**THE**

**ELECTROACOUSTIC**

**BARN DANCE**

**Concert VI**

**UNIVERSITY of MARY WASHINGTON**

**DEPARTMENT of MUSIC**

**304 Pollard Recital Hall**

**November 9, 2012**

**4:30 pm**

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| *The Room* |  | Katherine Preseren |
|  | fixed media |  |
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| *Bent Metal* |  | Keith Kothman |
|  | Keith Kothman, laptop |  |
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|  |  |  |
| *C12H16N2* |  | Jon Fielder |
|  | fixed media |  |
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|  |  |  |
| *Sun Propeller* |  | Nina C. Young |
|  | Kristopher Miller, violin |  |
|  |  |  |
| *Soundtrack for Brad's E-Harmony Profile* |  | Amir Zaheri |
|  | fixed media |  |
|  |  |  |
| *Ceaseless Cease* |  | Kyong Mee Choi |
|  | Cheryl Melfi, clarinet |  |
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**Katherine Preseren** is a senior music major at the University of Mary Washington. Growing up in the mountains of Roanoke, Virginia, she took to music at an early age after intense exposure to bluegrass and Rodgers & Hammerstein. Ms. Preseren studies voice under Kathryn Ahearn and is currently a member of two choral groups under the direction of Jane Tavernier: The Fredericksburg Singers and the UMW Chorus. She is the director of UMW's BellACappella, and the director of Fredericksburg's first "Opera on Tap," to premiere in December. She has taught music at Odyssey Montessori School and is currently studying Music Education in the Master of Education program.

***The Room*** was born in the Norwood Media Lab in Pollard Hall at the University of Mary Washington. It developed as four friends discussed the 2003 film, *The Room*.

**Keith Kothman** is a composer and sound artist, currently living in Muncie, Indiana. Kothman was awarded an Honorable Mention for Interludes at the 31st annual Bourges Electroacoustic Music competition, and recordings of his music are available on the Capstone, Cambria, and New Albany labels. He is an associate professor of composition and technology, and coordinator of undergraduate programs in music at Ball State University. More information is at keithkothman.com.artist

***Bent Metal*** explores a soundscape of metallic sounds in a live-performance environment using Max/MSP. Most of the source material comes from percussive improvisations on a bicycle, performed by adcbicycle via freesound.org. The idea for the work was inspired by a video of Frank Zappa performing an improvisation on a bicycle on The Steve Allen Show.

**Jon Fielder** is a native of Ohio currently residing in Bowling Green, OH. Jon received a Master of Music degree in 2012 from Bowling Green State University where he studied primarily with Dr. Elainie Lillios and Dr. Mikel Kuehn. He received B.M. degrees in music composition and music theory from Ohio University in 2010, studying primarily with Mark Philips (composition) and Allyn Reily (theory). Jon's primary interests as a composer are rooted in electronic music in both fixed media and interactive realms. These interests have also permeated into Fielder's acoustic writing, which shows strong interest in timbre, texture, and spatialization.

***C12H16N2*** is a sonic representation of multiple lucid dream experiences I had in the fall of 2010. During these dreams I did not see mental images, but instead heard sounds of people speaking in brief clips and phrases. I would often be awakened from these dreams by extraneous noises in the environment around me, which was quite jarring and not always a pleasant experience. The sound sources for this piece are taken entirely from recordings of human voices. The source recordings consisted of people singing, speaking, and making various vocal noises (hissing, vocal fry, panting, breathing, etc.).

**Nina C. Young** is a New York-based composer who writes instrumental, mixed, and purely electronic music. She is currently pursuing doctoral studies at Columbia University. She earned a Master’s degree in music composition from McGill University where she worked as a research assistant at CIRMMT and as a studio assistant at the McGill Digital Composition Studios. Nina completed her undergraduate studies at MIT receiving degrees in ocean engineering and music while holding a research assistantship at the MIT Media Lab. Nina’s music has been performed throughout the US, Canada, and Europe by ensembles including the Orkest de ereprijs, Nouvel Ensemble Moderne, Yarn/Wire, Independent Orchestra at McGill, Chameleon Arts Ensemble, Time Table Percussion Trio, UNESCO Fusion Arts Ensemble, MIT Symphony Orchestra, and artists affiliated with the Live@CIRMMT Concert Series. Awards include a 2010 BMI Student Composer Award and IAWM’s 2011 New Music Competition.

The title, ***Sun Propeller***, refers to the propeller-like rays of light that occur when sunbeams pierce through openings in the clouds. Scientifically, these columns of light that radiate from a single point in the sky are known as crepuscular rays. The actual phrase “sun propeller” is a literal translation of the Tuvan word for these sunbeams: Huun-Huur-Tu. The idea for this work came while I was researching the music of Tuva. Their music, particularly the practice of throat singing, is a vocal imitation of natural surroundings (the sounds of babbling brooks, wind resonating against mountains, etc.) and is used to pay respects to the spirits of nature. This type of Tuvan music is built up upon a low drone-tone with overtones floating above. The music values timbre and vertical intervals over traditional melodic and harmonic principles. While *Sun Propeller* does not attempt to imitate Tuvan music in any way, I borrowed the concepts of the static drone and timbre preference in the language in writing for the violin and electronics.

**Kristopher Miller**, a native of Charleston, WV, began studying the violin at the age of five with John Lambros, concertmaster emeritus of the West Virginia Symphony. He took part in many solo competitions during his teens, culminating with Second Prize at the American Association of Christian Schools National Fine Arts Competition in 2001. While earning a Bachelor’s in Music from George Mason University, Kristopher served as concertmaster of both University Symphony and Chamber orchestras, and was the soloist in the GMU Symphony Orchestra’s performance of Lalo’s Symphonie Espagnol. He was awarded a fellowship to study at the National Orchestral Institute in 2003 and 2004, and was given the Catherine T. Hirsch scholarship to study at the Garth Newel Music Center in 2004 as well. Since graduation, Kristopher has pursued a career in both music performance and education, serving as a section member of the Fairfax Symphony Orchestra, and frequent substitute with the Virginia Symphony and National Philharmonic Orchestras. He currently maintains a studio of around 30 private students, and is in demand as a sectional coach in high schools throughout the metropolitan Washington, D.C. area. Kristopher plays on a violin completed in 1997 by Joannes Crucis Finnanzza.

**Amir Zaheri** completed the Master of Music degree in Composition at Georgia State University in Atlanta, and the Bachelor of Arts degree in Composition, Conducting, Organ Performance, and Voice Performance at Western Kentucky University, in Bowling Green. Zaheri's composition teachers have included Michael Kallstrom, Nickitas Demos, and C.P. First. In addition to his formal education, Zaheri has participated in significant master class studies and lectures with Robert Spano, Alvin Singleton, Paul Moravec, Paul Elwood, Don Freund, Jennifer Higdon, the Bang-on-a-Can New Music Ensemble, and the Eighth Blackbird New Music Ensemble, among others. Currently, Zaheri is pursuing the Doctor of Musical Arts degree in Composition at the University of Alabama, under the tutelage of C.P. First. He is additionally pursuing a doctoral minor in musicology. In March of 2011, Zaheri was named the recipient of the prestigious Narramore Fellowship by the faculty of the School of Music.

**Kyong Mee Choi**, composer, organist, painter, and visual artist, received several prestigious awards and grants including John Simon Guggenheim Memorial Foundation Fellowship, Robert Helps Prize, Aaron Copland Award, Illinois Arts Council Fellowship, First prize of ASCAP/SEAMUS Award, Second prize at VI Concurso Internacional de Música Eletroacústica de São Paulo, Honorary Mentions from Musique et d’Art Sonore Electroacoustiques de Bourges, Musica Nova, Society of Electroacoustic Music of Czech Republic, Luigi Russolo International Competition, and Destellos Competition. She was a Finalist of the Contest for the International Contemporary Music Contest ""Citta' di Udine and Concurso Internacional de Composicai eletroacoustica in Brazil among others. Her compositions have been performed at the international venues including the Australasian Computer Music Conference, Musica Contemporanea in Ecuador, International Computer Music Conference, Electroacoustic Musical Festival in Santiago de Chile, MUSICA NOVA, Society for Electro-Acoustic Music in the United States, College Music Society among others. Her music was published at SCI, EMS, ERM, SEAMUS, Détonants Voyages (Studio Forum, France) and CIMESP (São Paulo, Brazil). Choi received a D.M.A. from the University of Illinois at Urbana-Champaign, a M.M. from Georgia State University and a B.S. in chemistry and science education from Ewha Womans University. She studied Korean literature in a master’s program at Seoul National University in South Korea. She is an Associate Professor of Music Composition at Roosevelt University in Chicago where she teaches music composition and electro-acoustic music. Samples of her works are available at http://www.kyongmeechoi.com.

***Ceaseless Cease*** depicts the endless turmoil of human condition that stems from human desire. If we try to attempt ceasing desire, however, we create another form of desire-which is an interesting dichotomy of human existence. The title explains this dichotomy in human condition pursuing to end what cannot be ended.

**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.