**THE**

**ELECTROACOUSTIC**

**BARN DANCE**

**Concert IV**

**UNIVERSITY of MARY WASHINGTON**

**DEPARTMENT of MUSIC**

**304 Pollard Recital Hall**

**November 9, 2012**

**1:30 PM**

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| *Weird Dream* |  | Emily Nykorchuk |
|  | fixed media |  |
|  |  |  |
| *Thunder Storm* |  | Zach Ficther |
|  | fixed media |  |
|  |  |  |
| *Thrymmatízo* |  | L. Scott Price |
|  | fixed media |  |
|  |  |  |
| *Lamentationes Jeremiae I* |  | Peter Hulen |
|  | Peter Hulen, voice |  |
|  |  |  |
| *The Star Theatre* |  | Beth Wiemann |
|  | Beth Wiemann, clarinet |  |
|  |  |  |
| *Pace for flute and tape* |  | Ulf Grahn |
|  | Doug Gately, alto flute |  |
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**Emily Nykorchuk** is a sophomore here at the University of Mary Washington. She attended Park View High School in Sterling, VA and was a member of both the marching band and the softball team. Today she is a proud Eagle on the UMW softball team.

Have you ever had a weird dream? When you wake up, most of the time you forget what happened, and the parts you can remember can seem random and strange. This is a lot like my musique concrète piece titled ***Weird Dream***.

**Zach Fichter** is currently a student at the University of Mary Washington. He is a music major with a minor in computer science and runs both cross country and track and field for the school. In 2011 he was declared the winner of the University of Virginia Guitar Festival competition.

When I began this project I had the intention of taking a grand sound walk. A walk which would provide me a plethora of sounds to compose with. Unfortunately a massive, freak thunderstorm ruined that idea. Instead, after the storm passed I began to try to imitate it with the meager collection of objects in my bedroom. A ping pong ball, a coffee cup with a spoon, some coins in a jar, and my own two hands. With these and a pair of microphones I recreated what I heard from the storm.

**L. Scott Price’s** work reflects an overall interest in the expressive potential of sound, focusing especially in the areas of acousmatic/fixed media composition, spectral composition, just intonation, algorithmic composition, and both human and computer improvisation. Notable performances include EmuFest 2011 in Rome, Pixilerations [v.8], the Hilltown New Music Festival, the Dallas Festival of Modern Music, Dangerous Curves in Los Angeles, the 2011 and 2012 SEAMUS National Conferences, Electroacoustic Juke Joint at Delta State University, Electric LaTex, and the Threshold Festival of Electronic Music.

***Thrymmatízo*** explores the relationship between timbral and temporal realms. Throughout the work, the brief sounds of glass smashing (*thrymmatízo* translates from Greek as “shatter”) coalesce into sustained textures while the elongated sounds of bowed glass fragment into brief moments. These timbral differences form a dialogue that creates the work’s main interest and conflict.

**Peter Hulen** is Associate Professor of Music at Wabash College in West Central Indiana. Besides teaching music theory, composition, electronic music, and all-college humanities, he is working to develop new courses in electronic music and Asian studies.

***Lamentationes Jeremiae I***

So, the instrument is a digitally controlled (digital) polyphonic vocoder. The texture is microtonal, contains sub-audio elements, and draws heavily on the Tallis Lamentations. The text is the first two verses of the book of Lamentations from the Latin Vulgate, per the setting by Tallis.

**Beth Wiemann** was raised in Burlington, VT, studied composition and clarinet at Oberlin College, and received her PhD in composition from Princeton University. Her works have been performed in New York, Boston, Houston, San Francisco, Washington DC, the “Spring in Havana 2000 Festival,” and have won awards from the Orvis Foundation, Copland House, New York Treble Singers, IAWM, and others. She now teaches clarinet, composition, and theory at the University of Maine. Her works appear on the Raviello, Albany, Capstone, innova and Americus record labels, and her music is available from American Composers Alliance in New York.

***The Star Theatre*** uses digitally processed historic footage of early 20th-century theatrical performances.

**Ulf Grahn** is a composer of works for orchestra, chamber, solo, theatre, and dance. In 1973 he founded the Contemporary Music Forum in Washington, D.C. and served as its Program Director until 1984. During 1988-90 he was Artistic and Managing Director of the Music at Lake Siljan Festival, Sweden. Prior to this he was on the faculty of George Washington University and Director of its Electronic Music Studio. Samples of his music can be found on SoundCloud, MySpace, and YouTube.

***Pace for Flute and Tape*** was written for Al Gifford as part of Contemporary Music Forum’s first concert in 1973. The tape part uses material from the flute piece *Kadenza*.

**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.