**THE**

**ELECTROACOUSTIC**

**BARN DANCE**

**Concert VIII**

**UNIVERSITY of MARY WASHINGTON**

**DEPARTMENT of MUSIC**

**304 Pollard Recital Hall**

**November 10, 2012**

**11:00 am**

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| *Night-Time Glow* |  | Alexandra Swords |
|  | fixed media |  |
|  |  |  |
| *Within and Without*   |  | Andrew Walters |
|  | fixed media |  |
|  |  |  |
| *Mitochondrial Dreams* |  | Adam Vidiksis |
|  | Adam Vidiksis, percussion |  |
|  |  |  |
| *Densité* |  | Benjamin O’Brien |
|  | fixed media |  |
|  |  |  |
| *Bouquet in the Abyss* |  | Lawrence Moore |
|  | Lawrence Moore, video |  |
|  |  |  |
| *Not One Would Care* |  | Jessica Rudman |
|  | fixed media |  |
|  |  |  |
| *Panmure Vistas* |  | Bruce Pennycook |
|  | Kristopher Miller, violin |  |
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**Alexandra Swords** is a sophomore English major interested in music for the complicated stories that even simple songs can tell. Her musical work focuses strongly on the narrative qualities of sound and is meant to be understood as a cohesive story in almost the same manner as her literary works. She writes poems, short stories, and novels, several of which have been published on various platforms such as literary magazines and websites. Her literary work is rooted in many different genres as interpreted through disparate means of Eastern narrative styles, such as the Japanese No-Drama and Korean Pansori narratives. The Eastern system of deeply integrating a level of storytelling into everything is what got Alexandra started in music and she has developed a great passion for experimenting with music as a narrative medium for the modern culture of the West.

***Night-Time Glow***

The title refers to a few things: first to the literal glow of lights and accessories at the sort of night time clubs and concerts where the bass bits would be most expected, then the softer glow of city lights and late-night fancy cocktail parties with clinking glasses and colorful glowing fountains, and then also the metaphorical glow of vivacity and nighttime chatter of people rushing about. It is meant to be seen as the story of someone walking through the streets at night, reflecting on how alive a city can be even at times when it seems that no one would be out and active.

**Andrew Walters** was born in Topeka, Kansas but spent most of his beginning years in Farmington, Missouri. Walters has received degrees from Millikin University, Northern Illinois University, and a Doctor of Musical Arts degree in composition from the University of Illinois. Walters’s music has been performed at various conferences throughout the United States and Canada including SEAMUS, SCI, ICMC, Spark, Imagine II, Electronic Music Midwest, and Electroacoustic Juke Joint. His music also appears on volume nine and sixteen of the *Music from SEAMUS* compact discs. Walters is Assistant Professor of Music Theory and Music Technology at Mansfield University in Mansfield, Pennsylvania.

With a nod to John Cage and Henry Cowell, ***Within and Without*** features only sounds from the piano that do not involve actually playing the piano. This piece came to mind as I was giving dictation exercises and found myself alarmed with all the extraneous sounds I was making while I was playing: the creaky bench, the squeaky pedals, etc. I took these sounds that we normally do not notice or try to eliminate and created this piece.

**Adam Vidiksis** was born in Staten Island, the least populated borough of NYC. As a child, he could frequently be found hitting nearly everything around him in order to experience the sound it would make: he soon discovered his love of creating new musical possibilities and his passion for all things percussion. He is very active as a performer, teacher, conductor, and composer, and is an enthusiastic advocate for new music. He holds a Master degree from NYU and is earning a DMA degree in music composition at Temple University. For more information and music, please visit www.vidiksis.com.

The mitochondria within my body will perish at the time of my death. Like all men and women who will not in the course of their lives carry a child within them, the long chain of information passed through these cells exclusively from mother to child will be destroyed and forgotten. ***Mitochondrial Dreams*** is a musical work for found percussion items and electronics that explores the wonder that can be felt when contemplating the ancient genetic history these cells carry. It is a celebration of the marvelous complexity of life and a reckoning with mortality.

**Benjamin O’Brien** composes and performs acoustic and electro-acoustic music. He is currently pursuing a PhD in Music Composition at the University of Florida. He holds an MA in Music Composition from Mills College and a BA in Mathematics from the University of Virginia. Benjamin has studied composition, theory, and performance with John Bischoff, Chris Brown, Ted Coffey, Fred Frith, Paul Koonce, Roscoe Mitchell, and James Paul Sain. His compositions have been performed at conferences and festivals including ICMC, Electroacoustic Music Studies Network Conference, Linux Audio Conference, SEAMUS, Network Music Festival (UK), Musica Viva (Portugal), among others. He performs regularly with the international laptop quartet Glitch Lich.

***Densité*** was written in the audio software languages of SuperCollider and Paul Koonce’s PVC. *Densité* documents the interactions between the density of samples being selected and the dimensions of the space in which they are realized. Depending on particular sets of heuristics, different exponential models and soundscape audio files determine percussion sample playback parameters, which are, in turn, recorded. These audio segments are then convolved with varying types of impulses responses, resulting in different sonic spaces. *Densité* focuses on subverting the inherent sonic qualities of percussion instruments as a result of temporal sequence and their individual placement within particular spaces.

**Larry Moore** teaches courses in the Digital Arts and Sound Design program in the Music Theory and Composition Department at the Frost School of Music at the University of Miami. He also teaches music business, sound recording, music theory, and music appreciation courses at Miami-Dade College. *Angel Wing* has been performed at the 13th Biennial Symposium on Arts and Technology at Connecticut College (March 2012), the Electro-Acoustic Barn Dance (University of Mary Washington - October, 2011) and the Transy Studio 300 Electronic Music Festival (Transylvania University - September, 2011). Angel Wing has also been selected for performance at the 13th Biennial Symposium of Art and Technology at the American Center for Art and Technology (Connecticut College - March, 2012). I have also had works performed in the SEAMUS 2010 National Conference (January, 2010), the New West Electronic Arts and Music Organization Concert Festival (October, 2008), and the Florida Electro-Acoustic Student Festival (Florida International University - November, 2005 and November, 2008). I have also had numerous performances in the 12 Nights of Electronic Music and Art concert series. I have also been participating in a number of side projects, such as being a performing and composing member of PDMD, a South Florida-based electro-acoustic ensemble which also features Ferdinando De Sena, Nestor Prieto, and Brian Del Toro. We have been featured in a number of South Florida Art Gallery performances and have performed for the SEAMUS 2010 National Conference. I am also the Composer/Producer behind The Wayfarer Project, which produces music for meditation as well as new age entertainment.

***Bouquet in the Abyss***

A beautiful bouquet finds itself within the lonely, haunting darkness of the abyss. It is a living organism that is growing, changing shape, and realigning its configuration in the hope of sustaining itself within the emptiness. Yet, beauty lies within the eye of the beholder, and with no beholder, its mutations border on the ugliness of desperation, hopelessness, and passionate frustration. The sole material used in the audio is a piano recording that was mutated and distorted using Spear. These mutated source recordings were mixed and processed using Sonar. The video consists of animated fractal imagery created using Apophysis. These animations were then filtered, enhanced, and layered using Sony Vegas.

**Jessica Rudman’s** music has been presented across the USA and abroad. She has participated in festivals including the Seasons Festival, the Cortona Sessions, EAMA, Music07, and NEON. Honors include winning the 2012 NewMusic@ECU Orchestra Composition Competition, IAWM’s Libby Larsen Prize (2011), Honorable Mention for the Brian M. Israel Award (2011), and first prize in the Con/un/drum Percussion Competition (2009). Ms. Rudman has taught at Central Connecticut State University, The Hartt School, and Baruch College. She is currently pursuing a Ph.D. at the City University of New York as a student of Tania León. For more information, please visit: http://www.jessicarudman.com.

***Not One Would Care*** represents a response to Sara Teasdale’s poem “There Will Come Soft Rain,” which depicts an eerily tranquil vision of a post-apocalyptic world where nature regains control. The work uses a combination of synthesized sounds (created in Tassman) and stock sound effects to depict a cataclysmic climax followed by a long winding down. Sounds associated with human society dominate the opening sections, yet are gradually replaced by abstract and non-human sounds. Even the choice of medium for the work – electronics with no live performers – is directly related to the content of the poem.

Professor **Bruce Pennycook** (Doctor of Musical Arts, Stanford, '78) is a composer, new media developer, and media technology specialist. He taught at Queen's University in Kingston, Ontario and then at McGill University in Montreal, Quebec, where he developed undergraduate and graduate degree programs in Music Technology and held the position of Vice-Principal for Information Systems and Technology. Pennycook moved to Austin in 2002 and was appointed Professor of Music Composition and Professor of Radio-Television-Film in 2007. Pennycook has published a wide range of articles on new music and music technology. His music includes music for video, electroacoustic music, chamber music, and music for large ensembles, and these are performed throughout North America and in Europe and Asia.

***Panmure Vistas*** was composed in 1999 while I was vacationing with my family in Panmure Island Provincial Park, Prince Edward Island, Canada. The park is on the southeastern tip of PEI and has magnificent sea-views. While there, we attended a Celtic Festival and some of the violin playing spilled over into this piece. The electronics were originally created in SuperCollider 2 but have since been updated in Max/MSP. *Panmure Vistas* has been performed many times, primarily by Gascia Ouzounian at Festivals including The Banff Center for the Arts, McGill University, The University of Texas at Austin.

**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.