

## Electroacoustic Barn Dance

Concert 1, Terry Concert Hall

Thursday, November 14th, 7:34pm

Epidermis	<i>for bass clarinet, marimba, and electronics</i> <i>Andrea Cheeseman, clarinet</i> <i>Tony Steve, marimba</i>	Dan VanHassel
Zinnia	<i>Tuba and live electronics</i> <i>Sean Baker, tuba</i>	Chace Williams
Left-Handed Paths	<i>for flute and live electronics</i> <i>Sarah Jane Young, flute</i>	Kerrith Livengood
We are the same as we have always been	<i>for bass clarinet and live electronics</i> <i>Andrea Cheeseman, clarinet</i>	Flannery Cunningham
At the whim of the current	<i>for vibraphone and electronics</i> <i>Tony Steve, vibraphone</i>	Jeff Herriott
ONEIROPHRENIA	<i>Video+electronics</i>	Ana Paola Santillán Alcocer
Twill Quilt	<i>audiovisual music</i>	Mark Vaughn
Acid Rain	<i>stereo fixed media</i>	Jared Knight
Three Rivers	<i>Electric Violin and Soundscape</i>	Mary Lou Newmark

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**Epidermis** In Epidermis the bass clarinet and marimba merge into a single machine-like entity playing funky rhythmic patterns made up of percussive sounds with electronics forming a noisy protective layer around the players. At the beginning of the piece the acoustic and electronic

sounds are closely aligned, but as the piece progresses they begin to move apart. Repeating melodic patterns begin to appear in the bass clarinet and marimba, while the electronics become noisier and more abrasive. This piece was commissioned by Transient Canvas and premiered in November 2017 with funding provided by the Johnstone Fund for New Music.

The music of composer and multi-instrumentalist **Dan VanHassel** has been described as , "energizing, (Wall Street Journal), "an imaginative and rewarding soundscape",(SF Classical Voice) and, "funky machine music" (SF Chronicle). Recent performances include the Gaudeamus Festival, MATA Festival, Shanghai Electronic Music Week, and the Bang on a Can Summer Festival. He has received grants from Chamber Music America, the Barlow Endowment, the Boston Foundation, and New Music USA. Dan is artistic director and electric guitarist with HINGE, and was a founding member of Wild Rumpus. Currently living in Boston, Dan has degrees from UC Berkeley, New England Conservatory, and Carnegie Mellon University.

**Andrea Cheeseman** is a clarinetist and teacher living in Columbia, South Carolina. Throughout her career, she has been committed to playing good music and collaborating with inspiring people who challenge her. A versatile performer, Cheeseman frequently performs as a soloist and chamber musician. She is an advocate of new music and is a sought-after performer of electroacoustic music written for clarinet and bass clarinet. Currently, Andrea is in the midst of a tour, promoting her debut album of music for clarinet and electronics, *Somewhere*, which was released in September on the Ravello label. For information about upcoming events, visit [cheesemanclarinet.org](http://cheesemanclarinet.org).

**Tony Steve** (b.1959) teaches percussion and composition. He has performed with the Jacksonville Symphony (member 13 years), Israeli Festival Orchestra, Glimmerglass Opera Orchestra, Hartford Symphony, North Eastern Pennsylvania Symphony, Greenwich Symphony, and Bridgeport Symphony as a percussionist. He has toured with "A Chorus Line" in Europe, appeared in Korea as marimba soloist with the Brooklyn Percussion Ensemble, and performed as percussionist at Madison Square Garden for "A Christmas Carol". In addition, he has worked with Henry Mancini, Lou Rawls, Sheri Lewis and The Xavier Cugat Orchestra. As a recording artist he has appeared on numerous recordings. The latest is performing the music of Robert Moore with Karen Adair on her solo release. The work "Sonnets from Assisi" is for marimba and soprano soloist in three movements. Other recording include, *Release* with Free Range, and *Midnight Clear* with Bob Moore. His works are published by Keyboard Publications. He is a Mike Balter Mallet artist. Professor Steve has also won numerous ASCAP writers awards and his music is performed in America as well as Europe and Asia.

**Zinnia** Zinnia is a piece for tuba and live electronics composed in the spring of 2018. Zinnias are popular garden flowers because they come in a wide range of flower colors and shapes. This work takes the sound of recorded tuba and manipulates it ways that change the timbers and colors, mimicking the natural variety of zinnias in the wild. Zinnia was realized through Pure Data and Logic Pro X.

**Chace Williams** (b. 1996) is an active composer and audio engineer currently residing in Bowling Green, Ohio. His music has been performed throughout the United States as well as internationally in China, Hong Kong, and Romania. Chace has written for ensembles such as the National Repertory Orchestra, String Noise, Quasar, Strings and Hammers, and the Mosaic Trio. Chace is currently pursuing a Master of Music degree in composition at Bowling Green State University under the tutelage of Elaine Lillios.

**Sean Baker** Sean Baker is an active tuba player from Wauseon, Ohio. He is a champion of all mediums for the contemporary tuba including solo, chamber ensemble, large ensemble, and works with electronics. Sean is currently a fourth-year undergrad at Bowling Green State University under the tutelage of David Saltzman.

**Left-Handed paths** is a solo piece for flute and live electronics (Kyma). While playing the flute with only my left hand, I use pitch and velocity tracking to manipulate generated sounds and trigger prerecorded samples. The performer's free right hand uses Kyma Control on the iPad to alter reverb, panning, and other effects in response to their improvisatory musical choices.

**Kerrith Livengood's** works feature complex grooves, lyricism, noise, and humor. She is a flutist, drummer, and improviser, who has performed many collaborative and experimental works in Pittsburgh and other places. She received her Ph. D. from the University of Pittsburgh, and currently teaches music theory at the University of Illinois.

**Sarah Jane Young** served as Principal Flute in the Amman Symphony & Flute Professor at the National Music Conservatory. She performs with the Tallahassee & Pensacola Symphony Orchestras, in addition to the Bold City Contemporary Ensemble. She is a founding member for chamber ensembles What is Noise, Duo Velocipede, Coreopsis Quintet, & Traverso Colore. She teaches at Bethune-Cookman University and the University of West Florida.

**We are the same as we have always been** We are the same as we have always been plays with an almost slavish love of harmony. This devotion manifests itself in a number of ways: the entrance of chordal blocks of sine tones that first amplify the clarinet's already strong odd-number partials and then fill in its weak even ones; shifting doublings and even triadic triplings of the clarinet; and finally a raucous combination of autotune and a spectral harmonizer that affect a looped, obsessive melody to create the character of a wild sing-a-long. The piece moves from a more intimate, private, almost lonely world to a crowded, public one, and I am interested in how performance can mediate between these spaces. I hope it is also good fun to play, ultimately creating a sonic environment in which the clarinetist is front and center as director, sound source, and musical personality.

**Flannery Cunningham** is a composer and musicologist fascinated by vocal expression and auditory perception. She aims to write music that surprises and delights. Her work has been performed at festivals including Aspen, June in Buffalo, Toronto Creative Music Lab, and SPLICE and she has been in residence at Craters of the Moon National Monument and Atlantic Center for the Arts. Flannery is attracted the very old and very new; she works on 13th- and

14th-century motets and chanson and often writes for players with live interactive electronics. She holds degrees from Princeton University, University College Cork, and Stony Brook University.

**At the whim of the current** At the whim of the current, for vibraphone and electronics, features a series of chordal figures that are presented with an element of freedom for both the performer and live electronics in terms of gestural pacing, timbral variety, and momentary sonic detail. The piece began as a study for bending pitches using electronics, though the bending sounds are not very prominent in the final result. I had a similar experience with a previous work of mine, *Dissipation of a Thought*, for which I focused a great deal of my efforts on an electronic process that was barely audible in performance. The reason I mention this is because I rarely have a good idea of where the piece will end up when I begin the composition process. I just follow the ideas to wherever they take me. *At the whim of the current* was composed for, and is dedicated to, José "Zeca" Lacerda.

**Jeff Herriott** is a composer whose music focuses on sounds that gently shift and bend at the edges of perception. His works, which often include interaction between live performers and electronic sounds, have been described as "colorful...darkly atmospheric" (New York Times) and "incredibly soft, beautiful, and delicate" (Computer Music Journal). Jeff is a recipient of grants and awards from McKnight Foundation, Barlow Endowment for Music Composition, the MATA Festival, and the American Music Center, among others. He is a Professor of Music at the University of Wisconsin at Whitewater, where he coordinates the Media Arts and Game Development Program.

**ONEIROPHRENIA** is based on this serious mental disorder. A type of schizophrenia, its symptoms include deliriums, disorientations and other instabilities. It is linked to the extended lack of sleep, hence causing loneliness and isolation.

The music and video is divided into 3 main sections: The first section reflects and leads you to experience the actual view and schizoid state of anguish, confusion and delusion of a patient with this detrimental illness.

The second section encompasses a debate of certain groups of people against forced mental illness treatment and medication, asserting that they cause even more harmful mental effects to patients.

The third section reflects the losing battle of the patient. The schizophrenia is strongly connected risk of suicide attempts and completed suicides. It is believed that more than 40% of people with schizophrenia will attempt suicide at least once.

The interaction between the music and the images aids the overall atmosphere of this clinical profile."

**Ana Paola Santillán Alcocer** studied a doctoral degree at the Schulich School of Music, McGill University. Simultaneously, she experimented at the McGill Digital Composition Studios with Philippe Leroux. She was 2016-17 composer in residence for the McGill Contemporary Music Ensemble under the direction of conductor Guillaume Bourgogne and was part of the MANIFESTE 2016 program at IRCAM.

Ana Paola received her Masters degree from Rice University and received her Licentiate in music composition from Trinity College London.

She has been the recipient of several awards and fellowships including the Fulbright Scholarship. Her piece NEMESIS represented Mexico at the UNESCO's 57th International Rostrum of Composers. Her piece "Fractum" is published by ALEA PUBLISHING & RECORDING.

She currently teaches composition, analysis and piano at the Centro de Investigación y Estudios de la Música, A.C. (CIEM) in Mexico City.

**Twill Quilt** This work uses four different twill patterns as the material for the sonic and visual elements of the piece. Having been used for centuries in the art of weaving, these weaving drafts are elements of our cultural heritage, structures of tensile strength, and grid-based, abstract art. As binary structures, they are easily used as structural elements in a variety of mediums and provide rich material for exploration in audiovisual composition. This piece is dedicated to the artists Amie Adelman, Gabrielle Duggan, and Abby Sherrill, who offered their time, energy, and resources even as the Fiber Arts program at UNT was being shut down. This decision was a reflection of institutional priorities with a long history of devaluing the importance of the fiber arts in "fine art" environments. Please support these artists and fiber artists everywhere!

**Mark Vaughn** is a doctoral student in music composition at the University of North Texas. He received his Bachelor's degree in music technology from Montana State University and his Masters degree from UNT. His music has been performed throughout the United States at venues including, ICMC, SEAMUS, NYCEMF, and Electronic Music Midwest.

**Acid Rain** (a.k.a. Ujan Memedi 2.0) (2019) is part of a larger project spearheaded by Insitu Recordings, a record company in Indonesia which specializes in recording Balinese gamelan compositions. Insitu invited me to remix one of these recordings. The source recording I selected, Ujan Memedi (composed by I Putu Arya Deva Suryanegara), reflects on the experience of being in rain showers on a hot, sunny day.

**Jared Knight** is a composer and performer of progressive classical and electroacoustic music. His music is characterized by disjunct, interlocking rhythms; extended harmonies and angular melodies; glitch and soundscape textures; and gradual, additive development. Jared is a vigorous advocate for musical pluralism and draws inspiration from a wide variety of musical influences, including indie and alternative rock, jazz, progressive metal, hip-hop, and EDM.

Jared currently pursues concurrent Master of Music degrees in composition and intermedia music technology at the University of Oregon School of Music and Dance."

**Three Rivers** was commissioned by the LA Chapter of Mu Phi Epsilon for the occasion of its 100th anniversary. I began by considering three rivers of time: Past, Present, Future. I wrote and recorded a cello part that grounds the music, then added industrial sounds, some from the past, some futuristic.

For the electric violin part, I decided to riff off unaccompanied Bach. It is very unusual for me to borrow material, but I wanted something classical to morph and react to other music. I play some of the actual Bach, then veer out into other styles of music and rhythms.

**Mary Lou Newmark**, (electric violinist, composer, poet/playwright), holds Masters' degrees in both violin performance (USC) and music composition (UCLA). Her work combines live performance, original poetry, and electronically processed sounds into unique pieces that inhabit their own musical ecosystems. Her theater works combine disciplines to explore social issues. The Los Angeles Times describes Mary Lou as "Laurie Anderson on a good hair day, but aiming more at emotions than intellect."

Mary Lou's latest CD, "Room to Breathe," has appeared on weekly Top 30 Charts at public and college radio stations from Alaska to New York.

Her website is: [www.greenangelmusic.com](http://www.greenangelmusic.com)