**THE**

**ELECTROACOUSTIC**

**BARN DANCE**

**Concert IX**

**UNIVERSITY of MARY WASHINGTON**

**DEPARTMENT of MUSIC**

**116 Monroe Hall**

**November 10, 2012**

**1:30 pm**

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| *Absence* |  | Timothy Harenda |
|  | Kristopher Miller, violin |  |
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| *Fieldwork* |  | Christopher Burns |
|  | Christopher Burns, guitar |  |
|  |  |  |
| *A Function of Memory* |  | Edward Jacobs |
|  | Cheryl Melfi, clarinet |  |
|  |  |  |
| *Relentless Spasms of Restrained Serenity* |  | Zach Kurth-Nelson |
|  | Zach Kurth-Nelson, video |  |
|  |  |  |
| *Mind Uncluttered* |  | Liza Seigido |
|  | Liza Seigido, video |  |
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| *Rushing Toward the Singularity* |  | Andrew Cole |
|  | Cheryl Melfi, clarinet |  |
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**Timothy Harenda** received degrees in composition from Cedarville University, studying with Steven Winteregg and Roger O’Neel, and at Bowling Green State University, studying with Burton Beerman, Andrea Reinkemeyer, Marilyn Shrude, and Christopher Dietz. Mr. Harenda holds a position as adjunct instructor at Bowling Green State University. His compositions have premiered at venues such as SEAMUS, ICMC, and EMM. His work for saxophone and electronics, *Myrrh*, will premiere at the 2012 WSC in Scotland this July. He has participated in master classes with composers such as Brian Hulse and Jennifer Higdon. He and his wife reside in Toledo, OH.

The physical sensation we know as “cold” exists only because of the absence of energy, and therefore, heat. ***Absence*** begins with a large amount of heat, only to have it gradually pulled away, leaving us to experience both the icy and brittle qualities of cold—the absence of heat.

**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.

**Christopher Burns** is a composer, improviser, and multimedia artist. His instrumental chamber works weave energetic gestures into densely layered surfaces. Polyphony and multiplicity also feature in his electroacoustic music, embodied in gritty, rough-hewn textures. As an improviser, Christopher combines an idiosyncratic approach to the electric guitar with a wide variety of custom software instruments. Recent projects emphasize multimedia and motion capture, integrating performance, sound, and animation into a unified experience. Across all of these disciplines, his work emphasizes directionality, layering and intercutting a variety of trajectories to create form. A committed educator, Christopher teaches music composition and technology at the University of Wisconsin-Milwaukee.

***Fieldwork*** is a software environment for improvised performance with electronic sound. The sound of a musician's instrument is fed into the system, and analyzed for pitch, rhythmic, and timbral change. When the software recognizes a sharp contrast in gesture or texture, the change is reflected in the electroacoustic manipulations applied to the instrumental performance. Fieldwork emphasizes rapid, glitchy, and polyrhythmic distortions of the instrumental sound, and establishes unpredictable feedback processes that encourage unexpected improvisational relationships between performer and computer.

**Edward Jacobs** began playing violin at age 8, but abandoned that at age 11—upon hearing a friend’s jazz quartet—in favor of the saxophone. Work at the University of Massachusetts, Amherst (B.A., 1984) in jazz performance and arranging (Jeff Holmes) and composition (Sal Macchia, Robert Stern) was followed by study in composition (Andrew Imbrie, Olly Wilson, Gerard Grisey) and conducting (Michael Senturia) at the University of California, Berkeley (M.A., 1986) and at Columbia University (composition with Chou Wen-Chung, Mario Davidovsky, Marty Boykan, George Edwards; conducting with George Rothman) where he completed the D.M.A. in 1993. In 2005 Jacobs’ work as a composer of both instrumental/vocal and electronic was recognized by a Charles Ives Award of the American Academy of Arts & Letters. The Academy’s citation reads “Edward Jacobs’s music masters the ‘virtual’ and ‘real’ sound habitats and embeds them into a unified and consistent single space with grace, broad orchestral imagination and expressivity. Jacobs’s music is immediately engaging, attractive and intellectually demanding. Jacobs teaches at East Carolina University, where his activities have also included the founding and direction of the Annual NEWMUSIC@ECU FESTIVAL, begun in March, 2001.

When I began work on ***A Function of Memory***, the sound images that emerged in both clarinet and tape parts were drawn from sounds that have consumed me since my childhood. The pre-recorded sounds make much use of several sounds, in particular, that have lived vividly in my imagination and dreams: namely, the inarticulate “groan”; the sound which might be described as “slow motion breaking glass”; and the clarinet’s “calls” just after its opening cadenza-like passage, which return in several places—these remind me of early improvisations that emerged as, in childhood, I would retreat to the solace of practicing my saxophone.

**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.

**Zach Kurth-Nelson** is a video artist, composer, educator, sculptor, singer, and VJ. He holds an MA in Music Composition from Mills College, and a BM in Composition from Minnesota State University Moorhead. He has studied music and composition with Fred Frith, Maggi Payne, Henry Gwiazda, Laetitia Sonami, Chris Brown, William Winant, and Roscoe Mitchell. Kurth-Nelson has also worked with a plethora of excellent artists and musicians including Dustin Schultz, Paul Naughton, Kevin Blechdom, Amanda Schoofs, Regina Schaffer, Chad and Curtis McKinney, Cole Ingraham, and Dominique Leone.

***Relentless Spasms of Restrained Serenity*** is a collage of found-video and found-recorded-sound. Using a diverse set of samples for disparate sources, the piece forges found-object amalgamations not to achieve juxtapositions, but rather to meld the elements together into new and unique multimedia entities. In these gestalts, the sound and video exist in unity, as a single form communicating a single idea.

**Liza Seigido** is a Miami-based-composer, music-educator, and co-coordinator of the Vanguard Miami Music Festival. Her formal training in composition began with Dr. Susan Epstein-Garcia (August 2001-November 2004) and Professor Jorge Ibañez (January 2005- April 2005) at New World School of the Arts College in downtown Miami; she was New World’s first composition graduate. Liza, a recipient of multiple scholarships (including four grants from the Hispanic Scholarship Fund), holds a Master of Music degree from Florida International University where she studied composition under Prof. Fredrick Kaufman from August 2005 through May 2008. She also served as a teaching assistant for FIU’s composition program from the fall of 2005 until the spring of 2007 and the University of Miami’s composition program from the fall of 2009 until the spring of 2012. Liza is currently performing with Fridamusiq—a Miami-based avant-garde improvisational ensemble, and finishing her doctorate at the University of Miami, and teaching at Miami Dade College and the Superior Academy of Music. She has had the privilege of studying composition under Dr. Lansing McLoskey and Dr. Charles Masson at the University of Miami. Liza’s main sources of inspiration are her family, her composition mentors, her martial arts training, pre-classical music, and the music of Claude Debussy whom she has thought of her entire life as her patron saint.

***Mind Uncluttered*** is a creative representation of the process known as “Progressive Relaxation.” Progressive Relaxation is a form of meditation used to clear and refocus one’s mind and body—a kind of human reboot. The video represents one’s mind undergoing the stages of this process. The inspiration for this piece came from my father, Roberto Seigido, who is an amateur hypnotist. You will be hearing his voice in the video.

**Andrew Cole** is a composer and media artist. He is a founding member of Honkbox, the Afternow collective, and a former vice-president of KcEMA. Awards include a Fulbright to New Zealand for 2013, the 2008 NACUSA Young Composer’s Competition, the 2006 Prix d’Ete, and the Robert Hall Lewis and Otto Ortman Awards. Andrew holds a BA in philosophy and music from Goucher College and MMs in computer music and composition from Peabody Conservatory. He is currently finishing his DMA at the University of Missouri, Kansas City, where he was a Doctoral Chancellor’s Fellow. Andrew is also an avid runner and cyclist.

***Rushing Toward the Singularity*** was commissioned by Mauricio Salguero. The work is inspired by cyberpunk and the idea of life after the technical singularity, a point at which technological acceleration creates a paradigm shift in our existence, resulting in artificial intelligence, human augmentation, a virtual human existence, etc. The sound and images of this piece are gritty, distorted, and mechanical, much like the cyberpunk aesthetic.