**THE**

**ELECTROACOUSTIC**

**BARN DANCE**

**Concert V**

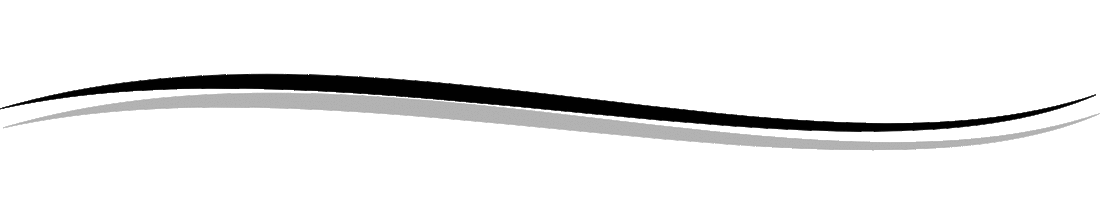
**UNIVERSITY of MARY WASHINGTON**

**DEPARTMENT of MUSIC**

**127 Pollard Hall**

**November 9, 2012**

**3:00 pm**



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| *Wall* | Dexter Ford, voice | Dexter Ford |
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| *Open Tangents* |  | Luke Schwartz |
|  | John Dunlap, guitar  Joe Tucker, percussion |  |
|  |  |  |
| *Abyss* |  | Nolan Stolz |
|  | Mary MacKinnon, tuba |  |
|  |  |  |
| *Brain Fantasies* for horn and audio CD |  | Ken Davies |
|  | Virginia Thompson, horn |  |
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**Dexter Ford** is a composer that draws inspiration primarily from 20th century experimental music in both classical and popular traditions. His music frequently features rapid juxtaposition, humor, and a post-modern tilt towards eclecticism. His improvisational “Honey Bunches of Throats” is featured in Pauline Oliveros’ *Deep Listening Anthology*. Dexter is currently working towards an undergraduate degree in composition with Dr. Konstantinos Karathanasis at the University of Oklahoma.

Originally written for vocalist Brandie Gaudette, ***Wall*** is about frustration, from rage to boredom, in all its manifestations. Composed in 2011 for voice and live electronics, its sound world is inspired by the modern avant-garde possibilities of karaoke, dramatic dialogue in Milton Babbitt's *Philomel*, and the intrusions of electronic noise written into Radiohead's "Kid A" album.

**Luke Schwartz** is a composer, guitarist and music theorist residing in New York City, where he is also a faculty member at the Kaufman Center. He is a 2012 New Music Forum Composition Prize winner, and his music has been performed at a number of conferences and festivals including the12 Nights Electronic Music Festival, NMF 10th Annual Festival of Contemporary Music, All Florida Student Composer's Festival, Emerging Paradigms Conference and the Sun-coast Music Education Research Symposium. B.A. in Music Theory and a M.M. in Music Composition from USF. He is also on faculty at the New York City Guitar School.

The sonority of the open strings on a guitar was used as the structural harmonic material for ***Open Tangents***. Moments in which the players are asked to perform material “obbligato” with tape cues are interwoven with improvisational environments in which the players have freedom to shape various musical parameters through their interpretation of unique musical notations. A mixture of traditional playing techniques with uncommon extended techniques (such as using a guitar slide off the fret board, or playing the resonators and sideboards of the marimba) results in an interesting combination of textural sounds that often blurs the line between electronic and acoustic sources. There is a tape cadenza in the middle of the piece. The players emerge out of this “mellow chaos” and trigger one another as bits and pieces of a composite rhythm are woven together. While the players are asked to play the rhythm that is written, they have limited freedom to choose their pitch material/harmonies.

**John Dunlap** is a composer and guitarist currently based in Brooklyn, NY. He is the winner of the 2012 John Cage Award for outstanding composition. Dunlap has performed in many contexts, from jazz to classical and experimental. He holds a degree from USF and is currently studying music composition at Brooklyn College.

**Joe Tucker** received his BM from Western Michigan University and is currently pursuing a MM at Queens College. Both an orchestral and chamber player, Joseph has held positions in the Southwest, Battle Creek, and Kalamazoo Symphony Orchestras, as well as co-founding the contemporary pierrot ensemble “Birds on a Wire.” As well as music, Joseph also held a position as an accompanist in the San Francisco based modern dance company "ODC.” Joseph has collaborated with composers David Colson, Jonathan C. Cook, Dennis DeSantis, and Daniel Levitan.

**Nolan Stolz’s** music has been performed throughout the United States, Canada, South America, and Europe at festivals including the 52nd Academie Internationale d’Ete de Nice, Suolahti International Summer Music Festival, Belvedere Chamber Music Festival, Electroacoustic Juke Joint, eXtensible Electric Guitar Festival, Las Vegas International New Music Festival, Las Vegas Music Festival, Music Today Festival, and the Oregon Bach Festival. He has been commissioned by several soloists, ensembles, and orchestras. His *Catharsis II* was released on Millennial Masters Volume 3 from Ablaze Records in June. Stolz has taught composition at University of South Dakota and at University of Nevada-Las Vegas.

***Abyss*** for tuba and fixed electronic media was written for Mary MacKinnon during a residency at Goldwell Open Air Museum at Rhyolite, NV. The barn in which this work was composed is located at the site of the ghost town of Bullfrog, about one mile from the ghost town of Rhyolite. The electronic part consists of synthesizers reproducing the sounds of low tuba pitches. The sounds were created by analyzing the spectral content of live tuba samples and then re-synthesizing them using the software program MetaSynth. The live tuba “swims” through the crevasses between the frequencies in the electronics part. Only occasionally do higher frequencies emerge from the “abyss.”

Composer **Ken Davies** holds an M.M. in composition from the University of Colorado at Boulder. He has worked as a commercial arranger and session producer for nationally broadcast record and television projects. Since 2002, he has resided in south Mississippi. His works include acoustic and electronic pieces that have been performed nationally at SCI national and regional conferences, SCL, Juke Joint, and Barn Dance. Honors include ASCAP awards, the 2006-2007 Mississippi Performing Artist Fellowship in Composition, first prize in the 2009 Eastern Trombone Workshop National Composition Competition, and a listing on the Mississippi Artist Roster.

Premiered by Dr. Virginia Thompson (horn) at the 2012 Southeastern Composers’ League Festival, ***Brain Fantasies***for horn and audio CD bases much of its melodic and harmonic material on an 0157 pitch set and its derivatives. Sounds were designed using hardware and software synths and Digital Performer. *Brain fantasies* suggest imaginative symbolism. Part of that symbolism honors an historical figure. Hornists will no doubt recognize the modified verbal quotes from the Alfred Lord Tennyson poem "Blow, bugle, blow" used as effects and a rhythmic element. The poem was part of Benjamin Britten's "Serenade" for Tenor, Horn and Strings, composed for hornist Dennis Brain.

Horn Professor **Virginia Thompson** has taught at West Virginia University since 1990. She performs regularly with the WVU faculty Laureate Wind Quintet and has played with symphony orchestras in the region, including the Pittsburgh Symphony Orchestra. Dr. Thompson is an active soloist, recitalist, and clinician with a special interest in performing, and promoting new music. She has performed or presented throughout the United States and in Canada, China, Finland, Germany, Luxembourg, Malaysia, Puerto Rico, South Africa, and Switzerland. She served on the Advisory Council of the International Horn Society from 1995 to 2002, and was elected President for the 2000-2002.