

Electroacoustic Barn Dance
Concert 5, Terry Concert Hall
Friday, November 15th, 7:43pm

Three Easy Recipes	Jeffrey Hass
<i>1. Over Easy</i> <i>2. Jellofish</i> <i>3. Fantasy Fruit Salad</i>	
This is My Happy Dance	L. Keith White
<i>for Flute, Clarinet, Marimba and fixed electronics</i> <i>Sarah Jane Young, flute; Andrea Cheeseman, clarinet and Tony Steve, marimba</i>	
Anthro	Han Hitchen
rare yet soft	Kyong Mee Choi
Metropolacy	Eric Sheffield
<i>snare drum and electronics</i> <i>Tony Steve, snare drum</i>	
Radiance	Jon Paul Mayse
<i>Bassoon, Live Electronics, and Reactive Lights</i> <i>Thomas Dempster, bassoon</i>	
murmurations	Kirsten Volness
<i>for piano + double bass</i> <i>Kirsten Volness, piano and Jacob Richman, double bass</i>	

Three Easy Recipes is a short music video that took on an interesting new life as I discovered 3D rendering software (Cinema 4D) and particle systems (Trapcode Suite) after years of working with flat video only. It was terrific fun to produce as I discovered the amazing visual transformations one could confer upon eggs, Jello-O and fruit. The project was, in fact, a technical etude in preparation for a more serious work for contemporary dance-based video and music. In my later years of a career primary spent in music composition, both electronic and acoustic, the new tricks this dog has learned have renewed the old feelings of being humbled by

a strange, marvelous and complex technology where one has barely scratched the surface. Special thanks to my wife Sandi for being both chef and hand model.

Jeffrey Hass is currently Professor of Composition at Indiana University's Jacobs School of Music, where he has served as the Director of the Center for Electronic and Computer Music (CECM) since 1982. Mr. Hass has also served on the faculties of Rutgers University and the Interlochen Center for the Arts. Having composed many works for electronics with live instruments and ensembles, as well as new works for contemporary dance and video, Hass has investigated new interfaces for live interaction between music, video and dance, and created hybrid video/computer music works with 3D motion graphics.

This is My Happy Dance This piece was originally written for alto saxophone, marimba and fixed electronics and is the result of my summer backyard morning outings several years ago watching the squirrels "romp and play" with an interested crow also watching and occasionally commenting on their antics.

Dr. L. Keith White is currently Professor of Composition at the University of Central Oklahoma where he teaches graduate classes in composition including: acoustic, electro-acoustic, electronic and multi-media composition. His primary composition teachers have been: Morton Subotnick at California Institute of the Arts, Steven Paxton at Texas Tech University and Walter Mays at Wichita State University. His current compositional interests include: live Laptop performances in unusual places, installations with art and electronic tracks, playing acoustic music in remote places of nature and composing intimate acoustical compositions for friends.

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.

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.

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 recordings 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.

Anthro is a work that explores the idea of social and personal identity. Social identity is defined as an identity based on an individual's association with a certain group or trait (ethnicity, age, gender, etc.), whereas personal identity is a self-constructed identity that cannot be easily assumed by others.

This work is comprised of audio recordings of university students discussing their personal and social identities, as well as sounds derived from a modular synthesizer.

Han Hitchen (b. 1997) writes for a wide range of genres, including various chamber ensembles and solo works, as well as works for fixed media. Hitchen is presently pursuing a Bachelor of Music in Acoustic and Electronic Composition at the University of South Florida, where they study with Paul Reller. Their electronic music has been presented at several festivals, including ICMC, NYCEMF, Electronic Music Midwest, Electroacoustic Barn Dance, OUA Electroacoustic Music Festival, and MUSLAB's International Exhibition of Electroacoustic Music. In 2018, Hitchen was awarded a Merit Award for Electronic Music from the University of South Florida School of Music.

rare yet soft explores the subtlety of quoted thematic material from Mahler's Symphony No. 5 Adagietto. The piece has three sections when each quote is introduced in a different context. In the end, the piece shows how subtle influence of this quotation can affect the overall shape of the piece. This piece is dedicated to the composer's beloved father, Soon Bong Choi.

Kyong Mee Choi, composer, organist, painter, poet, and visual artist, received several prestigious awards and grants including John Simon Guggenheim Memorial Foundation Fellowship, Robert Helps Prize, Aaron Copland Award, John Donald Robb Musical Trust Fund Commission, Illinois Arts Council Fellowship. Her music was published at Ablaze, CIMESP (São Paulo, Brazil), SCI, EMS, ERM media, SEAMUS, and Détonants Voyages (Studio Forum, France). She is the Head of Music Composition at Roosevelt University in Chicago where she teaches composition and electro-acoustic music. Samples of her works are available at <http://www.kyongmeechoi.com>.

Metropolacy was written as part of a series of compositions exploring real-time collaborative performance for shared instruments realized with physics-based modeling. It couples a snare drum to a set of virtual strings in a hybrid acoustic-electronic instrument, each half of which is primarily controlled by one of the two performers. The rhythmic drive and riff-based structure was inspired by noise rock, no wave, and heavy metal.

Eric Sheffield is a musician and maker pursuing a PhD in the Experimental Music and Digital Media program at Louisiana State University, where he focuses on digital fabrication, embedded computing, haptics, and physical modeling. He holds a Master's degree in Media Arts from the University of Michigan and is a founding member of the group Bell Monks, which has several releases available at music.bellmonks.com and on clang (clang.cl).

Radiance depicts moments in scripture in which God's presence is made manifest. As His spirit came over the deep (Genesis 1:2); in the story of Elijah as he waits by the brook (1 Kings 17); Christ praying on the mountain (Luke 9:28-36); the appearance of the New Jerusalem (Revelation 21:19); and in His Glory (Exodus 34:35). The performer, centered in an installation of stage lights and speakers, portrays a worshipper amidst the Radiance of the Lord. A computer processes the bassoon's sounds, dissecting its spectrum, filtering it between the speakers, and using it to trigger reactions from the stage lights.

Spacious, colorful, and often quiet, almost to the point of silence, the music of **Jon Paul Mayse** explores memory, gesture, perception, and the expressive potentials of virtuosity. He has worked with or written for many performers in the United States and abroad, including recorder players Tabea Debus, Charlotte Barbour-Condini, Olwen Foulkes, cellist Sarah Gait, Mousai Quartet, The Hermes Experiment, SoundEnergy, and Temple Preparatory Youth Chamber Orchestra.

Thomas Dempster is a composer of chamber, electroacoustic, and multimedia works. His music has been performed widely throughout the world, including the Toronto International Electroacoustic Symposium, the San Francisco New Music Festival, the New York City Electronic Music Festival, International Computer Music Conference, the International Double Reed Society, PERUsax, the Navy Band Symposium, Saxofoneando-Bolivia, and numerous other venues. Dempster is a recipient of awards, honors, and grants from BMI, ASCAP, and the South Carolina Arts Commission, and he has held residencies at the Osage Arts Community and the Kimmel Harding Nelson Center, and is a Cortona Fellow. Several of his works are commercially available from Potenza Music Publishing, MusicSpoke, Quiet Design Records, and Navona Records. He holds degrees from the University of North Carolina at Greensboro (BM) and the University of Texas at Austin (MM, DMA). He is director of bands and coordinator for music studies at the Arkansas School for Mathematics, Sciences, and the Arts.
www.thomasdempster.com

murmurations is inspired by shifting clouds of starlings at dusk. This textural piece incorporates quintessential musical influences that have shaped me, improvisation, fixed media and live processing. This work is dedicated to Jacob Richman to commemorate our upcoming marriage, and to my father, Kenneth Volness, who passed away unexpectedly during its creation.

Kirsten Volness is an electro/acoustic composer and pianist whose music is inspired by nature, myth, science, and environmental and sociopolitical issues. She has received commissions from the BMI Foundation, ASCAP/SEAMUS, Hotel Elefant, NOW Ensemble, Transient Canvas, and

Experiential Orchestra. She performs with Hotel Elefant and Verdant Vibes, a new music collective she co-founded in 2015. Recipient of the MacColl Johnson and RISCA Fellowships, Kirsten was 2017 composer-in-residence at the Music Mansion creating the First Fridays concert series, and later served on the board as Secretary. She collaborates with Meridian Project on multimedia performances exploring astrophysics, writes and performs operas with homeless advocacy group Tenderloin Opera Company, and is an affiliate artist of Sleeping Weazel. Kirsten earned composition degrees from Universities of Michigan (MM, DMA) and Minnesota (BA) and is a Visiting Assistant Professor of Music at Reed College. • kirstenvolness.com

Jacob Richman is a multimedia artist, scholar, and educator fascinated by the interconnectedness of things—sounds with images, places with memories, people with the natural world. He combines video, music, and custom-designed multimedia into performance, installation, and fixed-media pieces that explore these connections that surround us. His work has been presented at many venues in New York, Boston, Los Angeles, and all around the country. He has presented papers at numerous arts and new media conferences, including the Electroacoustic Barn Dance/Juke Joint, published articles on site-specific performance practice at Howlround, and social practice artmaking at New Music USA. He is co-director of Tenderloin Opera Company, a Rhode Island-based homeless advocacy music and theater group, and co-directs and plays bass with Verdant Vibes, a Rhode Island-based new music ensemble and concert series. He lives in Portland, OR with his wife, composer Kirsten Volness, dog Tito, cat Juniper, turtle Terdl, hermit crab Chloë Sevigny, and a bunch of plants. He is an adjunct professor in the School of Art and Design at Portland State University. www.jacob-richman.com