUNY Stony Brook. Johanna has served as viola faculty at the University of Virginia, Suffolk Community College, Stony Brook Pre-College, the Interlochen Arts Camp, and Ann Arbor Summer Arts Institute. In 2006, Johanna received her DMA from Stony Brook University, under the mentorship of its world class performance faculty, especially the Emerson String Quartet, Kathy Murdock, and the late Mitchell Stern.

**Benjamin Klein** is an instructor at Central Connecticut State University. He received degrees from Wesleyan University and Lawrence University where he focused his studies on electro-acoustic music, composition, and tuba performance. As a Thomas J. Watson Fellow, Benjamin initiated projects in experimental and improvised music in the cities of Amsterdam, London, Sydney, and Tokyo. Currently, he is an active organizer of concerts that promote experimental music in the New England area.

***Physicality II*** presents the tuba and player as a simple organic machine. The motion of the balloon in the bell is amplified as the player breathes in and out. Sharp compression envelopes articulate the friction of the balloon, and amplifies the lip movements of the player. Brass instruments, by nature, are closely tied to the instrumentalist's body. This piece is meant to further blur the distinction between instrument and body by magnifying the contact between the two.

Composer **Daniel Eichenbaum’s** music has been performed and published throughout the United States, Europe, and Asia. Besides composing, he is a devoted teacher, working with students of all ages from the United States and abroad. He currently serves as Assistant Professor of Music at Fairmont State University in Fairmont, WV. From 2005–2007, he was Instructor of Music at Mahidol University in Thailand and also taught master classes in Myanmar. Daniel earned his DMA in Music Composition from the University of Missouri-Kansas City in 2011, studying with James Mobberley, Paul Rudy, Chen Yi, and Zhou Long.

Yuri Gagarin uniquely represents a nexus of space exploration and music. Gagarin was the first person to orbit the Earth and broadcast a live musical performance from space. While in orbit, Gagarin sang and broadcast the Shostakovich song "The Homeland Hears" (Rodina Slushit). In ***Gagarin***, I roughly paraphrase part of the Shostakovich melody. The "clicks" in the electronic part are actual samples I recorded of switches and dials from an old Moog synthesizer. The rest of the electronic part uses sine waves, square waves, and filtered noise in homage to the electronic music technology of the time period.

**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.

**Mei-Fang Lin** is currently an Assistant Professor of Composition at the Texas Tech University. She received her Ph.D. from the University of California at Berkeley and her M.A. from the University of Illinois at Urbana-Champaign where she also taught as Visiting Assistant Professor in Composition. Supported by the Frank Huntington Beebe Foundation and the George Ladd Paris Prize, she studied with composer Philippe Leroux in Paris during 2002-2005 and participated in the one-year computer music course “Cursus de Composition” at IRCAM in Paris in 2003-2004. Her music has received awards, performances and broadcast internationally in around 30 countries.

***Flux*** was commissioned by percussionist Yi-Chia Chen. The piece continues an ongoing interest of the composer in pursuit of musical continuity through a constant flow of energy throughout the piece. A big part of the electronic sound was derived from analysis/resynthesis and granular synthesis. The acoustic writing itself incorporates a lot of similar concepts and techniques to reflect the same processes used in the electronic part.

**Michael James Olson** is a composer and media artist currently residing in Indiana. His work focuses on the intersections of traditional instrumentation with various media such as video, interactive electronics, and multi-channel audio. His works have been performed at festivals and venues such as NYCEMF (New York), IIT Technology Festival (Mumbai), SEAMUS (Miami), Noisefloor Festival (UK), EMM (Illinois), and the ICMC (New York). Michael holds a M.M. from Georgia Southern University where he studied composition with John Thompson, and is presently a doctoral student at Ball State University where he studies composition with Michael Pounds and Keith Kothman.

***Murmurs*** is the first in a set of pieces that explores the interactions between instruments and electronics within a vibrant, blurry landscape. Throughout the piece, twisted melodic fragments move through both the piano and the electronics, creating ghostly melodies which ebb and flow through a vast imaginary space.

**Topher Ruggiero** received his B.M. from Ithaca College, an M.M from Kent State University and is currently a doctoral student at Ball State University where he studies with Ray Kilburn.