

Eighth Annual Festival



# Electronic Music Midwest



**October 12 - 14, 2006**  
**Lewis University**

*Providing access to new electroacoustic music written by living composers*

# ELECTRONIC



# MUSIC MIDWEST

*Sponsoring Institutions*

*Lewis University*

*Kansas City Kansas Community College*

*Conservatory of Music - University of Missouri at Kansas City*

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# ELECTRONIC



# MUSIC MIDWEST

October 12, 2006

Welcome to Electronic Music Midwest! We are truly excited about our opportunity to present this three-day festival of electroacoustic music. Over 200 works were submitted for consideration for this year's festival. Congratulations on your selection!

Since 2000, our mission has been to host a festival that brings new music and innovative technology to the Midwest for our students and our communities. We present this festival to offer our students and residents a chance to interact and create a dialog with professional composers. We are grateful that you have chosen to help us bring these goals to fruition.

EMM 2006 is especially meaningful this year as we not only celebrate the 75th anniversary of Lewis University, but also join the Electroacoustic Community of Chile (CECh) in celebration of their 50th anniversary. We extend a special warm welcome to two wonderful composers and representatives of CECh, Cristian Morales-Ossio and Felix Lazo.

We are delighted that you have chosen to join us this year at EMM, and we hope that you have a great time during your stay. If we can do anything to make your experience here better, please do not hesitate to ask any of the festival team.

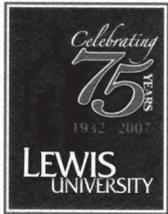
Best wishes,

Mike McFerron, D.M.A.  
Associate Professor  
Composer-in-Residence  
Lewis University

Ian Corbett, D.M.A.  
Associate Professor  
Coordinator, Audio Engineering Program  
Kansas City Kansas Community College

Paul Rudy, D.M.A.  
Associate Professor  
Coordinator of Composition  
University of Missouri-Kansas City

<http://www.emmfestival.org>



OFFICE OF THE PRESIDENT  
(815) 836-5230 - fax (815) 838-5979  
brjgaff@lewisu.edu

October 13, 2006

ROMEOVILLE

Dear Friends:

HICKORY HILLS

It is with much pleasure that I welcome you to the 2006 *Electronic Music Midwest Festival*—the eighth in a series of festivals organized to celebrate electroacoustic music and composers. The Festival again this year will present exciting new electroacoustic music, each written by composers who will participate in festival programs. The ambitious agenda also provides a forum for audiences and composers to interact through a series of concerts and lecture presentations. As a special feature this year, one concert will be dedicated to music by members of the Chicago Composers Forum.

OAK BROOK

SHOREWOOD

The field of electroacoustic music and its cutting-edge technology have become familiar at Lewis, although the music still is considered “new” to some audiences. The presentation of the music with the composers in attendance provides an exceptional opportunity for students, faculty, educators, the community and all those interested in music.

TINLEY PARK

It is especially appropriate that the Festival is presented at Lewis University this year in that we are celebrating the University’s 75<sup>th</sup> anniversary. This anniversary gives us an opportunity to reflect on the numerous changes and advances during the past seven decades, in a world that now exists as an international community instead of insular countries; in our country where educational opportunities and career options are far different now than in the 1930s when Lewis was opened; and in technology which has created dynamic and dramatic changes in communication, education and the very way in which we live. This same technology has brought us the electroacoustic music which we celebrate at this Festival.

Much appreciation to the Department of Music at Lewis University, particularly Dr Lawrence Sisk, chairperson, and Dr. Mike McFerron, professor and composer-in-residence at Lewis University, who is one of the co-organizers of this Festival. Special recognition also to co-hosts University of Missouri at Kansas City Conservatory of Music, represented by Dr. Paul Rudy, and Kansas City (Kansas) Community College, represented by Dr. Ian Corbett. A warm welcome is extended to those members of the Electroacoustic Community of Chile (CECh) whose presence will enhance the Festival’s international focus. That Electroacoustic Community, celebrating its 50<sup>th</sup> anniversary, will present a curated concert of Chilean electroacoustic and audio visual work. May all of you enjoy the wide variety of beautiful and creative music, as well as your visit to the Festival and to the Lewis University campus.

Sincerely,

Brother James Gaffney, FSC  
President

One University Parkway  
Romeoville, IL 60446  
Main (815) 838-0500  
www.lewisu.edu

# Electronic Music Midwest Festival History

Electronic Music Midwest has gone through many changes since its inception, but this festival has always been a collaborative venture. In the spring of 2000, under the name of "Kansas City Festival of Electronic Music," the festival presented twenty five composers on concerts at Kansas City Kansas Community College in collaboration with the University of Missouri-Kansas City Conservatory of Music. In the spring of 2001 with the help of his Kansas City colleagues, Mike McFerron hosted "Electronic Music at Lewis-2001 Festival" at Lewis University in Romeoville, IL. In March, 2002, an official consortium was formed to include Lewis University, Kansas City Kansas Community College, and the University of Missouri-Kansas City Conservatory of Music to host the festival under its new and now official name, "Electronic Music Midwest." After the festival in spring 2002, it was decided to change the festival to an autumn event. Therefore in 2002, EMM presented two events. This year marks the eighth presentation of the festival.

Regardless of the many logistic changes that have occurred, EMM's mission has remained the same: to offer a venue for composers and audiences to interact through concerts and presentations. We are very grateful to the composers who have chosen to help us bring new and innovative electroacoustic music to the Midwest. This year is very exciting as we bring several wonderful events to EMM. This year, we welcome back Robert Voisey and his 60x60 project and we are pleased to feature electroacoustic music written by Chicagoland composers through a collaboration concert between EMM and the Chicago Composers Forum. We are grateful to CECh for allowing us to be a part of their the 50th anniversary celebration. Finally, we are very happy to present the music of more than 50 composers at this year's event.

The festival website is [www.electronicmusicmidwest.org](http://www.electronicmusicmidwest.org). The site is active year-round, with information about past, current, and upcoming events.

## Guest Artists

|                 |   |
|-----------------|---|
| April, 2000     | Tom Lopez, visiting composer<br>presented as the Kansas City Festival of Electronic Music<br>host school: Kansas City Kansas Community College          |
| May, 2001       | James Mobberley, visiting composer<br>presented as Electronic Music at Lewis<br>host school: Lewis University   |
| March, 2002     | Mark Applebaum, visiting composer<br>host schools: Kansas City Kansas Community College and<br>University of Missouri-Kansas City Conservatory of Music |
| December, 2002  | Elizabeth McNutt, guest artist<br>host school: Lewis University   |
| October, 2003   | Mark Wingate, visiting composer<br>host school: University of Missouri-Kansas City Conservatory of Music  |
| September, 2004 | Globalization with Kevin Austin and the NeXT Ens<br>host school: Lewis University   |
| October, 2005   | Robert Voisey: VoxNovus 60X60 Midwest<br>host school: Kansas City Kansas Community College  |
| October, 2006   | CECh: Celebrating 50 Years of Electroacoustic Music from Chile<br>host school: Lewis University   |

<http://www.emmfestival.org>

# Acknowledgements



Without the help of these individuals, this festival would not have been possible. We offer special thanks to:

Brother James Gaffney, FSC, President, Lewis University  
Dr. Thomas Burke, President, KCKCC  
Dr. Angela Durante, Dean of College of Arts and Science, Lewis University  
Dr. Amy Fugate, Dean of Humanities and Fine Arts KCKCC  
Dr. Randall Pembroke, Dean Conservatory of Music, University of Missouri at Kansas City  
Dr. Lawrence T. Sisk, Chair Department of Music (Lewis University)  
Lisa Salazar (Lewis University)  
Jill Leahy (Lewis University)  
Derrick D’Gama, Information Security Officer & Director of Information Services (Lewis University)  
Rosemary Thompson (Lewis University)  
Chicago Composers Forum Board of Directors - Christopher Preissing, President  
Off-Beat-Open-Hats Recording and Sound Reinforcement  
iMPACT Center: Conservatory of Music-University of Missouri at Kansas City  
Anne Tillery-McFerron, EMM Program Cover Design  
Steven McDonald, Face-to-Face Logo Design  
All of the outstanding music students from Lewis University, KCKCC, and UMKC.

# EMM 2006 Staff

Mike McFerron : Festival Co-Director

Paul Rudy : Festival Co-Director

Ian Corbett : Festival Co-Director and Technical Director

Jay C. Batzner : Festival Logistical Assistant

Jason L. Bolte : Festival Technical Assistant

ELECTRONIC



**MUSIC**  
MIDWEST

# Opening Concert

Thursday, October 12, 2006

Philip Lynch Theater | 7:30pm

[un]wired

Jesse Allison  
John Fillwalk  
Keith Kothman

60 x 60

Robert Voisey

<http://www.emmfestival.org>

## [un]Wired

*[un]wired* creates an interactive experience that transforms a viewer/listener into a participant with the work, turning the abstract nature of wireless communication into a physical representation. Software has been designed to track viewer interactions with their wireless 802.11 and other handheld devices. The work reflects wireless interaction at two main levels. There are immediate responses to users connecting and disconnecting to the network, and to the amount of data connected users are pushing/pulling through the network. The second level of interaction is based on broader usage data from a larger pool of network users, updated every few minutes. Since the installation at EMM is temporary, without history or interactions from users outside the immediate area, the work will borrow from some previous histories.

Sound and video output are generated in real time, in response to usage data supplied by software running on the local wireless network host. Sound sources come from a variety of Internet radio streams and physical modeling synthesis, processed further in Max/MSP. Video output is generated by Jitter, combining 3-D graphical elements, generated text, and other manipulations.

[un]wired was commissioned by Ball State University and its Center for Media Design to artistically highlight wireless technology and its use on campus. It premiered as a site-specific installation in April 2006, within the base of the Shafer Bell Tower at Ball State. In November the project will be installed in its permanent home, BSU's newly expanded Indianapolis Center, as an interactive public sculpture.

## 60x60

*60x60* is a music project containing 60 electronic works each 60 seconds in length.

In conjunction with the ideals of Vox Novus, the mission of the 60x60 project is to promote new music. The project is specifically designed to include a large number of composers and present their music to audiences around. The project has taken a "grass-roots" philosophy with much of its success due to its collaborators, hosts, and director who are composers themselves.

Each year we endeavor to create special "mixes" of the project to include more than 60 composers. This is the second annual Midwest Minutes Mix. Last year's mix was performed in Kansas City at the EMM festival, St Louis, Minneapolis, Urbana, and Romeoville. Each year we strive to receive enough submissions to make the Midwest Mix an annual occurrence and increase the performances in the same vein as the entire project. This year we received more than 600 submissions and will create 3 other concert mixes not including the International 60.

The following are the submissions selected for 60x60 Midwest Minutes in alphabetical order by last name of the composer. The order of the submissions was done by Ivan Elezovic



- |     |  |                        |
|-----|--|------------------------|
| 1.  | <i>Tobio</i>   | ~chromatik_d_zabu      |
| 2.  | <i>pieces</i>  | Aaron Acosta           |
| 3.  | <i>ondre</i>   | Brian Allen            |
| 4.  | <i>They Saw That They Were Naked</i>                       | Dwight Ashley          |
| 5.  | <i>SeeSawSixty</i>   | Jeremy Baguyos         |
| 6.  | <i>Hallelujah</i>  | Marita Bolles          |
| 7.  | <i>Brazil</i>  | Nils Bultmann          |
| 8.  | <i>Oh,</i>   | Nicolas Buron          |
| 9.  | <i>Gamaka</i>  | Christopher Cook       |
| 10. | <i>Peter's War</i>   | David J. Cubberly      |
| 11. | <i>Caledoscopio</i>  | Lucio Cuellar          |
| 12. | <i>Void</i>  | Brad Decker            |
| 13. | <i>Minutia</i>   | Greg Dixon             |
| 14. | <i>Bookends Track 5 (remix)</i>                            | Mark Eden              |
| 15. | <i>Autocello</i>   | Timothy Dwight Edwards |
| 16. | <i>I am actually not used to using a microphone</i>        | Ivan Elezovic          |
| 17. | <i>Ranaat Eek</i>  | Ian Dicke              |
| 18. | <i>Enter Uruk</i>  | Doug Geers             |
| 19. | <i>No Home</i>   | Scott Gendel           |
| 20. | <i>Abstract to Exact</i>                                   | Michael P. Geraci      |
| 21. | <i>Mrs. Giles is going to the beach wearing ice skates</i> | Michele Gillman        |
| 22. | <i>I Go Home</i>   | Monroe Golden          |
| 23. | <i>Phase 59</i>  | Arthur Gottschalk      |
| 24. | <i>Gerburt von Juli</i>                                    | Richard Hall           |
| 25. | <i>&gt;&gt;FF</i>  | James Hegarty          |
| 26. | <i>Morning Song</i>  | Stuart Hinds           |
| 27. | <i>Chariot (Q2)</i>  | Lynn Job               |
| 28. | <i>Immersion</i>   | Cory Kasprzyk          |
| 29. | <i>One</i>   | Mike Khoury            |
| 30. | <i>Work, fragmented</i>                                    | Gary Knudson           |
| 31. | <i>Click-chat</i>  | HyeKyung               |
| 32. | <i>... by sixty</i>  | Patrick Liddell        |
| 33. | <i>Endless Song</i>  | Stan Link              |
| 34. | <i>ZUP</i>   | Don Malone             |
| 35. | <i>The Starling Clock Wound</i>                            | Charles Norman Mason   |
| 36. | <i>Little Nikko</i>  | Deborah Monroe         |
| 37. | <i>sym5.1</i>  | David Morneau          |
| 38. | <i>Buzzclip</i>  | Jeff Myers             |
| 39. | <i>One Minute Drama</i>                                    | David Newby            |
| 40. | <i>Ode to Van Gogh</i>                                     | Judith Newby           |
| 41. | <i>E28</i>   | Sean O'Neill           |
| 42. | <i>Super Vibes</i>   | Lewis Nielson          |
| 43. | <i>What Remained</i>                                       | Thomas Park            |
| 44. | <i>...after a slight pause</i>                             | Colin P. Pool          |
| 45. | <i>Mini Tone Poem</i>                                      | Carmel Raz             |
| 46. | <i>Strange Enthusiasm</i>                                  | Steven L. Ricks        |
| 47. | <i>FANFARE (2002)</i>                                      | John Ross              |
| 48. | <i>Randalog Redux</i>                                      | Stephen Rush           |
| 49. | <i>Bombastic</i>   | Bill Ryan              |
| 50. | <i>Convocation</i>   | David Sartor           |
| 51. | <i>Under a Submersive Sun</i>                              | Brian Schorn           |
| 52. | <i>The Teasing Bee</i>                                     | Mozhgan Shahidi        |
| 53. | <i>My Bird</i>   | Rachel Slusarczyk      |
| 54. | <i>That Moon</i>   | Alex Temple            |
| 55. | <i>De and Reconstruction</i>                               | Balie Todd             |
| 56. | <i>Clarinet Window</i>                                     | Joseph M. Vogel        |
| 57. | <i>We are all 60x60</i>                                    | Robert Voisey          |
| 58. | <i>A Moment of Reflection 2</i>                            | Andrew Walters         |
| 59. | <i>Guidelines</i>  | Justin Writer          |
| 60. | <i>Houston Winter</i>                                      | Cherilyn Young         |



## **Tobio**

~chromatik\_d\_zabu

~chromatik\_d\_zabu, or CDZabu for the dactylographically disinclined, is a growing collective of musicians from across North America that compose collectively using the Internet. Its mission is to write music that is cathartic, engaging, and free form commercial aspirations.

CDZabu's very nature is based on the exploration of genres and how they can mutate in the presence of various influences. Every month, the members collectively produce a new batch of pieces using a specific theme (pop music, classical instruments or Christmas carols, for example). Each artist adds a track of his own and so on. Egos are set aside as the piece passes hands, careening wildly into uncharted musical territory. The collective is continually accepting new members.

## **pieces**

**Aaron Acosta**

Aaron Acosta is a graduate from the College of Santa Fe with a BA in Sound Design in Media in 2002. This is a Self Designed major that consists of studies in Theatre, Film, and Music. Sound helps us interpret the world in a unique way with frequency, amplitude and time: he chooses to explore these realms. He is involved with electro acoustic composition as well as more traditional composition. Aaron Acosta is a member of USITT & CITT.

"pieces" is composed of sound effects, cell phone ringers, excerpts from the news, granular synthesis, and a piano track (performed by myself) combine to create a feeling of information overload.

## **ondre**

**Brian Allen**

Texas-based trombonist, composer and improviser Brian Allen is involved with a wide variety of media and genres. Collaborators include Anthony Braxton, Mark Dresser, Ellery Eskelin, Satoko Fujii, and Roswell Rudd. Brian's current projects include the Brian Allen Trio with Tony Malaby and Tom Rainey and Brain Killer, a duo with pianist Jacob Koller. A recent recipient of a Meet the Composer Grant, Brian's compositions have been premiered at several international and national festivals and include works for wind ensemble, chamber, electronica, Mexican Banda and jazz.

Both "ondre" deals with vibrational techniques on the trombone. These are achieved through multiphonics, both vocal and lip, as well as other embouchure and timbral manipulations. Both pieces focus on a different approach of creating sounds that vibrate with additional frequencies or effects. These techniques have been developed from my textural improvisations. The prolongation of these sounds seeks to create a drone like effect without traditional development.

## **They Saw That They Were Naked**

**Dwight Ashley**

Although Dwight Ashley has been a composer and recording artist for more than 25 years, he has made none of his work public until 1991, when his first collaboration with Tim Story, A Desperate Serenity, was released on the Multimood label. A second project with Story, entitled Drop, followed in 1997. In June 2004, Dwight made his solo debut with Discrete Carbon, released on the Nepenthe Music label, followed by Four in 2005, and a third Ashley/Story project, Standing and Falling in 2005.

"The Saw That They Were Naked," an orchestral piece, written for strings, bass trombone and glockenspiel.

## **SeeSawSixty**

**Jeremy Baguyos**

Attracted by the esoteric, yet, multi-disciplinary art of computer music, Jeremy Baguyos has been actively involved in various facets of electroacoustic and computer music since 1999. His work has been presented at numerous conferences and festivals including ICMC. His favorite projects include sound installations and interactive computer improvisation. He maintains concurrent appointments as Assistant Professor of Music at Sauk Valley Community College and as Principal Bass of the Des Moines Metro Opera Orchestra. Previous appointments include faculty positions at Indiana-Purdue University and Grambling State University. He holds degrees from Indiana University, Bloomington and the Peabody Institute of Johns Hopkins University.

On the surface, "SeeSawSixty" is a one-minute work depicting the image of a child on a seesaw. The work is really about a failed balancing act, and the aforementioned child has actually been abandoned at playtime.



## Hallelujah

**Marita Bolles**

Marita Bolles is a new music composer who lives in Chicago. Her music tends to evoke non-linear narratives, and deal with distinctions in scale—the very large, or the very small. She is currently working on a series of vignettes for percussion and electronics inspired by Italo Calvino's *Invisible Cities*. She is committed to moving forward an inquiry about “new music”: its function(s), its ramifications on modernity and what might its evolution be. She is also a certified life and business coach who works with clients on personal reinvention and goal fulfillment.

“Hallelujah,” for two channel spatialized voice (Tenor: Derek Keller) is a newer work using materials I did not incorporate into a piece for mixed ensemble and 6-speaker sound spatialization, entitled *What Exit* (2002). I had about two hours of left over sound sources for voice, performed by Derek Keller. I took the opportunity to make a miniature using some of the remaining material in a gesture that is related to—but not specific to—its use in the original work. A sort of variation...

## Brazil

**Nils Bultmann**

Nils Bultmann is a unique and eclectic violist, improviser, and composer, committed to developing his own voice within the context of a wide variety of musical styles and art forms. His extremely versatile background ranges from undergraduate studies in German literature, violist with the New World Symphony, to recording and touring with jazz Saxophonist Roscoe Mitchell. He has been active in collaborative projects of dance and film, and has been granted residencies at both the Djerassi and Ucross foundations. He resides currently in Madison WI. and will be beginning his doctoral studies and UC Berkeley in the fall of 2006.

“Brazil” is a 38 second viola trio written in 2004 beginning with three pitches on an African wooden percussion instrument, repeated several times, then thickened with a blanket of viola pizzicato activity to create a jungle-like texture. On top of this, several sliding and surging viola arco lines, depicting bird sounds and/or animal calls.

## Oh,

**Nicolas Buron**

Nicolas Buron is a first time composer. He is a sophomore at the University of Minnesota, and has a major that reads “undeclared”. Nicolas decided to create his first composition specifically for 60 x 60.

“Oh,” is a composition that combines the organic with the inorganic, acoustic instruments with electronics, and the genres of folk and electronic hip-hop. The song was made with an acoustic guitar, a keyboard, a turntable, effects boxes, and a drum machine. The idea for the song was to juxtapose elements that seem to differ greatly, but in reality are more complimentary than most would think. The song was a reaction to an industry that legally kills 1200 of its customers everyday: the tobacco industry.

## Gamaka

**Christopher Cook**

Christopher Cook's electronic and acoustic works are widely performed in university and festival settings. He received the Doctor of Music degree from Indiana University where he serves as assistant director of the Center for Electronic and Computer Music.

“Gamaka” uses three main samples; a voice, a cello note, and a drum. The samples are woven into a raga-like pattern.

## Peter's War

**David J. Cubberly**

David J. Cubberly (b. 1980) recently completed an MM in music composition at the University of Illinois at Urbana-Champaign. He received his BM in composition in 2003 also at the University of Illinois. In 2001, David attended the University of Melbourne, Australia and worked with Warren Burt. David has presented his music on numerous occasions as composer, performer, and collaborator in America, Australia, and Europe. His primary teachers have included Warren Burt, Sever Tipei, Keeril Makan, and Erik Lund.

“Peter's War” is about my friend Peter. Peter fights battles everyday - diabetes, alcoholism, depression, obesity. He's still alive. I guess we're all alive until we're dead. These are the conversations I have with this person who is constantly at war. But don't worry, I'm quite sure that he will win these battles in the war that is his life.



## **Caledoscopio**

**Lucio Cuellar**

Originally from Bogota, Colombia Lucio Edilberto Cuellar C., began musical studies at the conservatory of the National University of Colombia in his native city. In 1979 he moved to the United States, where he completed a Bachelor degree in piano performance at Kennesaw State University in Marietta, GA and a M.M. in music composition at Georgia State University in Atlanta, GA. Mr. Cuellar holds a DMA in composition from the University of North Texas. Mr. Cuellar works with sound synthesis, multimedia video pieces and music for acoustic instruments. His compositions have been performed in several International festivals of contemporary music in South America, Central America, North America, and Europe.

“Caledoscopio” is a stereo work. It is a miniature study of color. Each sound in the piece is a variation of the previous one or a growth of a previous sound. Color transformations are defining not only the sounds with one another but also color defines the structure of the piece. “Caledoscopio” was realized in the composer’s studio in Denton, Texas. The sound sources of the piece are water drops from a faucet in a bathroom, water running from the tap of a kitchen sink, water running from a shower alone and sometimes accompanied by the sounds produced by a Djiridu played by the composer. The processes used to transform the original sound sources are Convolution, Granular, FM, AM, ring modulation, subtractive and wave shaping sound synthesis techniques.

## **Void**

**Brad Decker**

Brad Decker (DMA, University of Illinois at Urbana-Champaign) teaches music theory and composition at Millikin University and at the University of Illinois. Dr. Decker’s music has been acknowledged and performed both nationally and worldwide. He was most recently a selected finalist for the 2005 ASCAP/SEAMUS Student Composer Competition, the Bourges 31e Concours International de Musique et d’Art Sonore Electroacoustiques, the IV Edition Pierre Schaeffer International Competition of Computer Music, and the 2004 Concurso Internacional de Música Eletroacústica de São Paulo. His music has also been performed at numerous American festivals. His dissertation on the late works of Franco Donatoni was deposited in January 2006.

“Void” uses sounds from the Yamaha TX-516 tone generator that have been subjected to digital processing. This work is essentially a one-minute gesture, that is comprised of a myriad of tiny motives.

## **Minutia**

**Greg Dixon**

Greg Dixon earned his Bachelor’s degree in Music Engineering Technology and Master’s degree in Music Composition from Ball State University. He has studied music composition with Keith Kothman, Jody Nagel, Michael Pounds, David Foley, and Cleve Scott. His electro-acoustic music has been performed recently at Threshold Fall 2004 and Spring 2005, Ball State’s DISCUS 2005 and Electronic Music Midwest 2005.

“Minutia” consists of many small and unimportant details. However, what initially starts as small and unimportant soon becomes overwhelming. I find this to be analogous to many different kinds of experiences; one seemingly unimportant emotion is followed by many different others until finally a much stronger, more palpable emotional response is invoked.

## **Bookends Track 5 (remix)**

**Mark Eden**

Mark Eden is an assistant professor of Advertising in the Department of Mass Communications at St. Cloud State University, St. Cloud, MN. Previous sound pieces have been broadcast in London, Baltimore, Miami, and Berkley. His piece, “Cremation Science”, is scheduled for release in November as part of “The Art of the Virtual Rythmicon” CD on the Innova Label of the American Composers Forum.

The piece reconfigures a track from the classic 1967 Simon and Garfunkel album, “Bookends”. The original, a compilation of old people’s voices, suggests the pathos of aging through physical deterioration and nostalgia. The remix not only attempts to re-examine this pathos, but also to question the sentimentality inherent in the original.



## **Autocello**

**Timothy Dwight Edwards**

The Chicago Sun Times described Timothy Dwight Edwards' music as having "a sense of purposeful direction that kept us anxious to hear what would happen next." His music has been performed at numerous festivals and conferences, including Zupfmusik Eurofestival 2006 (Bamberg, Germany), FEMF15 (2006), SEAMUS (2006), Spark Festival (2006), Electronic Music Midwest (2005), BGSU New Music and Art Festival (2004), and a Radgale Residency 2004. He was 2004 Technology Fellow at Columbia College Chicago where he teaches Music Composition, Theory and Ear Training.

"Autocello" is an assemblage of heavily edited cello samples including extended techniques, single notes or multiple notes edited together into gestures and phrases. Often the result would be technically impossible to play with human hands. Looking at the piece on a larger level, the gestures and phrases are layered, processed, and rhythmically organized into a cohesive whole.

## **I am actually not used to using a microphone**

**Ivan Elezovic**

Ivan Elezovic has matured as a composer, a theorist and a teacher, and has consistently demonstrated a seemingly endless thirst for information, experience, and opportunity. His compositional approach, honed and refined in North America, has demonstrated both good craftsmanship and an interest in pursuing innovative conceptual goals. Instead of following a single style, Elezovic allows a number of materials and ideas to influence the approach and method for each new work. Currently Mr. Elezovic is an Assistant Professor at Oberlin Conservatory of Music.

Nobody will be able to hear me since I have decided not to using a microphone.

Nobody will be able to ask me a question since I have decided not to using a microphone.

Nobody will be able to blame me for anything since I have decided not to using a microphone.

## **Ranaat Eek**

**Ian Dicke**

Ian Dicke (b.1982) grew up in Trenton, New Jersey. He began his musical studies playing electric guitar and listening to rock music. In his late teens, Ian developed an interest in classical music upon hearing a recording of Moonlight Sonata. Ian has received degrees from the San Francisco Conservatory of Music and the University of Michigan. His past teachers include David Conte, Dan Becker, Bright Sheng, and Michael Daugherty.

In the past year I have fallen in love with pop music from Southeast Asia. This adoration began after listening to an anthology of Cambodian pop music from the 1960s through the 1990s (Cambodian Cassette Archives: Khmer Folk & Pop music Vol. 1 CD SF011). The juxtaposition of simple pop tunes mixed with the strange timbres and intonations of the Cambodian culture was so striking to me that I had to write my own. This short homage is in the "Ranaat Eek" tuning system, which is named after the high pitched metallophones of Thailand and Cambodia.

## **Enter Uruk**

**Doug Geers**

Douglas Geers is a composer who works extensively with technology in composition, performance, and multimedia collaborations. Reviewers have described his music as "fascinating... virtuosic... beautifully eerie" (Montpelier Times-Argus) and have praised its "shimmering electronic textures" (Village Voice.) His music has been programmed widely on international stages, including festivals such as the ISCM World Music Days, the International Computer Music Conference, Bourges Synthese, SEAMUS, and the American Festival of Microtonal Music. He teaches at the University of Minnesota (USA), where he founded and is director of the annual Spark Festival of Electronic Music and Art.

This brief musical moment imagines one materializing in the city of Uruk, a cultural center of ancient Mesopotamia and home to the legendary King Gilgamesh.



## **No Home**

**Scott Gendel**

Scott Gendel is currently living in Madison, Wisconsin, where he works as a vocal coach, a freelance composer/arranger, and a choral conductor. In May 2005, Scott received his DMA in composition from the University of Wisconsin-Madison. He has been commissioned by such artists as the Hobart and William Smith Colleges Chorale, soprano Julia Faulkner, and the West Allis Central High School Band. Recently, Scott was awarded First Prize in the 2006 ASCAP / Lotte Lehmann Foundation Song Cycle Competition, a juried national competition in its inaugural year. Please visit <http://www.scottgendel.com> for more information and a longer, wittier biography.

“No Home” for solo piano was written in homage to the great Broadway composer Jerome Kern. Specifically, it is a re-imagining of “Can’t Help Lovin’ Dat Man,” one of Kern’s most well-known songs. That catchy tune is here set free to roam between styles, with echoes of the jazz world in which Kern’s songs are most often performed, intermingled with the sounds of Romantic and Modern piano repertoire. When I first set out to combine all those elements, I had in mind a much longer piece, but in the end these musical ideas worked best in a concise, compact musical package.

## **Abstract to Exact**

**Michael P. Geraci**

Michael P. Geraci is currently a senior in Oberlin Conservatory’s TIMARA (technology in music and related arts) program. He probably knows more about steel drums than you.

“Abstract to Exact” was created as an experiment in parametric composition, a process in which the different parameters of a piece, chosen by the composer, are separated for individual inspection. “Abstract to Exact” is the last piece in a series of pieces composed in this style in which the first piece had the least, and the last the most controlled parameters.

## **Mrs. Giles is going to the beach wearing ice skates**

**Michele Gillman**

Michele Gillman is a composer living in the Twin Cities (on the east side of the river). Her music has been performed throughout the US and western Europe: Gustavus Adolphus Orchestra (Minneapolis, St. Peter, and Chicago), Lake Superior Chamber Orchestra (Duluth, MN), Jack the Dog (Chicago), Live Bait Theatre (Chicago), the Vienna Saxophone Quartet (Vienna & Chicago), Athanasios Zervas, et al. (Athens), WNUR (Chicago) and others. She has also been invited to the Florida Electroacoustic Music Festival (Gainesville). She is teaching at St. Olaf College (Northfield, MN) and Gustavus Adolphus College (St. Peter, MN) and has taught at Northwestern University and Columbia College, Chicago. She is currently the composer-in-residence for Gustavus Adolphus College’s Nobel Conference where she will be writing an orchestra, electronics, and theremin piece accompanying the 1910 silent film, *Frankenstein*, by Thomas Edison.

“Mrs. Giles is going to the beach wearing ice skates” was performed on a whim by Yumiko Oshima-Ryan, NTCM. Oshima-Ryan, originally from Tokyo, Japan, has been performing contemporary Japanese music internationally with performances in Tokyo (Sumida Triphony Hall), Kyoto (Kyoto International Conference Hall), Toronto, San Juan, Boston (New England Conservatory), San Francisco, including world premieres of new works by Japanese composers. Yumiko’s awards include first prize at the Wurlitzer Collegiate Artist Competition and second prize at the International Beethoven Piano Sonata Competition. After graduating Toho Academy in Tokyo, one of Japan’s most prestigious music schools, she earned a Doctor of Musical Arts degree at the College Conservatory of Music, University of Cincinnati. Yumiko is currently an Associate Professor of Music at Gustavus Adolphus College in St. Peter, Minnesota.

This piece was originally part of a series of 120 one-minute pieces based on dreams that I had dreamt. The dreams were recorded nightly, and upon waking from slumber I would immediately write a musical piece based on the content of the dream. Originally, this piece was about Dr. Jeff Kowalkowski, a friend and collaborator of mine from Northwestern University, who is a “pro” hockey player and pole vaulter. I then took this piece and incorporated it into a sextet for Mrs. Ruth Giles, who just retired from Gustavus Adolphus College. The sextet was scored for flute, oboe, clarinet, piano, viola, and cello. Its ferocity caused the viola player to experience heart palpitations. The rendition that you are hearing tonight is the original music that was written one morning in the spring of 2003.



## I Go Home

**Monroe Golden**

Monroe Golden is a freelance composer from rural Alabama. His compositions often explore alternative tuning systems, and have been broadcast on alternative radio and performed in concerts throughout the U.S., Canada, and Europe. Critics have called his music “delightfully disorienting,” and “lovely, sumptuous, yet arcane.” Golden graduated cum laude from the University of Montevallo and earned a doctorate from the University of Illinois. A CD of his works, *A STILL SUBTLER SPIRIT*, is available from Living Artist Recordings, amazon.com, and cdbaby.com.

“I Go Home” is based on a poem by Penny Arnold, whose narrations (read at several distances, whispered, jabbered, intoned, and sung) provide the sole source material for the work. Composed specifically for 60X60 (with Adobe Audition), each line of the poem corresponds to a phrase with duration determined by the number of syllables.

## Phase 59

**Arthur Gottschalk**

Arthur Gottschalk attended the University of Michigan, studying with Ross Lee Finney, Leslie Bassett, and William Bolcom. He is Professor and Chair of the Department of Music Theory and Composition at The Shepherd School of Music at Rice University in Houston, Texas. He is a recipient of the Charles Ives Prize of the National Institute of Arts and Letters, among many other awards in music. With over one hundred compositions in his catalog, his music is performed regularly in Europe, South America, China, and Australia. He is an active film and television composer, and lectures on music and technology, music in film, and music business and law. His book, *Functional Hearing*, is published by Scarecrow Press, a division of Rowman and Littlefield.

“Phase 59” was composed as a companion piece to my earlier work, Phase 58, using a snippet of sound from my analog piece *Strange Loops*, an out-take from a recording of my flute piece *Contrary Variants*, and freeware that I found on the web called *Audacity*. As with all my purely electroacoustic works, I try to evoke a soundscape never before heard by Man, and yet... strangely familiar.

## Gerbert von Juli

**Richard Hall**

Richard Hall is a Senior Lecturer of Music at Texas State University-San Marcos. His teaching duties include Composition, Electronic Composition, Music Technology, and Humanities. He also assists with the Texas Mysterium for Modern Music Ensemble. He holds degrees from Angelo State University and Texas State University. Richard has received numerous commissions, scored two independent films, and has several pieces published by Dorn Publications and Go Fish Music. He also serves as the Music Graphics Editor for the South Central Music Bulletin. He holds memberships in the National Association of Composers USA and ASCAP.

“Gerbert von Julia” (*Birth of Julia*) is an electronic piece that utilizes real-time sound manipulation. The work contains one sound sample of the composer’s daughter Julia on a continuous loop. Effects, e.g. reverb, phasing and granular synthesis, are used to manipulate the sample. At the beginning, this manipulation is used to recreate the sounds that a fetus would hear while still in the womb. These effects are controlled and recorded in real-time up until the final reveal of the true sample at the end of the piece. Many Karlheinz Stockhausen’s tape manipulation works inspired the format, hence the German title.

## >>FF

**James Hegarty**

Hegarty teaches music composition at Principia College. He provided the soundtrack for the CG animation “Aerial” which was recently included in MIT’s *Computer Music Journal*. This work also won first place in Professional Experimental Animation at the Red Stick Animation Festival at Louisiana State University. His mp3 album, “Leaving Venice” was cited as an “unassuming gem from an American artist with much to say” by *AmbientMusicGuide.com*. He performs frequently at galleries and museums including the Kemper Museum of Contemporary Art and The St Louis Art Museum.

The title refers to the idea of sound moving in fast forward – faster than reality. Through the use of granular processing controlled by a Wacom pen tablet, I experimented with the ability to perform the cymbal sound without reference to the temporal and acoustic properties of the real-world instrument. Several audio files were performed in real time with the tablet connected to Kyma Capabara. The sounds of the Kyma were recorded in DP, edited and Mixed. The acoustic original suspended cymbal was recorded in Pro Tools at Principia College.



## Morning Song

Stuart Hinds

Stuart Hinds is active as a composer, performer, and teacher. Many of his recent compositions were written to be performed by Hinds himself as vocalist and on keyboards, featuring his unique style of overtone singing. He recently presented ten concerts and lecture-demos in Germany and Austria, including television and radio broadcasts. Recently, he has been commissioned to compose several new works for chorus with overtone singing, one of which received its premiere performance in Prague in September of 2004. Stuart Hinds' amazing ability to produce two discreet melodies at the same time makes him unique among overtone singers. Hinds is taking overtone singing to a new expressive level, creating a completely new genre of vocal music. In a quantum leap beyond traditional drone-based overtone singing with an unchanging fundamental pitch, Hinds sings a truly contrapuntal music, vocally producing two musical lines simultaneously – the fundamental line and the overtone line. The fundamental is no longer confined to a fixed pitch. The fundamental line moves with complete freedom while the overtone line conforms to the natural harmonics of the sounding fundamental at any given time. Both parts move with a high level of independence, given the limitations of overtone singing technique. Hinds' original compositions reflect his classical training, with influences from many musical cultures – a unique style that appeals to a broad range of listeners. One Swedish reviewer wrote that “Hinds is a true master of the technique,” and commented: “I’ve never heard anything like this. . . . This shows a true and uncorrupted artistry. I am glad I came across this CD, which not only gives me musical joy, but also a spiritual uplifting.”

## Chariot (Q2)

Lynn Job

Lynn Job (pronounced with a long “o”) was born in South Dakota, U.S.A. and is published by BUCKTHORN Music Press (ASCAP/MPA). Dr. Job is an active woman composer for all new classical genres, a mystic poet, thespian and author with past military and archaeological service. Current memberships and appointments include The American Music Center, College Music Society, Pi Kappa Lambda, and much more. She operates her main production studio in the North Texas Metroplex.

“Chariot (Q2)” is inspired by the vision of the prophet Elijah and his ascent by flaming chariot from the Jordan River (2Kings: chapter 2). It begins on shore, as if Elijah is already one foot on the chariot when he takes a backward glance. He remembers his birth (women’s chorus), his troubles on earth (thunder), and his sacred yearning for spiritual cleansing (the trumpets quote Job’s “Toumai - Hope of Life”) – Elijah’s mysterious destiny in the heavens is marked by eagles. At the solo trombone (quoting Job’s “Nehemiah’s Dusk”), Elijah is away and loosed from this earth to glory.

## Immersion

Cory Kasprzyk

Saxophonist, presented many world premieres. Guest artist; Spark Festival and CCRMA (Stanford University). Composer, 2003, only undergraduate recipient of the Midwest Graduate Music Consortium Composition Contest. Selected for MusicX’ Festival. Commissions/performances; Jessica Finch, Grand Valley State University, many saxophonists including Jennifer Grantham and James McCain. Encore grant recipient from American Composers Forum: new work for the Intrada Winds. Informal training; Kaija Saariaho, Tristan Murail, many other prominent figures. Bachelors degree, Grand Valley State University. Two masters degrees in two years from the Peabody Conservatory. Faculty throughout Maryland including Morgan State University. Site coordinator, Creative Access.

## One

Mike Khoury

Mike Khoury was born in Mt. Pleasant, Michigan in 1969. As the son of visual artist Sari Khoury, he was exposed to various forms of visual arts, and creative musical forms. Mike studies violin at the Art Center Music School with composer/violinist David Litven. While continuing to work on compositions and improvisations, Khoury also operates Entropy Stereo Recordings, a free improvisation music label.

Mike has had the good fortune to record and/or perform with John Sinclair, Le Quan Ninh, Jack Wright, David Prentice, Dennis Gonzalez, Faruq Z. Bey, Mike Carey, Piotr Michalowski, Luc Houtkamp, John Voigt, John Butcher, Gunda Gottschalk, Gino Robair, Hans Buteow, Damon Smith, Scott Looney, and Wolfgang Fuchs. Record labels that have released Khoury’s work include Uprising Records, Abzu, Snowdonia, American Tapes, Friends and Relatives, Detroit Improvisation, White Rose, ZH27, Foreign Lands, Editions Brokenresearch, Atlatl, Polish Jazz and Raivo. “One” - Piece for treated Indian flutes. A composition again employing ranges as opposed to notes. “One” also uses an aleatoric and invokes the overtone series through overlaying tones and cistern-like treatments.



## **Work, fragmented**

**Gary Knudson**

The composer studied composition at the University of North Texas where he received his bachelor's and master's degree studying with Phil Winsor and Larry Austin. After a long hiatus, in 2005 he returned to UNT to continue his studies. He is pursuing his doctoral degree in composition with a specialization in computer music media. He is currently studying composition and computer music with Jon Nelson and Andrew May. Mr. Knudson's works have been performed at festivals, conferences and universities in America and abroad. His interests include experimental music, algorithmic composition, computer music, sound synthesis, interactive computer music, multimedia, visual art and installations.

"Work, fragmented" makes up 911 fragments within 8 fragmented years. "...it's hard work" is rhetoric often used by our sitting president. The origin of the single source for the piece was snatched from the first presidential debate from our last national election. Conceptually, using eight and nine hundred and eleven granulations, a contrapuntal conversation of hypocrisy in the form of oft-repeated nonsense emerges. The intent of the piece is to bring focus to the intersections of deception, hyperbole and constant repetition of lies on the part of the current administration. When one actually listens, both the underlying statement can be heard, as well as the more obvious, and questionable, resulting formulation.

## **Click-chat**

**HyeKyung Lee**

HyeKyung Lee graduated from The University of Texas at Austin (DMA in Composition / Performance in Piano). Her music can be found on New Ariel Recordings, Capstone Recordings, Mark Custom Recordings, Aurec Recordings, Robin Cox Ensemble Vol.7, and SEAMUS CD Series Vol.8. She recorded the CD, "Blue—New Music for Saxophone and Piano" with saxophonist Todd Yukumoto (released on Equilibrium) while she was teaching at the University of Hawaii in 2001. Currently she is an Assistant Professor at Denison University, Granville, Ohio.

"Click-chat" is one of the short piece-series that used only the generated sounds (sine waves, white noise, etc. in this case "click-track").

## **... by sixty**

**Patrick Liddell**

Patrick Liddell is currently a composition student of Jay Alan Yim at Northwestern University. His musical interests span far outside the classical music spectrum to include popular music, world musics, electronic music, as well as improvisation and concept works. When times allows, he also enjoys painting, cooking, prose, graphic design, running, philosophy, and any good board game. His favorite beer is arguably Cooper's of Australia (Goose Island of Chicago a close second), and considers Chicago deep-dish pizza to be proof of God's love.

I decided to take the idea of 60 x 60 one step further with my entry ... by Sixty. While the complete project is sixty one-minute pieces, this minute is divided into sixty one-second 'pieces'. An interesting effect occurs when hearing the piece multiple times; our ears can only process a sound after hearing it, so some moments are completely ignored in order to make sense of other moments. Hearing the piece again, the ignored moments are then perceived and the meaning of the piece can shift dramatically. Ontology is the branch of philosophy dealing with the nature of existence.

## **Endless Song**

**Stan Link**

Composer Stan Link is married to musicologist Melanie Lowe. Somehow managing to put those tribal differences aside, they have produced one offspring, a now two year old daughter named Wednesday, who is joyfully indifferent noth to her father's music and her mother's-ology. Nevertheless, her parents indulge her inexplicable lack of concern for qanythign but music's most immediate pleasures and continue to support her by teaching at Vanderbilt University. Stan's music tends to keep to itself, but after yearx of hand feeding and cold compresses, some of his pieces were recently released from voluntary captivity by Albany Records.

"Land of Heart's Desire, Where beauty has no ebb. Decay no flood, But Joy is wisdom, time an endless song."  
William Butler Yeats.



## ZUP

LoneMonad (aka Don Malone)  
Has applied his electromusing art  
In Carnegie Hall  
The streets of Chicago  
And many other venues.  
Send him a ticket – He will come.

**Don Malone**

“ZUP” is a live performance using “aMente,” software written by Don Malone in Max/MSP.

## The Starling Clock Wound

Charles Norman Mason won the 2005 Samuel Barber Rome Prize Fellowship in composition. Mason’s other awards include International Society for Bassists Composition Competition, Premi Internacional de Composició Musical Ciutat de Tarragona Orchestra Music prize, National Endowment of the Arts Artist Fellowship, Dale Warland Singers Commission Prize, BMI Young Composers Award, and Bourges Electro-Acoustic Composition Competition. His music has been performed throughout the world including the Aspen Summer Music Festival, Foro Internacional de Música Nueva, and new music festivals in Prague, Bucharest, Bulgaria, and Sao Paulo. Mason is executive director of Living Music Foundation and professor of music at Birmingham-Southern College.

**Charles Norman Mason**

The Starling Clock Wound was composed while I was a fellow at the American Academy in Rome. It uses only two sounds: a single chirp from a starling and the sound of a flock of starlings.

## Little Nikko

Deborah Monroe is a composer and church musician living in the Dallas area. She began her studies under Howard Whitaker at Wheaton College’s Conservatory of Music and later received her MM in Composition from the University of North Texas where she studied with Cindy McTee, as well as Butch Rovin and Jon Nelson in the Center for Experimental Music and Intermedia. She has received recognition and had works performed throughout the United States and in Europe by various organizations including the International Alliance for Women in Music, the North American Saxophone Alliance and the International Computer Music Association.

**Deborah Monroe**

Nicolás Useche was my friend at the University of North Texas where we were in several classes together. He was 30 years old when he was tragically killed in an auto accident. One of the projects that Nicolás and I had worked on together was for each member of the class to use a common sound source to develop their own piece of music. So, it is natural for me to use these sounds to remember Nicolás.

## sym5.1

David Morneau does not compose his music with a ‘poetic power’ that emphatically discharges from his work enchanting you in a hallucinogenic state of borderline exaltation. He does not intensely attempt to infuse symbolism into his work and shows no melodic motivation whatsoever. This is not David. So you ask, ‘Well, then what does this so-called proclaimed musical talent propose to do?’

**David Morneau**

David is a composer of an entirely undecided genre. Some of his many eclectic works include Collage no.1 (Hungarian) for the OSU Symphony Orchestra, Lifedance (Fragments of Figments) for dancer Amiti Perry, The Sincerest Form of Flattery for marimbist Brenton Dunnington, Triage: Part 1 for dancer Ashley A. Friend, and Cut & Paste, Part 1, a series of music videos from appropriated media. His latest projects involve a vintage Nintendo Game Boy and the spirit of Terry Riley. These nuggets of 8-bit excitement will premiere in September at the 2006 Ohio State/Port Clinton Performing Arts Festival and then in November as part of Abandoned Revolution— Boris Willis’ ambitious new dance work.

Do not think of him as yet another one of those ‘unique composers’ but rather a provider of exclusive unprecedented experiments. He carries his charm and alarm, the glamour to make standards stammer, the appeal of the unreal. Ladies and Gentleman, I give you Mr. David Morneau...

sym5.1 S^, SOT 4 art? JAM 2 spare? AIH I have a GR8 thing 4 U. Abbr. classics. BITD these took hours. No more. Much better, IMO. Enjoy. NRN. ::poof:: [confused? <http://www.netlingo.com/emailsh.cfm>]



## **Buzzclip**

**Jeff Myers**

Jeff Myers (b.1977) is an emerging composer who writes concert music, electronic and sound installations. He has been awarded and commissioned from organizations such as the Fromm Foundation, the American Academy of Arts and Letters, BMI, ASCAP, the Yvar Mikashoff Trust for New Music, First Music, Tanglewood Music Center and the Atlantic Center for the Arts. Jeff has studied with some of the finest composers, including William Bolcom, Martin Bresnick, Michael Daugherty, Betsy Jolas, and Bright Sheng. He is currently a DMA candidate at the University of Michigan and holds degrees from the Eastman School of Music and San José State University.

“Buzzclip” is a snapshot of a short moment in the sound installation Buzz, an ever changing sound installation which uses found appliances and sound sources. The buzzing of electric motors supplies the sound and the visual component consists of the appliances on a faux stage before an “audience” which is variable due to the gallery format. Any portion of the sonic experience represents the music as a whole--a proper rendition of Buzz could be a minute long or four hours. The static sound of a 60Hz motor can create rich, slowly changing sonic material depending on the type of appliance(s) used. In this case a dehumidifier makes a pleasant buzzing noise. Buzzclip is a secondary source in that it represents a purely sonic medium; divorced from the visual component, it is more abstract, but nevertheless completely representative of the sounds which I was looking for.

## **A One Minute Drama**

**David Newby**

I am a self-taught musician. I got my first guitar when I was about 14 and spent years learning to play it. About two years ago I was prompted by a close friend to venture into home studio recording. Since that time I have composed over 500 pieces of varying genres. I am a musical contributor and forum moderator at naughtyaudio.com, and I'm a proud member in standing with Vox Novus.

I've always had an interest in synthesizer music, and until recently, pursuing such an interest was pretty cost prohibitive. But with the advent of new computer technologies such as Home Studio recording software, virtual synthesizers and affordable keyboards with multiple synthetic voices, I am at last able to pursue a life-long passion to produce my own synthesized music. This is but one short example.

## **Ode to Van Gogh**

**Juditsh Newby**

Primarily I sing, but I began playing piano when I was 4 years old. My grandmother taught me to read music rather than allowing me to “play at it”, I come from music. My grandfather was a member of the John Phillip Sousa's original band. My father played with Tommy Dorsey. I have always heard music in my head, but am a novice composer and I am new at sending my music out to play in traffic.

The melody for this tune flooded my head for a couple of days before I sat down and played it on my piano. Coincidentally, it is about one minute in length and my husband encouraged me to share it with the 60x60 project.

## **E28**

**Sean O'Neill**

Sean O'Neill is an experimental composer working with textural elements of field recordings, environmental/urban impressions and found sounds. He is interested in acoustic spaces and natural ambience, looking to incorporate electronics and interactive mixed-media. His recordings have been used for performance, installation, and radio, including presentations at 404 Festival, Spark, and the Ice Hotel. O'Neill is an avid sound recordist, and has collected recordings throughout Southeast Asia, Europe and the US.

The idea for this piece was to deteriorate the sonic qualities (harmonic/spatial/dynamic) of the recording through repetitive layering and processing. My intention was to create a singular form that presented the various degrees of manipulation in a shifting, nonlinear structure. The original sound sources used in the piece were chosen for their textual characteristics. I used recordings of a number of different antique bells and resonating metals, a toy phone, and the plucked/scrapped strings of an upright piano.



## Super Vibes

Lewis Nielson

Lewis Nielson (b. 1950) studied music at the Royal Academy of Music in London, England, Clark University in Massachusetts and the University of Iowa, receiving a Ph.D. in Music Theory and Composition in 1977. His music appears through American Composers Edition and CDs of his music are available from Albany, MMC, Centaur, and Innova Recordings. In 2000, he joined the composition faculty of the Oberlin Conservatory of Music where he is currently Professor of Composition, chair of the Composition Department, and Director of the Contemporary Music Division.

Super Vibes (2006) is an etude derived from processes used in my earlier solo works for piano. The range is a super range, the tempo, super tempo, and the mixture of colliding rhythmic/metric groups ramps up the level of complexity, making Super Vibes right on a little past the edge of perceptible pitch structure. Even the shortness doesn't rationalize the matrix driven pitch motion as the chords of the ending seem sudden rather than the natural, progressively extracted kernels of meaning implied by the blurred motion of the opening. It's not about anything except the pure joy of running too fast and surviving.

## What Remained

Thomas Park

"Thomas Park, often known as mystified the band, has been involved with music his whole life, and has composed electronic music for 8 years. Thomas is often recognized for his experimental composing techniques, and he continues to search for new and better ways to create the sounds he loves."

## ...after a slight pause

Colin P. Pool

Colin P. Pool, a native of Mobile, AL, began studying music at the Alabama School of Mathematics and Science with Christopher Uhl. He recently graduated with degrees in music and history from the University of South Alabama, where he studied composition with David Z. Durant. He is currently enrolled in Middle Tennessee State University's Master of Fine Arts in Recording Arts and Technology program.

"...after a slight pause" is the first in a planned series of three bagatelles for audio CD. It was intended to exhibit representative elements of the composer's style while working within a strict timeframe.

## Mini Tone Poem

Carmel Raz

Active as a composer, improviser and violinist, Carmel Raz attended the Hochschule für Musik in Berlin, Germany, studying violin with Axel Wilczok, and composition with Jörg Mainka. She has performed in the Berliner Symphoniker, the Lucerne Festival Academy Orchestra and the Gustav Mahler Jugendorchester, appearing at the Edinburgh Festival, the Lucerne Festival, the Budapest Spring Festival, and on CD and DVD recordings with Pierre Boulez, Ingo Metzmacher and Claudio Abbado. The recipient of a Hanns Eisler Prize for Best Performance of Contemporary Music (Berlin, Germany), she has also received awards from the Mellon Foundation, Musica Donum Dei, the America-Israel Cultural Foundation and the Tel-Aviv Academy of Music. Carmel especially enjoys playing contemporary music, ranging in style from classical avant-garde to jazz. Highlights include performing in the world premiere of Helmut Lachenmann's "Grido Double" in Switzerland, appearances with Klezmer trumpeter Paul Brody at bars and clubs in Berlin, and taking part in the Silk Road Carnegie Hall Training Workshop in New York. As a composer, Carmel's music has been heard in London, Berlin, Tel-Aviv, Saarbrücken, New York, Chicago and Cincinnati, performed by artists and ensembles such as Cliff Colnot, Adrian Pavlov, the Pacifica Quartet, members of Eighth Blackbird, the NY Miniaturist Ensemble and the Music06 quartet. She is a founding member of the Fire Wire Ensemble, a Chicago-based group championing accessible acoustic and electro-acoustic music.

## Strange Enthusiasm

Steven L. Ricks

Steven L. Ricks (b. 1969) is an Assistant Professor of Music Composition at Brigham Young University where he directs the Electronic Music Studio. He has received commissions from the Barlow Endowment and Utah Arts Council, and his works have been featured at several recent national and international festivals, including ICMC 2006 and SEAMUS 2005. His music has been performed by some of today's leading presenters of new music, including the New York New Music Ensemble, the California EAR Unit, Earplay, Talujon, and many others.

Strange Enthusiasm continues an ongoing fascination I have with musical lists. While not directly related, this notion was suggested to me by the writing of Kurt Vonnegut—in particular, his technique of including "summaries" of short stories in his novels. These multiple snippets seem to have a cumulative effect and create a much larger picture than is created by the actual space taken up on the page.



## **FANFARE (2002)**

**John Ross**

A native of New Jersey, John C. Ross received training in composition at Florida State University and the University of Iowa; his principal teachers were John Boda and D. Martin Jenni. Thanks to a Fulbright grant, he has also studied with Philippe Manoury in Lyon, France. His music has been performed at the Society of Composers, Inc. National Forums, several university music schools, and in France. His awards include the first Abraham Frost Prize from the University of Miami, several ASCAP awards (including a young composer grant), a summer residency at Yaddo, and the 2002 Rudolf Nissim Award. After a Line By Theodore Roethke, a work for soprano and orchestra, was one of three works chosen for the Sixth International Composer Readings by the Riverside Orchestra of New York City and was performed at the Mid-American Center for Contemporary Music at Bowling Green State University. Of Ross's piece Passages, Daniel Ginsberg of the Washington Post has said, "a beguiling exploration of color and melody . . . soaring figures nestled in a dreamlike haze of sound." His music is published by Cimarron Music and by himself. Encore, a work for cello and piano, is recorded on Innova and After a Line will be released in 2005 on Albany Records. Currently, Ross teaches aural skills, theory and composition at Pittsburg State University in Pittsburg, Kansas.

Written at the request of Dr. Todd Hastings and the trumpet students of his studio, Fanfare was composed for the Commencement ceremonies of the College of Arts and Sciences at Pittsburg State University, in Pittsburg, Kansas, on 17 May 2002.

## **Randalog Redux**

**Stephen Rush**

Professor Rush works with students from music, dance, art, and engineering. He is also the director of the Digital Music Ensemble, and the Music Director of the Dance Department. Recently, he became the Music Director at Canterbury House, Ann Arbor, where his "Jazz Masses" have achieved national acclaim as an experimental liturgical form. Mr. Rush has been widely commissioned, premiered and performed with recent performances in Berlin and Dresden, Tokyo, Belgium, Austria, the Netherlands and Hungary. His concert music has been published by Dorn, CRC and C. Alan Publications. Gregory Syrjala is a software development engineer with a degree in Electrical Engineering from University of Michigan, and graduate work in control theory and digital signal processing at the Rochester Institute of Technology. He authors software for industrial control systems, as well as programming music and working with computerized sound synthesis. In addition, he is the director of M2 Studio, a multi-media synthesis laboratory

"Randalog" was conceived by the composer as a way of organizing events-without regard for specific results concerning the shape or form of the piece. Decisions about random parameters, tempo, and specific sample content were the primary function of the composer, determining variable frequency shifting, (specific) random panning, and algorithmic silence or repetition. Sounds for the piece (40) were created on a Micromoog Synthesizer as a home-made analog synthesizer that had 2 CO's, 3LFO's, 2ASDR's. 8 step sequence, SVF, and Noise generators. The engineer developed a custom algorithmic sequencing program written uib Delphi utilizing DirectX, which accessed samples on a 400 Mz Pentium II. The piece should be listened to in an ideal stereo environment just beyond the threshold of pain.

## **Bombastic**

**Bill Ryan**

Bill Ryan is a tireless advocate of contemporary music. Active as a composer, conductor, concert producer, and educator, he has been involved in the creation and performance of hundreds of recent works. His compositions have been performed and broadcast throughout the world, including at the International Symposium on Electronic Art, the Open-Air Electroacoustic Concerts in Brasilia, Brazil, the International Trumpet Guild, SEAMUS and Society of Composers national conferences, the Florida Electro-acoustic Festival, the College Music Society northeast chapter meeting, the C. Buell Lipa Festival of Contemporary Music, the La Crosse New Music Festival, the Brooklyn College Art Gallery, and at the Merce Cunningham dance studio. His music has been heard on dozens of radio stations, most notably WNYC, the nation's most listened to public radio station.

Bill has received several awards for his compositions including an ASCAP Foundation to Young Composers Award, eleven ASCAP Standard Panel Awards, a Meet the Composer Education Program Grant, second prize in the Tampa Bay Composers' Forum chamber music competition, and finalist in the First International Electroacoustic Music Competition of Sao Paulo, Brazil.



Bill is currently head of the composition program at Grand Valley State University where he also founded and directs the New Music Ensemble. He has also taught at the University of Illinois, the Aaron Copland School of Music at Queens College, the State University of New York at Suffolk, and served as composer-in-residence for the Lawrence Central School District in New York.

"Bombastic" was completed in May 2006. I first composed and recorded several patterns performed on a pair of brake drums, woodblock, snare and bass drum. Then the audio was edited and processed extensively with Apple's Logic Pro. My intention was to create an aggressive, somewhat violent work that built in intensity to the end.

## **Convocation**

**David Sartor**

David Sartor has received awards from the American Bandmasters Association, New Music for Young Ensembles, Meet The Composer, and ASCAP, among others. His orchestral, chamber and choral compositions are performed nationally and internationally and have been featured at the Tanglewood and Aspen Festivals, the International Double Bass Festival, the Percussive Arts Society International Convention, the International Music Festival in San Jose Costa Rica, The World's Largest Organ Concert, and Carnegie Hall, with broadcast performances on National Public Radio. His works are recorded on the ERM Media label, and are published by E.C. Schirmer, Shawnee Press, TRN Music, and Metamorphic Music.

## **Under a Submersive Sun**

**Brian Schorn**

Brian Schorn is an electronic musician using live performance and computer recording techniques accompanied with poetry, video, installation art and performance art to create unique interdisciplinary works. His education includes an MFA in Electronic Music and Recording Media from Mills College where he studied composition with Fred Frith, Alvin Curran and Pauline Oliveros. His music has been performed in France, Austria and throughout the United States. His recorded works have been included on international compilation CDs including The Last Signal and Open Source/Open Ear. He has performed with legendary composers and artists such as Cecil Taylor, Maryanne Amacher and Steina Vasulka.

"Under a Submersive Sun" uses processed electronic and natural sounds to create an underwater narrative from a unique perspective. Imagine a sunny afternoon at a private lake. Now, imagine yourself under the water, lying on your back, expelling all of your air and slowly sinking to the bottom. As you are sinking, you look up into the brilliant sun as the light refracts through the water. You simultaneously experience feelings of peacefulness and terror. You hear your entrance and your exit.

## **The Teasing Bee**

**Mozhgan Shahidi**

Born in Iran, Mzhgan Shahidi resides in Knoxville, Tennessee. She has degrees in Piano, Composition, and Computer Science. She has composed a Concerto for Alto Saxophone, String Trio, and solo compositions for various instruments. She studied with John Anthony Lennon, Allen Johnson, and Kenneth Jacobs at the University of Tennessee.

"The Teasing Bee!" is a playful fast composition for piano. The composition is an attempt to capture a happy, buzzing and teasing bee's seemingly erratic jagged and smooth moves. One hand is always playing on the black keys while the other is on the white keys. The recording is done with Finale Software.

## **My Bird**

**Rachel Slusarczyk**

Rachel Slusarczyk received her BFA in 2003 from the School of the Art Institute of Chicago with a focus in Sound Art and Art & Technology. Upcoming projects include work in the exhibition, "Digitally Propelled Ideas" at California State Polytechnic University, and the release of a collection of collaborative songs with Chicago composer, William Harper.

"My Bird" is from a collection entitled "Home Sickness" exploring ideas of over-nesting and agoraphobia.



## **That Moon**

**Alex Temple**

Alex Temple was born in Northampton, MA in 1983, and started composing on a family trip to Italy when he was 11. He got his BA from Yale University in 2005, and is currently pursuing a master's degree at the University of Michigan; his teachers have included John Heiss, Matthew Suttor, Kathryn Alexander, John Halle, Michael Colgrass, Tania León, Betsy Jolas, Robert X. Rodriguez and Samuel Adler. He has also released two albums of electronic music on his now-closed microlabel, Electric Walrus Records, and played keyboards in an experimental bossa nova band called Plecostomus.

I wrote "That Moon!" in 2002 for an electronic music class. The assignment was to create a one-minute piece using ProTools, based entirely on sounds found on the Web. Most of it is based on one sample; I was interested in seeing what would happen if I raised its pitch while simultaneously slowing it down. Normally, changing the pitch of a sound changes its speed proportionally, and we've all got that in our ears. Somehow, the reversal of that relationship seems really disturbing to me. A slightly longer version of the piece appeared on my album "Agape Ludens" in 2003.

## **De and Reconstruction**

**Balie Todd**

Balie Todd graduated from MTSU with a recording degree in 2004. Afterward he sold shoes, got fired from a country club, and worked with a company that did sound and music for television and radio. He spends as much time as he can with his computer, which still refuses to cooperate with him. He loves unmarketable music and looks for chances to put it to film, tv, and video games.

The "song" started out as ambience to try to impress someone making a short film. (lifeanddeathfilm.com) Samples of low moans and growls I ran through a spectral EQ, trying to make it sound as though a door was opening into something. The jabber that comes in with the drums is a two minute long chorus sample with sixteenth notes cut out of different parts and it and played one after the other.

## **Clarinet Window**

**Joseph M. Vogel**

Joseph M. Vogel is a composer and performer living in Minneapolis. He is currently a graduate student at the University of Minnesota and performs in the band, The Playoff Beards.

"Clarinet Window" is an electronic improvisation created by MAX/MSP and NI's Spektral Delay. The source material was originally recorded for a different composition and this particular improvisation was created specifically for the 60x60 project.

## **We are all 60x60**

**Robert Voisey**

Composer and impresario, Robert Voisey is the Founder of Vox Novus, Vice President of programs at the Living Music Foundation, Director of the 60x60 project, and Director of the Composer's Voice Concert Series. His mission is the promotion and dissemination of contemporary new music.

Source material for "We are all 60x60" was taken from an interview with Dennis Bathory-Kitsz about his project, "We Are All Mozart" for the Arts and Answers radio show on WKCR FM New York.

## **A Moment of Reflection 2**

**Andrew Walters**

Andrew Walters was born in Topeka, Kansas, but spent most of beginning years in Farmington, Missouri. Walters received his Bachelor of Music from Millikin University, his Master of Music degree in Composition from Northern Illinois University and his Doctor of Musical Arts degree in Composition from the University of Illinois. Walters' music has been performed at various conferences throughout the United States and is featured on the "Music from SEAMUS" compact disks vol. 9 and 16.

"A Moment of Reflection 2" consists entirely of the voices of elementary school children getting ready for recess. It's a reflection on being young, not being young anymore, and the obvious passage of time. In addition to the voices of elementary school children, the piece also uses synthesized sounds and a recording of a clock. Special thanks to the kids of Grapevine Heritage Elementary School in Grapevine, Texas.



## **Guidelines**

**Justin Writer**

Justin Writer is currently working on a DMA degree in composition from the University of Oklahoma. Prior to beginning studies at OU, Writer was the Director of Instrumental Music Studies at Coffeyville Community College where he taught theory and composition as well as directing the wind and jazz ensembles. Writer has a Master of Music degree in Theory/Composition from Wichita State University and a Bachelor degree in Music Education from Pittsburg State University (Kansas). His composition teachers include Marvin Lamb, Walter Mays, Robert Deemer, Katherine Ann Murdock, Evan Hause, and Stephen Andrew Taylor.

“Guidelines” is centered around two main elements. The first is the thread heard at the beginning that progresses unimpeded throughout the work. This material is made up of the first seven paragraphs of the submission guidelines to the 60x60 project. The material, once recorded in real time, was then sped up to fit the sixty second requirement. The second element of the work is the manipulation of the phrase “Odds are the instrument is at fault.” This material is distorted by various means until near the end of the work where it is heard in its entire unaltered state for the first time.

## **Houston Winter**

**Cherilyn Young**

Cherilyn Young is a seventh-generation Texas resident. She received a BA in linguistics and an MA and PhD in speech pathology from the University of Texas at Austin. She has studied composition, arranging, and guitar with Rick Crittenden in Houston. Dr. Young currently serves on the boards of Classical Music Consortium of Austin, Austin Classical Guitar Society, and Austin Children’s Choir. She also sings soprano with Austin Civic Chorus, studies voice privately, and volunteers with other local chamber music groups. Dr. Young is currently a maternal and child health researcher at the Texas Department of State Health Services.

As a teenager in Houston, I experimented with data sonification by recording my body temperature in two-tenths-degree intervals each morning for almost a year. I then converted the data to a pentatonic scale, each temperature degree corresponding with an octave and one note with each day. Recently, I used the body temperature data from 11/3/87 to 2/27/88 for “Houston Winter”, a piece for wind quintet. The complete data set comprises the clarinet line, while the oboe and flute also contribute to a three-part canon, all spaced four measures apart. The horn plays a pedal point, and the bassoon plays an obbligato.



# ELECTRONIC



# MUSIC MIDWEST

## Festival Installation

Friday, October 13, 2006

Philip Lynch Theater Lobby

### [un]Wired

Jesse Allison  
John Fillwalk  
Keith Kothman

[un]wired creates an interactive experience that transforms a viewer/listener into a participant with the work, turning the abstract nature of wireless communication into a physical representation. Software has been designed to track viewer interactions with their wireless 802.11 and other handheld devices. The work reflects wireless interaction at two main levels. There are immediate responses to users connecting and disconnecting to the network, and to the amount of data connected users are pushing/pulling through the network. The second level of interaction is based on broader usage data from a larger pool of network users, updated every few minutes. Since the installation at EMM is temporary, without history or interactions from users outside the immediate area, the work will borrow from some previous histories.

Sound and video output are generated in real time, in response to usage data supplied by software running on the local wireless network host. Sound sources come from a variety of Internet radio streams and physical modeling synthesis, processed further in Max/MSP. Video output is generated by Jitter, combining 3-D graphical elements, generated text, and other manipulations.

[un]wired was commissioned by Ball State University and its Center for Media Design to artistically highlight wireless technology and its use on campus. It premiered as a site-specific installation in April 2006, within the base of the Shafer Bell Tower at Ball State. In November the project will be installed in its permanent home, BSU's newly expanded Indianapolis Center, as an interactive public sculpture.

<http://www.emmfestival.org>

# ELECTRONIC



## MUSIC

## MIDWEST

# Concert 1

Friday, October 13, 2006

Philip Lynch Theater | 10:30am

|                                |  |                                    |
|--------------------------------|--|------------------------------------|
| Jam                            |  | Michael Pounds                     |
| Fluctuation                    |  | Hee Yun Kim                        |
| Sound, Timbre, and Density III | Kyung Mi Lee, Flute  | Andrew Cole                        |
| Within/Without                 |  | Jake Rundall                       |
| Miniatures                     | Jay C. Batzner, Piano  | Jay C. Batzner                     |
| Salt and Glue                  |  | Daniel Nass and Samantha Krukowski |
| Coup d'état: Cote d'Ivoire     |  | Bart Bridger Woodstrup             |
| Poke                           | LoneMonad, electroMuser<br>Lord of the YumYum, voice and electronics | LoneMonad & Lord of the YumYum     |

<http://www.emmfestival.org>

## Jam

*Jam* involves two primary sound sources: recordings of a toy piano (provided by The Extensible Toy Piano Project) and a recording of a “jam session” that took place as part of a wedding ceremony that the composer attended. The invitations for this wedding asked that the guests bring something that makes a “joyful sound.” At the end of the outdoor ceremony, all in attendance contributed to the celebration with drums, whistles, bells, musical instruments, toys, etc. A recording of this event was used to structure the piece and to create gestures and textures involving the toy piano sounds.

## Fluctuation

*Fluctuation* is a musique concrete piece, of which the main sound sources come from coin-drops and a door-hinge. This piece shows a variety of subtle transformations of sounds by these two main objects. In its compositional structure, I got some ideas from “The Chronicles of Narnia”, a Disney film in 2005 - when we open a magic door, we might meet another world in our imagination!

## Sound, Timbre, and Density III

*Sound, Timbre, and Density III* was written for Kyungmi Lee during the winter of 05-06. The piece is primarily concerned with non-tonal pitch hierarchies and how we perceive, or even do not perceive the register and hierarchal changes. The register changes and diverse instrumental sounds paired with the changing electronic accompaniment through out the piece defines its content and shape. In its essence, the piece is an exploration of the sounds, timbres, and density created by the Flute, the electronic accompaniment, and the dialogue that results from the interaction between the two.

## Within/Without

*Within/Without* is a musique concrete composition created in Pro Tools. It deals primarily with the opposition of various types of: energy and activity; gestures; materials and processing techniques; and environmental presentations. It concerns itself concurrently with intense emotion as well as a sense of emotional void

## Miniatures

*Miniatures* is simply that: a handful of very short pieces for piano and pre-recorded sounds. The sound sources range from toy piano samples to nature sounds and other “mystery noises.” While any one of these pieces could be expanded into a larger work I prefer to keep them short and sweet. Or short and annoying. Take your pick.

## Salt and Glue

*Salt and Glue* was the result of a collaboration between myself and Samantha Krukowski, an artist and writer interested in the intersection of analog and digital forms and processes. The video component is an exploration of the poetic and formal relationships of salt (crystal, gravel, sand, particle) and glue (binder, sticky, bond, connector). The sounds were developed through sonically mimicking the visual textures of the film, and the primary sound source is a pair of iron spheres containing metal chimes. The collaboration was based on minimal exchanges of content and was synchronized by sending scores and timing notes back and forth online.

## Coup d'état: Cote d'Ivoire

Field recordings made by geographical researcher Ben Juday on his trip to the Ivory Coast in March 2000 inspired the work - parts of which are incorporated into the piece. The music primarily originates from a Senufo funeral ceremony. The senufo are a tribe in the northern portion of the Ivory Coast of Africa. The funeral ceremony takes place over several days. Music is played constantly on balafons, doso n'goni, and the percussive, metallic scraping of the caraganan. The ceremony is as much a celebration as mourning - homemade guns are fired into the air, and goats are slaughtered for feasting.



## Poke

LoneMonad muses with “aMente”, software written by Don Malone in Max/MSP.

Download “aMente” at <http://faculty.roosevelt.edu/malone/downloads.htm>.

Samples might include:

Bang, Bang (My Baby Shot Me Down) [Sonny Bono] performed by Cher  
Barracuda [Wilson, Wilson, Fisher, Derosier] performed by Heart  
Bonanza [Livingston, Evans] performed by Al Caiola And His Orchestra,  
The Cattle Call [Owens] performed by Arnold, Eddy  
Don't take Your Guns To Town [Cash] performed by Johnny Cash  
The Good, The Bad And The Ugly [Ennio Morricone] Soundtrack  
Gun Battle (Billy The Kid) [Aaron Copland] performed by The London Symphony Orchestra  
Gunsmoke [Rex Koury, Glenn Spencer] performed by CBS Orchestra  
Happy Trails [Evans] performed by Roy Rogers & Dale Evans  
I Love This Bar [T. Keith, S. Emerick] performed by Toby Keith  
Mule Train [Johnny Lange, Hy Heath, Fred Glickman] performed by Frankie Laine and The Muleskinners  
On The Trail (Grand Canyon Suite) [Ferde Grofé] performed by The New York Philharmonic Orchestra  
Save A Horse (Ride A Cowboy) [Big Kenny, John Rich] performed by Big & Rich  
Tarzan Yodel performed by Johnny Weissmuller  
That's How The Yodel Was Born [Grean, Javits, Anthony] performed by Elton Britt  
When I'd Yoo-Hoo In The Valley [Martin Russell] performed by Kenny Roberts  
Yodellin' Tex [Robison] performed by Carson Robison & His Pioneers  
Yodelling Mad [Clark] performed by Yodelling Slim Clark



# ELECTRONIC



# MUSIC MIDWEST

## Concert 2

Friday, October 13, 2006

Philip Lynch Theater | 2:00pm

Juggernaut

William Jason Raynovich, cello

Paul Oehlers

Malibu Mermaid

Nick Johnson

Dynamo-Slap!

Thomas Head

Surviving Images

Jason Fick

The Gift

Josh Kalichman

$\Delta \Sigma$  (change in the summation)

Jason Bolte

Cradle

Dan Puccio, Alto Saxophone

Alexis Bacon

<http://www.emmfestival.org>

## Juggernaut

*Juggernaut* was constructed by selecting routes through a magic square, which consists of a series of numbers arranged so that the sum of each row, column, and diagonal are the same amount. These routes were then assembled to form the structure of the piece. The particular magic square employed in the construction of *Juggernaut* is the magic square of the sun, one of the “Ptolemaic Magic Squares” in *De Occulta Philosophia*, a book on magic by Heinrich Cornelius Agrippa von Nettesheim, published in 1514.

*Juggernaut* was written for and about my good friend William Jason Raynovich, who continues to try to make music “stop the wars, lower the price of bread, and make tulips grow in my garden.”

## Malibu Mermaid

*Malibu Mermaid* is a piece inspired by film containing political propaganda and the use of contrast is a significant element in delivering the film's message. This will be the second performance of the film.

## Dynamo-Slap!

*Dynamo-Slap!* was created in the Electronic Music Studio at Arkansas State University in the fall of 2006. The sole sound object is a recording of a percussion instrument called a Vibra-Slap. The unique articulation of this instrument provided a variety of interesting sounds and colors. Different aspects of this sound have been manipulated and made “dynamic,” that is, parameters such as pitch or space not only change, but also the rate at which they change accelerates and decelerates or, becomes “dynamic.”

## The Gift

*The Gift* tells a heartwarming story of selflessness and life-lessons learned the hard way. Any further meaning is left up to the viewer's imagination...

## $\Delta\Sigma$ (*change in the summation*)

$\Delta\Sigma$  (*change in the summation*) is a study of the continuum between the limits of pitched and noise-based materials, a *change* in the “spectral summation.” The title also refers to a *change* in my own compositional practice; an exploration and conscious integration of pitched material into the fabric and structure of the electroacoustic work.

## Cradle

Since I have begun writing electronic music, I have been most interested in working with samples of voices, especially those that fall between intelligibility and unintelligibility. In previous electronic pieces I have composed with foreign languages, English speakers with foreign accents, children speaking and singing, and animal calls. *Cradle* continues this trend by using recordings of baby talk. When conceiving of this piece, I imagined that the samples used would cause it to have a gentle, soothing quality. However, whether due to the difficulty of recording infants (who never want to speak into the microphone) or to the nature of baby speech itself, many of the sounds turned out to have a great deal of energy, alternately anxious and exuberant. I used the alto sax as a musical manifestation of the voice, smoothing out the gap between speech and music. Recordings of a tabla provide the low frequency spectrum and help to balance the voice's inherent anxiety.



# ELECTRONIC



# MUSIC MIDWEST

## Presentation 1

Friday, October 13, 2006

Ives Hall | 3:30pm

### Hearing pictures and seeing sounds:

About some possibilities to transform visual into acoustical structures  
and vice versa.

André Ruschkowski

During the last years the author has developed some models in Max/MSP and Jitter for transforming visual structures into acoustical structures and vice versa. The idea behind is to form a strong and direct connection between these artistic layers. That means not only data transfer or mapping; this deals in a particular way with the possibility for the audience to recognize these relations. The author will demonstrate different examples for these strategies and techniques including some applications to the presented piece *Twigs & Grains*.

<http://www.emmfestival.org>

# ELECTRONIC



## MUSIC MIDWEST

## Concert 3

Friday, October 13, 2006

Philip Lynch Theater | 4:30pm



Featuring Music by Chicago Composers Forum Members

Man Alive

Jason Wampler and Ryan Ingebritsen, Electronics

We Can and We Must

Mobile Variations

Krzysztof Wolek

Still

Joshua Manchester, Marimba

William Jason Raynovich

Insensitive Songs

I. H.O.R

II. T.P.W

Christopher Preissing

Torrid Mix: Featuring DJ Jazzy King and Master L.T.

Irina Feoktistova, Piano

Mike McFerron

Hallelujah

Marita Bolles

Kreisen

Kotoka Suzuki and Claudia Rohmoser

Slight Uncertainly is Very Attractive

TBA, Flute

Kyong Mee Choi

<http://www.emmfestival.org>

## Man Alive

*Man Alive* is a piece of music that clearly exemplifies this process. The two performers each have a sample that they are directly manipulating: one being an excerpt of a drummer, the other an orchestral excerpt from a pop song from the 70's. The samples are then combined through the process of convolution creating a third sound which is the sum of one sound being filtered by the other in real time. The composition unfolds as the various properties of both sounds and their resultant combinations are explored and then further manipulated by multiple effects whose parameters are manipulated in real time.

## Mobile Variations

*Mobile Variation* explores space as a composition element. I decided to avoid using prerecorded material in this piece and to create all the sounds from scratch, employing various synthesis techniques. This allowed me to study the very nature of sound, its various shapes and colors as well as the almost endless possibilities of technology.

## Still

Why do anything? I ask myself this question often. Why compose this piece?

My answer inevitably is because I enjoy it. Still, why do anything? And I ponder, "Should I do anything?" Why attribute beauty to anything? Still, one should severely organize anything to attribute beauty to it. Still, why should I do anything? Why should you listen? Should you Still listen? Still, why? Still. . . Ssssss

AFTERTHOUGHT: I wrote a computer program that mapped three-dimensional points into a musical setting, where x was time, y was pitch, and z was amplitude. To add interest, a "virus" was added that "stilled" the piece. Thanks Alex.

## Insensitive Songs

1. H.O.R.
2. T.P.W.

H.O.R. and T.P.W. are two short text settings that comprise two thirds of the *Insensitive Songs* cycle. Both "songs" rely on texts that may be considered offensive to those with certain sensitivities, and, both use noises and sounds (pops, clicks, feedback, coughs, door and chair noises, etc.) that were edited and discarded from previously recorded lectures as the basic source material. Thus, both contents may be considered, by some, as having little intrinsic value.

H.O.R. incorporates a brief selection from Charles Bukowski's *Ham on Rye* relating the thoughts and activities of a young man's erotic adventures. From an earlier period in American history T.P.W. excerpts several books on etiquette and becoming "the perfect wife". Both "songs" may be interpreted as either a glorification or critique of the texts, which, out of context, are unabashedly sexist, or at the very least, insensitive in today's neurotic, hypersensitive culture.

ProTools and Cycling '74s Pluggo plugins were used to create *Insensitive Songs*.

## Torrid Mix: Featuring DJ Jazzy King and Master L.T.

*"Kai estin au mousike peri harmonian kai rythmon eroticon epistime..."*

(And music, in turn, is knowledge of harmony and rhythm of love)

PLATO

*Torrid Mix* was written in 2006. The electroacoustic tape part was created entirely by manipulating piano and voice samples. This work is written and dedicated to pianist GéNIA (<http://www.genia-music.com>)



## Hallelujah

This piece is a newer work using materials I did not incorporate into a piece for mixed ensemble and 6-speaker sound spatialization, entitled *What Exit* (2002). I had about two hours of left over sound sources for voice, performed by Derek Keller. I took the opportunity to make a miniature using some of the remaining material in a gesture that is related to but not specific to its use in the original work.

## Kreisen

*Kreisen* is an interactive audio-visual installation work which invites participants to explore under the subjective surface of the projected images to discover the hidden world underneath, and there, to awaken, guide, manipulate, compose, and transform the revealed elements of sound/music and images: mirroring the reality of one's experience in a living world, such as his/her search for deep inner origin, root, and individuality. These conscious and unconscious decisions of the participants' interactions made by hand movements in front of the screen influence the music and visual elements as well as the narrative/musical structure of the work. This non-interactive concert version of *Kreisen* was commissioned by DAAD in conjunction with TU-Berlin Electronic Music Studio for the Inventionen Festival in 2004. Four individuals of separate disciplines collaborated to realize this work: Kotoka Suzuki (music), Claudia Rohrmoser (video), Thomas Seelig (audio engineer), and Gregor Tobeitz (video engineer). The interactive version was premiered at ICMC in Barcelona, Sept. 2005.

## Slight Uncertainty is Very Attractive

As the title suggests, this piece brings a perspective such that a slight uncertainty in our life can be very charming and attractive. The characteristics of both flute and tape parts are not fully determined, but rather work as one voice, which explores pitch bend, airy sound, whistle tones, and other extended techniques.



# ELECTRONIC



# MUSIC MIDWEST

## Concert 4

Friday, October 13, 2006

Philip Lynch Theater | 8:00pm

Celebrating 50 years: Electroacoustic Music from Chile

Cristian Morales-Ossio and Felix Lazo



**GOBIERNO DE CHILE**  
MINISTERIO DE RELACIONES  
EXTERIORES

DIRECCION DE ASUNTOS CULTURALES

<http://www.emmfestival.org>

## Program Information



In the fifties Europe lived the cold war peace: a new world order where the Soviet Union and the United States were the leading powers. The world watches surprised the appearance of new tendencies in all forms of art. From some years before new ways of music creation were being developed in the advanced world: Concrete and Electronic music grew together and relating themselves with occidental concert music prevalent in those years.

In the course of 1956 a group of restless young composers initiates a story rich of unsuspected achievements. Pioneers in Latin America these inexperienced composers came from Chile. Those were the years of the radio-theater and rock-

and-roll but also of a period full of accomplishments for the Chilean music. Many concerts and festivals served as a great aid to creation and diffusion. From time to time news about Concrete and Electronic music arrived from Europe stimulating these enthusiastic young composers: Juan Amenábar, José Vicente Asuar and Leon Schidlowsky among others

The year 1956 marks the “Nacimiento” (Spanish for birth) of the electroacoustic music in Chile. Schidlowsky composes “Nacimiento”, first electroacoustic composition conceived as such in Chile and in Latin America. It is a concrete music work, the first experience of this kind in this part of the world and served as a model for the work of many other young composers who used to work every night until dawn in the Radio Chilena broadcasting station. This feverish activity culminated in 1957 with the creation of the Experimental Sound Workshop at the Universidad Católica de Chile. This was the first Latin American intent to form an electroacoustic laboratory. Well known composers such as Gustavo Becerra-Schmidt, Amenábar, Asuar and Schidlowsky worked in this laboratory. In the year 1957 Amenábar composes “Fishes” and Asuar “Spectral Variations”, the first Latin American composition based exclusively on synthetic sounds.

After 50 years of history, full of vicissitudes and diverse processes, we are approaching the year 2006 and this date finds us ready to celebrate the golden wedding of the Chilean Electroacoustic Community remembering that “Nacimiento” which, with its two minutes of duration, initiated our electroacoustic history. The last years have seen an accelerated rebirth of this kind of music contributing to Chile’s artistic and cultural patrimony.

We wish that this anniversary be commemorated in Chile and abroad paying homage to our pioneers and masters. The importance of this anniversary has decided us to carry out multiple activities in Chile, specially in provinces where the practice and diffusion of electroacoustic music is scarce. We will organize, lectures and concerts of different formats (public spaces, didactic concerts in the universities, etc.). We will also organize two international tours: the first visiting Spain, United Kingdom, Portugal, France and Germany and the second visiting Mexico, United States and Costa Rica. Our intention is that the year 2006 should be full of celebrations singling out Chile not only in its pioneer position but also as an active nest for young modern composers. These are our first 50 years of a history that will continue in the years to come.



## Los Peces (The Fishes) (1957) Amenábar, Juan

It was composed at the request of the writer Enrique Duran and it was played for the first time in Buenos Aires, Argentina in October 1960 included in concerts organized by the New Music Group. Los Peces is based on a unique sonorous source and is made up of 5 chord groups emitted by a piano and recorded in a magnetic band, eliminating the attack and prolonging the sustain of the sound at the same intensity. All this is followed by a spatial rhythmic diagram formed by strokes related between them according to the mathematical series of Fibonacci. This series is such that each term is equal to the sum of the two previous ones.



Composer and Engineer, he studied instruments with professors Luis Vilches, Pedro Valencia-Courbis and Lucila Cesped. He studied composition with Jorge Urrutia Blondel at the national conservatory of the “Universidad de Chile” university. In 1955 he founded the experimental workshop of music established at the Catholic University (PUC) and composed “Peces”. He collaborated in a number of important projects in music in Chile, some of them pioneers, such as the GEMA electroacoustic music laboratory at the Universidad de Chile where he was headmaster of the music department and vice-dean from 1981 to 1983.

He has produced a great amount of music of many genres. A large number of pieces composed by him have been performed in Chile, America and Europe, and many of them have obtained prizes and have been recorded.

## ePiano (2004) *electroacoustic* Rodrigo F. Cádiz

This work takes only a few piano samples at its starting material. These samples are transformed by several means including resampling, filtering processes and granular synthesis in order to propose new audible dimensions to the piano sonic world. This piece is part of a more ambitious project of the composer that considers putting the traditional occidental musical instruments under new sonic perspectives by means of computer technology. *ePiano* was premiered at the International Music Festival “June in Buffalo” in 2004 at the State University of New York at Buffalo. It has also been programmed in concerts at Northwestern University and the Ai-maako Festival organized by Cech in Chile.



Rodrigo F. Cádiz, Ph.D (Santiago, Chile, 1972). Composer and engineer from the Universidad Católica de Chile, where he studied with Alejandro Guarello, Aliosha Solovera and Pablo Aranda. Doctor of Philosophy in Music Technology from Northwestern University, where he studied with Augusta Read Thomas, Jay Alan Yim, Virgil Moorefield, Amnon Wolman and Gary Kendall.

His music includes works for all genres and it has been programmed in Chile, USA, and Europe, in venues such as Festival de Música Chilena Contemporánea, June in Buffalo, ICMC, Bourges, SEAMUS and Música Viva. His research articles have been published in journals such as the Computer Music Journal and several international conferences. He has taught several courses in computer music. His research interests include digital audio processing, computer music, composition, music perception and cognition and the musical applications of fuzzy logic. Rodrigo has won several grants and prizes for artistic creation and research, among them Beca Presidente de la República del Gobierno de Chile, Fondo de la Música Nacional, Fundación Andes and Studio22, CIRA, Wonderlic y Wyatt from Northwestern University. He has won several composition prizes in Chile and the US. He is a member of AMC, SEAMUS, ICMA and CECH.



## **Around Chiron Cycle (dedicated to Jules Verne) (2005) *electroacoustic*** **Candela, José Miguel**

*Around Chiron Cycle* is a group of 5 micropieces of 1.00 min. each one, composed for being listened consecutively, without silences between them. It represents one way of thinking on the problem of the form in electroacoustic music, and at the same time, a free re-creation of different episodes from Verne's book «Around the Moon», for whom the piece is dedicated. *Around Chiron Cycle* was finished on 2005 for the "Projet d'oeuvre ouverte", 35e Festival Synthese (Bourges).

Jose Miguel Candela (Santiago, Chile, 1968) Graduated in music at the Faculty of Arts of the University of Chile in 1994. He has followed several courses on composition and analysis with professor Gustavo

Becerra-Schmidt, whom he considers his mentor. He has taught in several chilean educational institutions (University of Chile, Arcis, University Vicente Perez Rosales, Escuela SCD, etc.) He has composed works for films, theatre and specially for contemporary dances (Chilean National Ballet, Dance Company La Vitrina, etc.) He has also composed non functional works with special emphasis in the electroacoustic music field. In May 2000 he was awarded a scholarship by Andes Foundation to compose his project "four symphonic movements of indigenistic nature". One of them, "Machaq Mara" (dedicated to the aymara culture) was played by the Symphonic Orchestra of Chile. On 2003, he was awarded a scholarship by the UNESCO-ASCHBERG institution to spent two months at the Virginia Center for Creative Arts, USA. There he composes his "Saxophone quartet – dedicated to Lola Kepjia, last selk'nam shaman". He is now composition teacher of the SCD school of music, and coordinator of the Electroacoustic Community of Chile ([www.cech.cl](http://www.cech.cl)), organization that he founded on 2002. His music has been played in Chile and in several countries of America and Europe. More information at [www.candela.scd.cl](http://www.candela.scd.cl).



## **Quipus (1978-1980)** **Becerra-Schmidt, Gustavo**

"Quipus" is a piece which starts with the idea of using knots as language symbols, it recalls the fundamental idea of this Kechua notational technique. The gesture of making knots determines an important part of its identity. Concretely, this composition is generated as a sonorous reflection of the textile structures by Flor Auth named "Quipus". These show knots and strings which can be interpreted respectively as interpunctions and phrases who flow together and lead, finally, to a central nucleus.

Gustavo Becerra-Schmidt was born in Temuco, Chile, in 1925. He started musical studies at age 7 at the conservatory of his home town and continued them at the national conservatory in Santiago city. From 1950 on he committed to his 3-way labour of composer, teacher and investigator. He has taught to many of the most renown talents of music in Chile. The Chilean coup d'etat in 1973 forced him to ask for political asylum in East Germany. His work, over 50 pieces and academic papers, has been widely exposed in America and Europe. He has received many commissions and prizes, most of them beyond his country of origin.



## **Hors Chant (2004) audiovisual** **Kaplán, Adolfo**

Visual: Franck y Vincent Dudoet

The following film is the product of the Musica projet. This projet was born whit the gathering of Vincent and Franck Dudouet (designer) and Adolfo Kaplan (composer) ; to work on the new "Cité de la Musique et de la Danse" in Strasbourg. Hors Chants conveys our vision of this building still under construction. The work obtien the first price in the movie festival at Clermond Ferrand "videoformes 2005" and he mentioned in a festival Synthese a Bourges, France.



Kaplán, Adolfo (1975):studies piano at a early age, in 1994 studies at the Music School of the University of Valparaiso, were he receives his bachelors degree in arts and Musical Sciences as the best student of his promotion(1999). At the same time he study with the composers Aliosha Solovera and Hernán Ramirez. After his University studies he receives a scholarship from the french government to study computer music composition in Paris, were he is currently now preparing his doctorate in musicology. In Europe he study composition with different composers José Manuel López~López, Christine Groult, Horacio Vagionne and Paul Meffano. In Chile he plays the piano at the "semanas musicales de frutillar" (1999), "El espacio público del sonido" (1999), and organized shows of multimedia, like "Los últimos faros del silencio". His Work as a composer includes pieces for instruments, sound installations, mixtpieces and acusmatic.

## **SAL (Salt) (2005)** **Juan Ignacio Mendoza Garay**

The beauty I can see in a stream made up by many little grains of salt inspired this piece. One can observe it as a whole or each grain separately, and one can discover peculiar forms in it. This happens in any stream, as in the everyday life big fractal that is our universe, as in the composition of the piece, whose universe boundaries is the length of itself.

Born in 1978 in Santiago, Chile. After finishing high school he studied sound engineering and quitted in 2nd year. Two years after he committed himself to music. He studied popular music and jazz composition and arrangements at a private college, completing the program in 2005. Has produced many kind of music from popular to conservatory music, and different kinds of sonic art. Has studied electroacoustic composition with renown masters Rodrigo Sigal (Mexico) and Federico Schumacher (Chile). He also attended workshops with Hans Tannen (Germany) and Eric Daubresse (France). Now he divides his time in commercial music production and contemporary art music composition, with eventual private teaching.



## Variaciones Espectrales (Spectral Variations) (1959) Asuar, José Vicente

Asuar, like Amenábar was an engineer and for his work "Variaciones Espectrales" he built the first electronic equipment designed for sounds generation for musical composition in Chile. The electroacoustic techniques used by Asuar for this work are of first generation. The sounds are produced by wave form generators and then recorded in a magnetic band. Deliberately Asuar does not make use of techniques already available at that time, such as speed changes or the inversion of the magnetic band direction. Variaciones Espectrales was one of the first compositions wholly generated by electronic equipment in Latin America and was played for the first time during the chamber music season of the then Instituto de Extension Musical of the University of Chile. Later it was used as a basis for the choreography of "Germinal" presented by the ballet of the same university at the municipal theater of Santiago.



José Vicente Asuar was born in Santiago, Chile, in 1933. Engineer and composer, as Juan Amenábar. Both form a group along with León Schidlowsky, that became the pioneer workshop of electroacoustic music, settled at the Catholic University of Chile (PUC). In 1956 he meets Werner Meyer-Eppeler, who became a great influence in Asuar's work. Then he built the first electronic sound generators in Chile. "Variaciones Espectrales" (1959) is one of his first pieces, and the first one produced in Latin America whose sound objects were generated entirely by the new electronic devices. He has been in charge of setting the Karlsruhe electronic music facility in Germany and the Sound Laboratory at the "Instituto Nacional de Bellas Artes de Caracas" in Venezuela. In the 70's he builds the first computer for musical purposes in Chile. He has received many commissions from European and American institutions and prizes such as the first place at Bourges internationalelectroacoustic music contest in 1975.

## lo metalico (2005) Juan-Pablo Cáceres

(part of the album 'orquesta', released through INNOVA records <http://www.innova.mu/>)-orquesta-, a paradox in itself, an album of strictly acoustic sounds, but entirely produced in a computer. The composer wanted to approach electronic music from a different perspective, moving away from sound processing and algorithmic composition.

The album was constructed using hundreds of samples (generally of no more than one second each) of chamber instruments executing extended techniques. Each piece was then painstakingly hand crafted from these, without further processing of the samples. This straightforward approach required that each sound be placed by hand in a metaphorically gigantic staff score on the computer screen. This procedure gives a wink to the beginnings of concrete music, but in this case using an unaltered acoustic instrumental source. The CD comprises individual compositions that explore either a sonority family or an instrumental behavior. -orquesta- is a sonic and rhythmic reflection on the nature of contemporary music and its relation with popular or electronic music.



Juan-Pablo CACERES is a composer, performer and engineer born in Santiago, Chile. He studied at Catholic University of Chile, where he graduated in 2001. He is currently a PhD student in computer music at CCRMA in Stanford University (USA). His work includes instrumental and electronic pieces, as well as performance of avantgarde rock music, with albums edited in Europe and America. He recently piece won (with Bruno Ruviaro) the First Prize in the Digital Art Awards 2005 in Japan.



## Mirror for two laptops and live video, live electroacoustic and video (2006) Cristian Morales-Ossio and Félix Lazo

is a work in progress by for two laptops and video.

The concept of this work is to record audio and images of the different places and cities they visit in the tour, and present this material processed in each concert. They act as mirrors of the places they visit and also as mirror between themselves. Cristian Morales works mainly with Max/Msp and Félix Lazo works mainly with Supercollider, Isadora and Pixelshox.

Félix Lazo (Santiago, Chile, 1957) visual artist and musician. His work includes different styles and techniques, paintings, etchings, installations, multimedia and music. He has studied biology (for three years), Music and Art. He has a Bachelors degree in Music from the University Catholic of Chile. He won the Fullbright Scholarship(1985-87) and got a Masters of Arts Degree and a Masters of Education degree in Music and Art teaching from the Teachers College of Columbia University of New York. In the years 2002 and 2003 he studied Electronic Music Composition at the Centre de Creacion Musical Iannis Xenakis in Paris. He has exhibit and presented his work in Santiago, Chile, Paris, Lima, Berlin and Montreal. In the year 2001 he won the Fondart scholarship (Government Support for the Arts) to build and develop his web site [www.lazo.cl](http://www.lazo.cl).



**Cristian Morales-Ossio** (Arica, Chile, 1967) Chilean composer. He made a degree in music theory and he began his composition studies in 1992 in the Arts Faculty of Universidad de Chile. In 1990 he meets the composer Gabriel Brncic provoking a deep reflexion about the sound and musical time. In 1995 he continues his studies in Barcelona under the direction of the same composer at the Institut de l'Audivisual of the Pompeu Fabra University where he had a Master in Musical Creation and Technology. He also attends regularly to composition seminars with musicians such as Gustavo Becerra-Schmidt, Paul Méfano, Guy Reibel y Helmut Lachenmann. In 1997 he is accepted in the Conservatoire National Supérieur de Musique de Lyon, where he completes his superior studies of composition and he works with the composers Philippe Manoury, Marco Stroppa and Robert Pascal. In this framework he develops his own informatic composition tools. In 2000, he founded the ensemble (NeufdesN (n)) where he participates as composer and improviser. He gets involved in a profound reflexion about a "sound performance", and the (in)compatibility of the contemporary music and the ordinary concert structure. In 2002 he works on the music composition for the dance performance Resistencia by the French company ACTE, which was shown on the Biennale de la Dance in Lyon. His music is often played in his country and Europe. At present he's a professor of musical composition at the Department of Music of the Pontificia Universidad Católica de Chile, and Director of the LATEM (Laboratorio de Tecnología Musical), for the Electroacoustic Music.



ELECTRONIC



**MUSIC**  
MIDWEST

# Festival Installation

Saturday, October 14, 2006

Philip Lynch Theater Lobby

## Harmonic Sounds for a Public Space

Marc Jensen

Harmonic Sounds for a Public Space (2005) is an installation piece using Max/MSP that is designed to produce a continuously changing texture of slowly moving, harmonically related tones, leaving a great deal of silence. As an installation powered by random input at several levels, this piece can run for any length of time and never repeat. Using extremely simple materials, this piece is designed to provide a soothing sonic overlay for a bustling public space, and to intermingle freely with the sounds of human activity.

<http://www.emmfestival.org>

# ELECTRONIC



# MUSIC MIDWEST

## Concert 5

Saturday, October 14, 2006

Philip Lynch Theater | 10:30am

### BluesAx

Larry Austin

- I. BluesInCameroon
- II. Sidney
- III. Trane
- IV. BluesLude
- V. Hodges
- VI. Cadenza
- VII. BluesOutParker

Stephen Duke, Saxophone

### Alla Turca

Tugba Tatli

### Through Leaves

Andrea Reinkemeyer

Bryan Scott Stanbridge, Percussion

### Falling: Samsaaram

Asha Srinivasan

### Hindsight

Jeremy Fair

<http://www.emmfestival.org>

## BluesAx

*BluesAx* was commissioned and composed for performance by concert saxophonist Stephen Duke, with composing grant sponsorship from Northern Illinois University and the University of North Texas. Much of the material for both the score and the pre-recorded and synthesized/processed computer music derives from recordings of Steve's sounds and emulations of four legendary jazz saxophonists, created in a six-hour, collaborative session with the composer in January, 1995, in Denton, Texas. In performance, Steve performs on both soprano and alto saxophones, combined with the computer music on tape. He follows a through-composed, precisely timed score, which details the music he reads and improvises with the taped computer music; the nature and notation of the events and music heard on the tape; and the patternings--"licks"--that inform and serve as models for his improvisations. *BluesAx* is presented in seven continuous movements, four being interpretive portraits of the great jazz saxophonists Sidney Bechet, John Coltrane, Johnny Hodges, and Charlie Parker, these introduced and framed by three blues "choruses": I. *BluesInCameroon*; II. *Sidney*; III. *Trane*; IV. *BluesLude*; V. *Hodges*; VI. *Cadenza*; and VII. *BluesOutParker*. The montage of sounds and music heard on the tape includes saxophone sounds, my sine-tone "BluesHum" orchestra, rainforest and lakeside sounds recorded for the BBC in Kenya, Senegal, and Cameroon, as well as the city sounds of London's Soho, New York's Times Square, and New Orleans's Heritage Festival. All were combined, mixed, processed, and married during the summer of 1995 at the composer's computer music studio, *gaLarry*, in Denton, Texas, using a *NeXTstation* computer and the software synthesis languages, *csound* and *cmix*. In 1996, the composer was awarded the prestigious Magisterium prize/title in the 23rd International Electroacoustic Music Competition, Bourges, France, for his work *BluesAx* and for his influential leadership in electroacoustic music genres through the past forty years.

## Alla Turca

*Alla Turca* is based on the Turkish folk song "Pencereden Kar Geliyor". The piece begins and ends with the first verse of the song, as sung by the composer.

## Through Leaves

*Through Leaves* for Tape & Percussion (2004) was commissioned by and is dedicated to Jay Bordeleau. He requested a work that would feature both the percussionist and tape while developing simple melodic structures. As I had recently become interested in the venation patterns of plants, this work is patterned after the way large-scale structures in trees (trunk separating into branches and roots) are mimicked on the small-scale (petiole separating into veins and capillaries). The tape was realized in the composer's home studio and at the University of Michigan Electronic Music Studios using both Pro Tools and Cubase software. The tape features Jay Bordeleau, percussion and Andrea Reinkemeyer, voice.

## Falling:Samsaaram

Originally conceived for a contemporary dance piece called *Falling* choreographed by Autumn Belk at the University of Maryland, *Falling:Samsaaram* is a distillation of those materials for the electroacoustic listening medium. The piece moves between oppositions of attachment (*samsaaram*) and detachment (*nirvaanam*) to life's pain and pleasures through the juxtaposition of urgent volatile textures with calm ambient ones. Though the final section crescendos to a chaotic finish, a brief return to the opening hints at a cyclic repetition, as the cycle of falling in and out of *samsaaram* begins again.

## Hindsight

*Hindsight*, an electro-acoustic composition for a 5.1 surround sound system, was completed during July 2005 as a creative project for my graduate studies in composition at Ball State University in Muncie, Indiana. It is a collection of experiences and ideas learned while going to school. It uses the multi-channel format in such a way that rhythms are written for the surround system and carefully automated into the audio. Sometimes the multi-channel rhythm is different from the rhythm heard in the audio and sometimes it is meant to coincide with the audio. Many of these rhythms are influenced by Indian Music. This piece also integrates ideas from the art and popular genres of electronic and electro-acoustic music.



# ELECTRONIC



# MUSIC MIDWEST

## Concert 6

Saturday, October 14, 2006  
Philip Lynch Theater | 2:00pm

Pushing Buttons

Idit Shner, Saxophone

Andrew Walters

Drift

Ed Martin

Banjular Synthesis

Wesley Johnson, Banjo

Wesley Johnson

Stretch

Bruce Christian Bennett

Infested Readings

Nihan Yesil, Narrator

Nihan Yesil

The Temptation in the Wilderness

David McIntire

Unexpected Things

Duo Diorama  
Minghuan Xu, Violin  
Winston Choi, Piano

Daniel Weymouth

<http://www.emmfestival.org>

## Pushing Buttons

Originally entitled *Monkeys Typing, Pushing Buttons* for Alto Saxophone and Two Channel Electroacoustic sound is about trying to flip the right switch at the right time. This is basically what playing an instrument is, isn't it? Though there are allusions to typewriting monkeys, bombs, clocks, severe punishments for the wrong answer, and other such things, all of the sounds in this piece come from recordings of saxophones. Many thanks to Idit Shner, Lance Miller, Scott Wyatt, Roy Allen, Jeff Stolet, and Robert Rose for the source material.

## Drift

*Drift* (2003) is a depiction of the mind moving through different states of consciousness, represented by distinct musical textures or sound worlds, and the distortion of discrete thoughts as the mind enters a dream-like state. The piece opens with abrupt changes between these textures, but as it progresses, they are developed, layered, and morphed into one another until it is impossible to know which exists at any moment. By the end, the music represents the mind being trapped in a continuous spiral between consciousness and unconsciousness from which it cannot escape.

## Banjular Synthesis

*Banjular Synthesis* was the first (and to date the only) instrument and electronics piece I have written. This explores the ironies and contrasts in my relationship with the banjo, the first instrument I had ever learned on my own. I play traditionally an American country instrument, but I am far from a "country boy." I poke fun at the instrument, but the piece is a homage to the banjo as well. I use very non traditional musical styles, but use traditional styles associated with the banjo. And, the biggest irony is pairing it with electronics as the banjo is used traditionally with other acoustic instruments.

## Stretch

*Stretch* (2001) is a sonic exploration of the hidden musical worlds of short complex sounds using non-correlated multiple bit-stream granular synthesis. It uses several brief recordings of gongs, cymbals, tampura, shakuhachi, beluga whales, etc., and stretches them as much as 164 times their original duration. This creates an extraordinarily rich and dense texture of sound, revealing the vast sonic world contained within sounds that normally pass too quickly to be heard in such detail. The composition unfolds in several waves, creating a large-scale arch form.

## Infested Readings

The idea behind the *Infested Readings* came to me one day when I was trying to concentrate on one of my all-time-favorite books, *The Flea Palace* by Elif Shafak, at the Miller Nichols Library. Right at the moment when I was most pleasantly indulged in the book, and at the climax of my concentration, two people passed by and lingered somewhere nearby whispering and giggling. Now irritated, I tried to go back to my reading but it was not the same. All of a sudden, every little noise that I tried to avoid became amplified in my head. I have come to realize that the surrounding noises do not always disrupt our concentration but rather take it to another level. But we still try to eschew that experience by simply closing our ears to these fanciful infestations. *Infested Readings* has two perspectives:

- 1) The narrator (or the reader)'s experience during his/her reading while zigzagging between two different dimensions of concentration.
- 2) What the audience witnesses while the performer is struggling to convey the text. There is not a specific text suggested for the performance.

Any text, in any language can be read at any style, tempo, feeling etc. The text I have chosen for this performance is in Turkish and an excerpt from *The Flea Palace*. I also would like to add that all the sound samples are collected at the Miller Nichols Library where I spend most of my time (both voluntarily and involuntarily), thus *Infested Readings* should be dedicated to it.



## The Temptation in the Wilderness

The text is written by the poet Michael Ives, with whom I have collaborated many times. It is a dialogue, a meditation on the impossibility of saying anything with precision. The “setting” of the words mirrors the struggle between the two characters, voiced by Alicia Lyons and Jedd Schneider. Further explication would be excessive.

## Unexpected Things

*commissioned by Duo Diorama*

All around us as we stand in confusion  
Race  
Thoughts and sensations.  
We're lucky if we get a taste  
Of what's real.

What passes away is the noise, the chatter of our eager minds  
The myriad, contradictory banquet of our senses  
What remains is the connection that underlies all  
And our ability to perceive it, if our souls are at rest.

Unexpected things occur  
And we are startled

Perhaps we Wake Up  
And realize that  
“the greatest of these is love”  
which is not so unexpected  
as it was there all of the time

- Daniel A. Weymouth



# ELECTRONIC



# MUSIC MIDWEST

## Concert 7

Saturday, October 14, 2006  
Philip Lynch Theater | 4:30pm

Merit Badge

Brian Lynn

Embers

Jacob Gotlib

Mouth

Patrick Peringer and Josh Kalichman

One Day, the Next

Stacy Borden

Meditation on Violence

Schuyler Tsuda

Thread of Breath

Seung Hye Kim

In the Forest

Maria Panayotova-Martin

<http://www.emmfestival.org>

## Merit Badge

*Merit Badge* is a simple tape piece conceived during the early months of 2006. The initial tracks were laid at home. The aim was to capture running sewage water, a string bass and bow, cymbals, a typewriter, and the footsteps of my three year old daughter, Lily, the works' primary theme. These organic tracks were later altered and then pieced together to form what would become the final product - Merit Badge.

## Embers

Our memories of happenings, people, places -- no matter how they may distort the original experiences -- are often much more significant for us than the events themselves. Through the recreation of events in our minds, we can extend experiences indefinitely, beyond their original time and place -- some lasting as long as our entire lives. Memories are the embers of experiences after they have burnt out.

## Mouth

*Mouth* was composed by Josh and Patrick in Patrick's office using only a Shure 57, Logic, and many extra tracks. There is no processing besides a little EQ and reverb. It started as a joke because Patrick was bored and tired one Thursday night, so he started to make noises with his mouth and record them. After Josh joined the process, it became a monster all it's own. The form is random, they made it as they went along. As a side note, Josh sang all of the low parts and Patrick sang all the high parts. At times they recorded in the same track to feed off each other's energy, and at time they recorded different tracks to make sure the pitch was "right in tune." All-in-all *Mouth* is a sonic adventure that explores many of the sounds we usually try not to make in conversation, but it's so much more...

## One Day, the Next

*One Day, the Next* was composed in reaction to how much life can change in one day. This change is represented by the juxtaposition of two contrasting sections of music. This piece was inspired by the passing of a good friend.

## Meditation on Violence

*Meditation on Violence* is a piece for live and pre-recorded electronics. The title is paradoxical, as *meditation* and *violence* are polar opposites of each other. The fact that the two can coexist simultaneously is a seeming impossibility, but it is a relationship I have experienced aurally in the works of the Romanian spectralist, Iancu Dumitrescu. This piece is largely inspired by his music. *Meditation on Violence* is a study in harmonicity and inharmonicity. There are no melodies, harmonies or rhythmic motifs. The composition is an organic evolution of sound events and textures moving from harmonic, pitched sounds to inharmonic noise and back again.

Much of the sonic material is designed under principals of acoustics. The evolving low drone on *E* in the beginning of the piece is actually a series of frequency modulated drones, each with a different carrier to modulator ratio, and each is "tuned" to coincide with partials of the harmonic series of the fundamental, *E*. As the frequency modulated drones with more complex relationships are added, side bands of the "tuned" frequency modulated drones begin to deviate from the harmonic series, increasing the level of inharmonicity of the composite drone. I use an adaptation of spectral technique I refer to as *combination tone morphing* in the first aleatoric section. This technique involves taking the 1<sup>st</sup> or 2<sup>nd</sup> order sum or difference tone of two fundamental frequencies to derive a third, then applying the same procedure to the new frequency and one of the previous ones to produce a new tone. In this system, one is able to generate complex harmonic or inharmonic textures based on the natural acoustic phenomenon of combination tones.

All sounds in this work were created synthetically with the exception of a phase vocoded tam-tam. I worked primarily in Csound and Cecilia, and the live aleatoric sections were designed and manipulated in Max/MSP.



## **Thread of Breath**

The motives used in this piece are the long breath that performer - wind instrument player or singer - keeps breathing as long as possible in order to make sound in good quality and the tension from that moment. The Daegum, a Korean wood wind instrument, is the primary sound material used in this piece. I focused on one of the unique characteristics in performing on the Daegum, which makes abrupt changes in amplitude by time-varying vibration, and wanted to create coincidental moments with similar sounds including voice and strings, while the Daegum continues blowing wind and changing the amplitude and timbre.

## **In the Forest**

This piece uses primarily nature sounds and video footage recorded in Pennsylvania. As I composited the multiple layers of material, each section took on a life and character of its own. I thought about giving titles to the sections, but I'm more interested in what associations the audience has when experiencing the piece. The processing was done with Final Cut, Soundhack and Logic.



# ELECTRONIC



# MUSIC MIDWEST

## Concert 8

Saturday, October 14, 2006  
Philip Lynch Theater | 8:00pm

got bugs?

Greg Dixon

Podia

Brad Decker

Soohyun Yun, Piano

Twigs and Grains

André Ruschkowski

Part I & II

November Sycamore Leaf

Paul Rudy

Hollow

Jeff Herriott

Greg Beyer, Berimbau

Click

Ron Parks

Tracer

David Taddie

David Taddie, Piano

<http://www.emmfestival.org>

## Got Bugs

The material for *got bugs?* consists of four short segments of spoken/sung text that I recorded as “spoken word poetry” to go along with an improvisational jazz band at Ball State University’s Music Technology studios. These four texts are stated in full at the start of the piece. As the piece progresses, these samples are re-organized and segmented using defined sets of varying probabilities that each affect the samples’ playback. The re-interpretation of each of the texts is sequenced in several combinations to create a continuously changing texture.

## Podia

*Podia for Piano and Multi-channel Electro-acoustic Accompaniment* was commissioned by Jana Mason and Richard Anderson for the 21<sup>st</sup> Century Piano Commission Contest, Urbana, Illinois, and first performed at the Foellenger Great Hall in the Krannert Center of the Performing Arts in February 2004 by pianist Soohyun Yun. This ten minute work is homage to the Foellenger Great Hall at the Krannert Center for Performing Arts celebrating its 35<sup>th</sup> anniversary of being the cultural centerpiece of downstate Illinois. Derived from the Greek for ‘foot’, *Podia* is an architectural term for a supporting wall around the arena of an amphitheater, to serve as a base for the tiers of seats. By composing with the architectural makeup of the hall as a source for an abstract musical structure, *Podia* mirrors the very existence of the Great Hall in musical terms, thereby establishing an intimate connection between the music and its performance environment.

## Twigs & Grains

*Twigs & Grains* is an audio-visual composition, which puts the relations of twigs or branches as well as grains or granulation’s both at the visual and at the acoustic level into the center of artistic creation. Branches with strongly colored leaves and their romantic associations form the starting point for an increasing modification and transformation of these pictures to more abstract visual areas. Miscellaneous transformations, as scalings, filtrations, maskings or interpolations, are branching simultaneously to changing and always new combinations of certain elements of the original pictures. So the visual layer is permanently shifting between the original pictures with their association potential and their recognizable as well as no more as a transformation products recognizable branchings.

Beside the branches the technique of granulation plays an important role here. The technical quality of grains or granulation at visual images, i.e. at photography or film, had two aspects from the very beginning: it was always a criterion for the image quality as well as tool for the specific artistic modification of that quality. The technique of granulation at *Twigs & Grains* is mostly used for the modification of the original material but - in it’s pure form - as well as a visual counterpoint to the original pictures. While the first part is using a static position of the observer, this perspective is stimulated in the second part by a movement of the observer in a virtual landscape. The acoustic level also works with these techniques. An only starting point formed a Violin-Tremolo, which delivers the complete scale of musical material for this composition by the enrichment of the harmonic structure on one side and noise enrichment on the other side. The technique of branching, which drives the musical transformation process simultaneously, is also used here. But during the ongoing transformation process you could also find - like at the visual layer - easy to remember Gestalt modifications. So the permanent process of modification becomes more lucidness.

## November Sycamore Leaf

In December of 2003, a friend sent me a Christmas Card with a photograph called *November Sycamore Leaf* by Missouri Photographer John Hess. The moment I slid the card out of the envelope sound literally exploded in my head. The bright orange leaf leapt off the card and into my sonic imagination, and as my eyes dug into the details of the image, the music made itself heard before my very eyes. Two years later, in a small cabin high in the Rocky Mountains with no running water but a fantastic view and quietness, the concentration of the photograph bore itself out in the composition of the music, and *November Sycamore Leaf* came to life over a three day period. “I went to the woods because I wished to live deliberately...and to see if I could not learn what I had to teach, and not, when I came to die, discover that I had not lived.” (Thoreau)



## Hollow

I became aware of the wonderful music of Jeff Herriott back on May 7<sup>th</sup>, 2003, at the Music at the Anthology (MATA) Festival of contemporary music in New York City. MATA commissioned Jeff to write a work for a close friend of mine, bass clarinet virtuoso/composer, Michael Lowenstern. Just before my performance of *Bahian Counterpoint*, Michael performed his own *Sha* then followed it with this new commission, *Design...* Michael's performance and the piece itself was so exquisite and otherworldly that I knew somehow I would have to stay in touch with this composer. A few months later we got in contact about a doing a piece together. A few years later, with both of us now here in the midwest (only 90 minutes away from each other...no longer than any subway ride from the Bronx to Brooklyn!), it has finally come to fruition in *Hollow*. Herriott realized the work using samples of my berimbau playing and has come up with an ambient soundscape that is no less haunting and rich than I had imagined it might be when I first thought of the idea three years ago. Sit back and enjoy it.

- note by Greg Beyer

## Click...

*Click...* is my most recent work in a series of electroacoustic compositions based on sounds created with conventional instruments utilizing extended techniques. The sound sources for *Click...* are derived from percussion instruments, primarily auxiliary instruments, utilizing non-conventional performance techniques. Like previous works in this series, *Click...* is an exploration of a sound world that begins with sounds made possible through extended techniques and ranges to the extremes of computer processing of those sounds.

## Tracer

Use of the stereo field produced by electronics to increase the apparent acoustical space of a solo instrument is a process that has interested me for a long time. *Tracer* makes extensive use of digitally processed piano samples as well as purely synthesized sounds to provide expanded resonance of the harmonic fields implied by the piano's lines and to expand the piano's apparent acoustical sound space. At times, the roles are reversed as the piano supplies harmonic and/or gestural intensification of the electronics. Overall, the piece involves a kind of developing variation where the material is developed and varied, those variations providing the basis for further variation. In addition to "traditional" electronic type sounds, the electronic part often serves an orchestral function.

*Tracer* was commissioned by and is dedicated to pianist Mark George.





# Performer Biographies

## Greg Beyer

Greg Beyer specializes in repertoire that places non-western instruments into the context of contemporary musical thought. Second-prize winner of the 2002 Geneva International Music Competition, Beyer has given solo performances and masterclasses throughout the United States, Europe, South America and in China. He has given both the World and American premieres of Heinz Holliger's, *Ma'mounia*; performs the works of Iannis Xenakis, Roger Reynolds, James Dillon, Javier Alvarez, Elliott Carter; and actively commissions new works for solo percussion.

Of primary importance to him is his project, O BERIMBAU – an endeavor that involves ethno-musicological research on the berimbau and other related musical bows, and the active composition and commission of new works for this ancient instrument. In March 2006, Beyer composed and premiered a new concerto for berimbau, wind ensemble and chorus, entitled, *Vou Me Embora*. This piece was commissioned by the Freeport, Illinois, School District World Arts Festival. Beyer's work in this area includes multi-media aspects and has garnered awards and applause around the globe.

Beyer is a founding member of the flute/percussion duo, DUE EAST, a group that has performed throughout the United States, Canada, and most recently at the *CrossDrumming Festival* in Warsaw, Poland. Additional activities as a chamber musician include performances and/or recordings with Present Music, CUBE, Fulcrum Point, So Percussion, Orpheus Chamber Orchestra, Speculum Musicae, NewBand, Sequitur, and the S.E.M. Ensemble.

Beyer enjoys teaching an incredible group of students at Northern Illinois University, where he is an Assistant Professor of Percussion in the School of Music.

## Stephen Duke

Stephen Duke, saxophonist, has a broad range of musical performance--from Ella Fitzgerald to computer/acoustic interactive music. Duke's previous work with Larry Austin includes their collaboration on commissioning Austin's *BluesAx* (1995-96), for saxophonist and computer music, for which Mr. Austin received the distinguished 1996 *MagistÈre* (Magisterium) from the International Institute for Electroacoustic Music, Bourges, France. The New York Times describes Mr. Duke's premiere of *BluesAx* as "gorgeous tone... supple fluidity". A Presidential Research Professor at Northern Illinois University, Mr. Duke is highly regarded for the development and articulation of jazz and classical cross-over style techniques and for the application of the Feldenkrais Method in developing performing awareness. Mr. Duke has solo recordings on Sony/Columbia, Centaur/CDCM Series, and GMEB/UNESCO/CIME and is a Yamaha Performing Artist.



## Duo Diorama

Duo Diorama is a partnership that goes beyond music: Minghuan Xu and Winston Choi met as students at Northwestern University in Chicago and married in the summer of 2005. Duo Diorama regularly tours the U. S. and Canada, performing both standard repertory as well as works by living composers. It has frequently been featured on National Public Radio. The Duo was named the inaugural recipient of The Banff Centre's Rolston Fellowship in Music, and was Ensemble-in-Residence at Tufts University for 2005-2006.

A native of Beijing, China, **Minghuan Xu** performs extensively as soloist and chamber musician in China and across the U. S. She made her debut as a soloist with the New York Youth Symphony Orchestra, and has since performed with the Birmingham Symphony Orchestra, the Cheyenne Symphony Orchestra, the Interlochen Arts Academy Orchestra, the Manchester Symphony Orchestra, the Midland-Odesa Symphony Orchestra, the Northwestern University Symphony Orchestra, the Northshore Chamber Orchestra, the Lakeshore Symphony Orchestra, and Oak Ridge Symphony Orchestra.

Her latest recital and chamber music performances have brought her to venues all over North America, while upcoming performances will bring her to Germany, Beijing, Hong Kong, China, Argentina, Chile and Brazil. Her previous studies were at Curtis Institute of Music and Northwestern University. Her principal teachers were Julia Bushkova, Victor Danchenko, Almita Vamos and Roland Vamos. Currently she is working with Pamela Frank and Ani Kavafian in the doctoral program at Stony Brook University.

Laureate of the 2003 Honens International Piano Competition and winner of France's 2002 Concours International de Piano 20e siecle d'Orleans, Canadian pianist **Winston Choi** is one of today's most dynamic young artists. His CD debut of the complete piano works of Elliott Carter received a rave review from BBC Music Magazine, and, in 2006, he will release a disc of music inspired by the French greats of the impressionist era for Canada's Arktos label.

While he is very much at home with standards of the piano literature, he is a champion of works by living composers, and has collaborated with artists including Leslie Bassett, William Bolcom, Elliott Carter, Brian Ferneyhough, George Flynn, William Karlins, Sven-David Sandstrom, Bright Sheng, Christian Wolff and John Zorn. Mr. Choi gave the North American premiere of Boulez's 2001 version of Incises and the South American premiere of Berio's 2001 Sonata for Piano. A disc of music from the late 19th and early 20th centuries for Canada's Arktos label will be released in 2006. Winston earned his Master and Bachelor Degrees at Indiana University, studying with Menahem Pressler. He recently finished his doctorate at Northwestern University, studying with Ursula Oppens

## Irina Feoktistova

Irina Feoktistova graduated from St. Petersburg Conservatoire, Russia. A classically trained pianist, she has toured Russia, Europe, and the United States as a soloist, duo pianist, accompanist, and most recently, with the world's foremost performer of Baroque trumpet, Crispian Steele-Perkins.

As a duo pianist, she won third prize at the First International Competition of Contemporary Music Interpretation in Weimar, Germany (1996) and was chosen to perform at Purcell Room in London for the Park Lane Group Young Artists Concert Series. As a piano soloist, she won the Kawai CD Recording Competition in 2004.

Ms. Feoktistova relocated to the United States in 1998, and since then she has performed extensively in the Chicagoland area. She has been involved in numerous musical theater productions as an accompanist and music director. She is also active in various projects performing Russian and American contemporary music. She is affiliated with MAVerick Ensemble in Chicago and the Union of Composers in St. Petersburg, where she performed a program of American contemporary music at the international festival St. Petersburg Musical Spring in May of 2005.

Her recordings include piano solo music, Samuel Barber's *Hermit Songs* (with Russian singer Elena Antonenko), and Russian and American contemporary music on the CD entitled *Musical Bridge—Chicago—St.Petersburg*.



## **Kyungmi Lee**

Flutist Kyungmi Lee's major interest is to strengthen the communication between performers and the audience, through exploring the endless possibilities of sonic language. As an active performer in music that incorporates technology, she has appeared in festivals such as Society of Electro-acoustic Music in the United States (San Diego, CA), Florida Electro-acoustic Music Festival (Gainesville), and International Computer Music Conference. (Barcelona, Spain)

Kyungmi was classically trained at the Juilliard Pre-College, and the Peabody Conservatory (BM '02, MM '03), and has participated in numerous summer festivals, and masterclasses. Recently, she received her second Master's degree in Computer Music Performance at the Peabody Conservatory. Kyungmi plans to continue to collaborate with a variety of artists, and to share her musical journey with the general public.

## **Lord of the Yum-Yum**

As a performer, Lord of the Yum-Yum aka Paul Velat has toured nationally with a concentration on the Midwest and since 1991, he has done many radio and television appearances as well as hundreds of performances around the greater Chicago area.

Lord of the Yum-Yum is about giving some maximum happy feelings...feelings of innocence and yesteryear, in a happier time when live entertainers were still part of the world. The 'Lord' is about re-living your childhood through song and dance. Ridiculous in 2006!, Lord of the Yum-Yum sings grind/scat vocal versions of familiar classical pieces, remixes them up with beat-boxing and live electronic loop making techniques, all powered by a wireless mic and old school ruffle tuxedos...it IS the new rock alternative!  
[www.lordoftheyumyum.com](http://www.lordoftheyumyum.com)

## **Joshua Manchester**

Joshua Manchester is an innovative performer and instructor in the field of percussion. Joshua has premiered modern works as a regular member of the MAVerick Ensemble of Chicago as well as successful collaborations with CUBE and ICE ensembles, improvises with many experimental music groups across the country, and performs with symphony orchestras and operas in Illinois, Wisconsin, Indiana and Iowa. In addition to teaching a private studio at the Sherwood Music Conservatory and adjudicating competitions, he has worked with church music for both contemporary choirs and children, gives drum clinics in Chicago Public Schools, performs solo recitals in the Chicago area and recently had a musique-concrete composition '53' chosen by National Public Radio for their All Songs Considered Open Mic program. A recent interest in field recording has manifested in a new project concerning the ecology of the great lakes, and received radio airplay as far away as London.

While having a strong background in traditional music, many diverse musical influences have shaped his experience. He often collaborates directly with new music composers, including William Jason Raynovich, Stuart Saunders Smith, Ryan Ingebritsen, and Mei-Fang Lin and has also studied composition with Herbert Brun and Susan Parenti. He spent two years performing with a Javanese gamelan under Pak Raharja and studying the Indian Tabla with Greg Diethrich.

Joshua holds a Bachelor of Arts in Music Education from Luther College and a Master of Music in Percussion Performance and Literature from the University of Illinois in Champaign-Urbana. You can learn more about Joshua from his website. <http://www.joshuamanchester.com>

Joshua has studied with diverse percussionists Thomas Rogiewicz, Michael Geary, Thomas Siwe, William Moersch, John Herndon and Andre Beasley.



## Dan Puccio

Dan Puccio holds degrees from SUNY Potsdam's Crane School of Music, and the University of Michigan in Music Education, Saxophone Performance, and Improvisation. An active proponent of new music, he has commissioned and premiered over twenty new works for the saxophone in various settings. He has performed with several notable artists including Chris Potter, Dave Holland, and Tim Ries, and has studied with Donald Sinta, Timothy McAllister, Donald Walden, and Bret Zvacek. Mr. Puccio is currently an Instructor of Saxophone at the Interlochen Arts Camp, a position he has held since 2004.

## Idit Shner

An active performer of both jazz and classical music, Idit Shner has played in various distinguished venues in the United States and abroad, such as The Kennedy Center in Washington, D.C. and Lincoln Center in New York.

As an avid classical saxophonist Idit has commissioned and recorded new music and performed solo recitals in the US and Israel. During March 2006 she played in Israel as a featured soloist with a symphonic orchestra, and performed contemporary music at the national convention of the Society for Electro Acoustic Music in the US. Her last solo recital in Israel (January 2005) was broadcasted live on Voice of Music, a national public radio station.

Currently Idit plays her own jazz compositions with her quartet in Eugene and Portland, OR. She also frequently plays lead alto with Sherrie Maricle and the DIVA Jazz Orchestra. In 2004 - 2005 Idit competitively obtained the lead alto chair with the Two O'clock Lab Band, under the direction of James Riggs at the University of North Texas. Performing her own compositions in a jazz combo setting, Idit was selected to participate in Betty Carter's Jazz Ahead (April 2005).

Idit holds a Bachelor of Music degree from Oklahoma City University, a Masters degree in Music Education from University of Central Oklahoma, and is expected to receive her Doctor of Musical Arts degree in September 2006. While with the University of Central Oklahoma she directed their Jazz Band III. During her studies at the University of North Texas she was competitively awarded a teaching fellowship. Through this appointment she taught applied saxophone as well as directed the Nine O'clock Lab Band, and the Four O'clock Lab Band. Idit Shner recently joined the faculty of University of Oregon as a saxophone instructor. She performed several pieces as part of the 2006 SEAMUS National Conference at University of Oregon.

## Bryan Scott Stanbridge

Percussionist and composer Bryan Scott Stanbridge holds a master of music in composition and master of music in instrumental performance (percussion) from Bowling Green State University. While at the university, Stanbridge studied with Elaine Lillios, Marilyn Shrude, Burton Beerman, Michael Sanders and Roger Schupp. He holds a bachelor of music in performance from Eastern Michigan University where he studied with Anthony Iannaccone and John Dorsey.

Stanbridge performs both in ensembles and as a soloist. He plays with orchestras in northwest Ohio and southwest Michigan. He has sat as principal percussionist with the Perrysburg and Detroit Symphony Civic orchestras. The Lima Marimba Ensemble and a vocal/percussion duet with mezzo-soprano Judy Kniss are regular outlets for his performances. He is endorsed by Planet Marimba, the company that designed and built his unique, six-octave marimba.

Chamber ensembles and electroacoustic soundscapes are currently Stanbridge's compositional focuses. He recently completed a setting of the *Magnificat* for mezzo-soprano and chamber ensemble and is writing a song cycle for tenor and electroacoustics.



## Soohyun Yun

Soohyun Yun, born in Korea, holds BM in Piano Performance from Yonsei University in Korea, MMs in Piano Performance and Pedagogy at the University of Illinois. Currently, she is completing DMA in Piano Performance at the University of Illinois.

Her enthusiastic exploration of solo and chamber music has been extended to organ, harpsichord, fortepiano as well as piano music from baroque to contemporary. Yun has performed in Gewandhaus Concert Hall and Mendelssohn Hall in Leipzig, Liszt Haus in Weimar, Germany, Krannert Center in Champaign, Northshore Performing Arts Center in Skokie, New York Mannes School, University of Michigan, Colorado University, University of Iowa and Ball State University. *Leipzig Volkszeitung* wrote that “..Yun shone with exact stroke in Mozart’s F-Major-Sonata,” in 2001. Among much collaboration with composers, Yun won the 21Century Piano Commission Award and premiered “*Podia for piano and tape*” by Brad Decker at the commissioned concert at the Krannert Center, in 2004. As a member of the New Music Ensemble in University of Illinois, she produced a recording, *Funktasia* and performed in venues including Midwest Composers’ Symposia and master classes with Dawn Upshaw, Tristan Murail, Marilyn Nonken and Gloria Cheung. Recently, she has been engaged in the Piano Duo, *Pianissimo*. Her influential teachers include Ian Hobson, Reid Alexander, Gustavo Romero, Christopher Harding, Myong-Won Shin, Hyung-Bae Kim. Also, she played for master classes of Jerome Rose, Jeffrey Swan, Fabio Bidini, Steven Mayer, Victor Rosenbaum, Vladimir Shakin, Jay Gottlieb, Mikola Suk and Christopher Taylor.

Yun has been enthusiastically involved in teaching. She was a general music teacher at Changmoon Women’s High School in Korea and a former piano faculty at Champaign School of Music and Canaan Music School. Currently, she is a coordinator of Piano Laboratory Program in University of Illinois and teaches class piano as Adjunct Assistant Professor of Music and studio piano as Instructor of Preparatory Department at Millikin University from 2006.





# Composer Biographies

## Larry Austin

Larry Austin (b. 1930, Oklahoma) has composed over eighty works incorporating electroacoustic and computer music media. In recognition of his distinctive work and influential leadership in electroacoustic music genres through the past four decades and for his work *BluesAx* (1995-96), for saxophonist and computer music, he was awarded the Magisterium prize/title in the 1996 International Electroacoustic Music Competition, Bourges, France. From 1958 to 1972, Austin taught at the University of California, Davis, there founding, publishing and editing the seminal new music journal, *SOURCE: Music of the Avant Garde*. Subsequently, he served on the faculties of the University of South Florida, 1972-78, and the University of North Texas, 1978-96, founding and directing extensive computer music centers at all three universities. Retiring from his 38-year academic career in 1996, Austin resides with his wife Edna at their home in Denton, Texas, where he bases his active composing career with commissions, performances, recordings, writing, and lecturing. [http://www.music.unt.edu/cemi/larry\\_austin/index.htm](http://www.music.unt.edu/cemi/larry_austin/index.htm)

## Alexis Bacon

Alexis Bacon (b. 1975) is a composer and performer residing in Macomb, Illinois. She is currently a doctoral candidate in Music Composition at the University of Michigan, where she served as Graduate Student Instructor in Electronic Music. Alexis Bacon received her Masters degree from the University of Michigan in 2003, and her Bachelors degree in Music Composition and Viola Performance from Rice University in 1998. Her primary teachers have included William Bolcom, Michael Daugherty, Evan Chambers, and Susan Botti. Ms. Bacon was a Fulbright scholar in Paris from 1998-1999, where she studied composition with Betsy Jolas. Among Ms. Bacon's compositions are works for orchestra, choir, piano, chamber ensembles, and the theater.

## Jay C. Batzner

Jay C. Batzner is currently Assistant Professor of Music Technology at the University of Central Florida. He recently completed a D.M.A. in composition at the University of Missouri — Kansas City where he received such honors as a Distinguished Dissertation Fellowship, a Dean's Doctoral Scholar Fellowship, and an Ovation Scholarship. Jay's music has been performed throughout the Americas and Europe at various festivals and conferences such as the Wellesley Composers Conference, the International Young Composers' Meeting in the Netherlands, and the Sonoim\*genes festival in Argentina. His solo piano work, *Deconstructionist Preludes*, will soon be released on the Capstone label.

Jay is an active member of the EMM Festival, the Society of Composers, Inc., the College Music Society, and the Collected. He has given many presentations on analytical techniques of electro-acoustic music and his review essay of music technology textbooks has been published in *College Music Symposium*. Jay is a sci-fi geek, an amateur banjoist, a home brewer, and juggler.



## Bruce Christian Bennett

Bruce Christian Bennett (b. 1968) is a native of Seattle and is currently a visiting scholar at Reed College in Portland, Oregon. He was a visiting assistant professor at Tulane University from 2003–2005. He received his Ph.D. in music composition from the University of California, Berkeley in 1999 where he studied composition with Richard Felciano and computer music with David Wessel. He received his M.M. in composition from the San Francisco Conservatory of Music in 1993, where he studied composition with Andrew Imbrie, David Conte, and Elinor Armer; he received his B.A. in music from Reed College in 1990 where he was a student of David Schiff. He has received a 2003 commission from the Fromm Foundation and the 1993 Prix Maurice Ravel. He is a founding member of both the Berkeley New Music Project and the CNMAT Users Group (a coalition of composers and engineers whose interests are in the interaction of music and technology), and was on the board of directors for Earplay (a San Francisco–based new music ensemble) from 2000 to 2003, and was president of the board from 2001–2002. His works have been played throughout the United States and abroad by such groups as the Arditti String Quartet, Earplay, the Ensemble InterContemporain, Sirius, and members of the San Francisco Contemporary Music Players; his electroacoustic music has been presented at events such as ICMC, the Electric Rainbow Coalition Festival at Dartmouth, the Pulse Field exhibition in Atlanta, Sonic Circuits II, Cultural Labyrinth in San Francisco, EX-STATIC and Sonic Residues in Melbourne, Australia, and at SEAMUS and SCI conferences. Bruce also performs regularly as an improviser, playing piano, synthesizers, and computer.

## Marita Bolles

Marita Bolles is a new music composer who lives in Chicago. Her music tends to evoke non-linear narratives, and deal with distinctions in scale—the very large, or the very small. She is currently working on a series of vignettes for percussion and electronics inspired by Italo Calvino's *Invisible Cities*. She is committed to moving forward an inquiry about “new music”: what it is, how it functions, what are its ramifications on modernity and what might its evolution be. She is also a certified life and business coach who works with clients on personal reinvention and goal fulfillment.

## Jason Bolte

Jason Bolte (b.1976) is currently pursuing a D.M.A. in Music Composition at the Conservatory of Music, University of Missouri – Kansas City, where he is a Chancellor's Doctoral Fellow. Along with his responsibilities at UMKC, he is also an Adjunct Instructor of Music at the Kansas City Kansas Community College. He is a member of the organizational staff of the Electronic Music Midwest Festival serving as a Technical Assistant. Jason holds a B.M. with an emphasis in Music Engineering Technology and a M.M. in Music Composition from Ball State University. His music has been performed at such events as the SEAMUS National Conference, SCI National and Regional Conferences, Electronic Music Midwest, Imagine2, LASO, Spark, NWEAMO, SFIFEM, and the International Summer Meeting of Electroacoustic Music – Hungary. Jason's work, *Friction* for digital audio, recently received recognition as a Pre-selected Work at the 33rd Bourges International Competition of Electroacoustic Music and Sonic Art - 2006. His composition *Forgotten Dreams* for double bass, max/msp, and eight-channel digital audio has also been recognized by The International Society of Bassists, receiving First Prize at the 2004/05 ISB Composition Competition - Media Division.



## Stacy Borden

Stacy Borden graduated from the Music Technology program at Ball State University in the spring of 2005. She has studied composition with Dr. Keith Kothman, Dr. Michael Pounds, and Dr. Elaine Lillios. Stacy is currently pursuing her masters degree in composition at Bowling Green State University. Previous performances include; the Electronic Rainbow Coalition Festival at Dartmouth, EMM 2003, Earfest, EM One 2003, Threshold 2004 and 2005 and SEAMUS 2005 and 2006.

## Kyong Mee Choi

Kyong Mee Choi, composer, and visual artist, mainly works for chamber, electro-acoustic, interactive, and multi-media music. Her composition has also incorporated algorithmic compositional devices, geometric charts, visual art and analogues of musical elements with non-musical concepts. She has also been active as a painter, which has led her to experiment with integrating sound and image into a single artwork. She has had many works recognized in numerous places, such as the 2003 Luigi Russolo International Electroacoustic Competition, the 2003 ASCAP/SEAMUS, the Concurso Internacional de Música Eletroacústica de São Paulo, the 2004 Australasin Computer Music Conference, MUSICA CONTEMPORANEA in Ecuador, Third Practice in Virginia, the 2004 International Computer Music Association, the 4th Annual Electroacoustic Musical Festival in Santiago de Chile, Palmarès du 31e Concours International de Musique et d'Art Sonore Electroacoustiques de Bourges 2004: Degré I-RESIDENCE, Spectrum Press and the Los Angeles Sonic Odyssey Electronic and Computer Music Concert Series 2005, Merging Voices: the Fourth Annual Women in New Music Festival 2005, Music Beyond Performance: SoundImageSound III, Electronic Music Midwest 2005, SEAMUS 2005, 32rd International Competition of Electroacoustic Music and Sonic Art/Bourges 2005, NODUS concert 2005, CMS Conference in Quebec, 2005, MUSICA NOVA 2005, and she also won the second prize at VI CIMESP 2005 Concurso Internacional de Música Eletroacústica de São Paulo. She was also awarded the ASCAP/SEAMUS Student Composition Commission 1st prize Award. As a researcher she worked in the CAVE (Cave Automatic Virtual Environment) as part of the Virtual Music Project where she developed real-time audio synthesis patch in Max/MSP to respond to user/performer gestures. Her dissertation topic is the study of spatial relationships in painting and electro-acoustic music. Her teachers have included Agostino Di Scipio, William Brooks, Guy Garnett, Erik Lund, Robert Thompson, and Scott Wyatt. She is currently teaching composition at Roosevelt University in Chicago.

## Andrew Cole

Mr. Cole is an active composer and performer in the Baltimore-Washington area. His compositions have been performed throughout the United States and Europe. Mr. Cole received a B.A. in Music and Philosophy from Goucher College, where he studied with Dr. Geoffrey Wright and Dr. Kendall Kennison. He recently finished a double Master's degree in Music Composition and Computer Music at the Peabody Conservatory, where he studied with Dr. Bruno Amato and Dr. Greg Boyle. Mr. Cole currently works at the Johns Hopkins Digital Media Center as the Digital Audio Specialist and at Loyola College as adjunct faculty.



## Ian Corbett

Ian Corbett is an Instructor of Music Technology at Kansas City Kansas Community College. He is currently completing a D.M.A. in composition at the University of Missouri-Kansas City. Ian's other composition credentials include a Fellowship Diploma from the London College of Music, and an M.M. degree from Emporia State University, KS.

His published works include *Sporady* and *Caccia* for small percussion ensemble, and *Three Movements for Timpani* (HoneyRock Publishing), *Ouverture Diabolique* for symphonic band (Penfield Music Commission), *Something Serious* for solo baritone saxophone (Emerson Edition), and song lyrics (Watermark Press). *Ouverture Diabolique* won First Prize in the 1999 Penfield Music Commission Project Composition Contest, and his jazz ballad, *One Way (No Return)*, won First Prize in the 1998 Hastings College Jazz Ensemble Composition Competition. In 1994 Ian was awarded a Fulbright Scholarship to study Jazz at Indiana University. Ian previously spent several summers as the Assistant Manager of the Presentations (Audio) Department at Interlochen Center for the Arts, where in addition to concert recording he has provided sound reinforcement for artists including Bill Cosby, The Count Basie Orchestra and Nancy Wilson, Buddy Guy, and The Kings Singers.

A saxophonist and clarinetist, Ian has performed with many bands and ensembles in the United Kingdom, on several European tours, and for many radio broadcasts. Ian played principal alto saxophone with the International Youth Wind Orchestra for several years, performing in venues such as Sydney Opera House (Australia) and Valencia's Palau de Musica (Spain). Ian has been awarded the Licentiate Teaching Diploma (clarinet) and Associateship Performance Diploma (alto saxophone) from the London College of Music. Ian also plays an electronic wind instrument, integrating technology into many of his live performances. In 1994, he produced and staged a multi-media concert of studio/technology based compositions in the Mumford Theater, Cambridge, UK. Ian was awarded an International Association of Jazz Educator's Special Citation for Outstanding Musicianship following a performance at the 1997 University of Northern Colorado/Greeley Jazz Festival.

## Brad Decker

Brad Decker (DMA, University of Illinois at Urbana-Champaign) teaches music theory at Millikin University, and also teaches composition and electronic music for Unit One at the University of Illinois. Dr. Decker's music has been acknowledged and performed both nationally and worldwide. He was most recently a selected finalist for the 2005 ASCAP/SEAMUS Student Composer Competition, the *Bourges 31<sup>e</sup> Concours International de Musique et d'Art Sonore Electroacoustiques*, the *IV Edition Pierre Schaeffer International Competition of Computer Music*, and the 2004 *Concurso Internacional de Música Eletroacústica de São Paulo*. His music has received performances at numerous American festivals, including Society for Electro-Acoustic Music in the United States (SEAMUS), Society of Composers, Inc (SCI), Electronic Music Midwest, International Computer Music Conference (ICMC), and the Northwestern Electro-Acoustic Music Organization (NWEAMO). His dissertation on the late works of Franco Donatoni was deposited in January 2006.

## Greg Dixon

Greg Dixon earned his Bachelor's degree in Music Engineering Technology and Master's degree in Music Composition from Ball State University. He has studied music composition with Keith Kothman, Jody Nagel, Michael Pounds, David Foley, and Cleve Scott. His electro-acoustic music has been performed recently at Threshold Fall 2004 and Spring 2005, Ball State's DISCUS 2005, and Electronic Music Midwest 2005.



## Jeremy Fair

Jeremy Fair is composer, performer, and music engineer. His compositional style is versatile, ranging from acoustic to electronic works. He received his Bachelor of Music from Ball State University in Music Engineering Technology, followed by his Masters of Music from Ball State University in Composition. At Ball State, he composed the entirety of the music for *Two Character Play*, a new theatrical work which was performed nationally. He also composed the film score for the documentary *Catalyst*, and various music used for Ball State's web and video promotional materials. His original compositions have been performed internationally, most recently at the prestigious Mid-Autumn Harvest Moon Festival in Montreal, Quebec. Mr. Fair plans to move to Seattle to pursue a professional career in music composition. For more music and info, visit [jeremyfair.com](http://jeremyfair.com)

## Jason Fick

Jason Fick is a composer of both acoustic and electronic media. He holds degrees in Creative Music Technologies and Composition/Theory. He has studied composition with Mark Ballora, Paul Barsom, David Crumb, Lee Johnson and Jeffrey Stolet. His music has been performed throughout the continental United States including the 2006 SPARK festival and the SEAMUS 2006 conference. Jason is a Graduate Teaching Fellow in Intermedia Music Technology at the University of Oregon and currently resides in Eugene, Oregon.

## John Fillwalk

John Fillwalk is an Associate Professor of Electronic Art at Ball State University where he works and instructs in a variety of time-based and digital media including high-definition video, installation, imaging, and interactive art. He received his MFA from the University of Iowa in Intermedia and Video Art in 1990 and has since received numerous grants, awards and fellowships. Recently, he has been appointed the Director of the Institute for Digital Intermedia Art at Ball State University, created in part by a \$20 million dollar grant from the Eli Lilly Foundation. His most notable exhibitions include [Prix Ars Electronica 2004: International Cyberarts Festival in Linz, Austria](#); [CYNETart 2004: 8th International Festival for Computer Based Art in Dresden, Germany](#); [4<sup>th</sup> Salón de Arte Digital at the Museo de Arte Contemporáneo, Maracaibo, Venezuela](#); [VIDEOFORMES 2005: International Video and New Media Festival, Clermont-Ferrand, France](#); [SIGGRAPH 2003 and 2001 International Computer Graphics Conferences](#); [404 International Festival of Electronic Art \(2005\), Rosario, Argentina](#); [Galerie Paris-Sud, France](#); [InteractivA '03 at Museo de Arte Contemporáneo Ateneo de Yucatán, Merida, Mexico](#); [Synthese 2005 and 2004: 35<sup>th</sup> and 34<sup>th</sup> International Festival of Electronic Music and Art, Bourges, France](#); [2003 and 2002 Digital Art Competitions, Beecher Center for Art and Technology, Butler Institute of American Art, Youngstown, Ohio](#); [SEAMUS National Conferences 2006, 2005 and 2004](#); [iMOCA: Indianapolis Museum of Contemporary Art](#); [Digital Sur Festival- Arte Digital Rosario 2003, Rosario, Argentina](#); the [Indianapolis Museum of Art](#), and the [ASCI Digital '02 Exhibition, New York Hall of Science, New York](#).

## Jacob Gotlib

Jacob Gotlib is a graduate student at the University of Missouri -- Kansas City. He has written works for solo instruments, chamber ensembles, electronics, and multimedia that have been performed around the U.S. Outside of school, Jacob plays with the band Ayin, which has released two albums and toured nationally.



## **Thomas Head**

Thomas Head is currently working on an undergraduate degree at Arkansas State University in Jonesboro, Arkansas. He studies under Dr. Tim Crist.

## **Jeff Herriott**

Jeff Herriott is an Assistant Professor of Music at the University of Wisconsin at Whitewater, where he teaches courses in music technology, multimedia, and composition. Jeff is a graduate of the University at Buffalo, having previously received degrees from Florida International University and Middlebury College. Jeff's works have been performed and commissioned by ensembles and players including bass clarinetist Michael Lowenstern, clarinetist Guido Arbonelli, Arraymusic, percussionist Greg Beyer, the Syracuse Society for New Music, Contact Contemporary Music, the Electronic Hammer, the Royal Livermush Orchestra, and Champ d'Action, and have been heard at a number of different festivals and venues in North America and abroad.

## **Marc Jensen**

Marc Jensen is a composer currently working on his Ph.D. at the University of Minnesota. His teachers have included Pauline Oliveros, Alvin Curran, Fred Frith, Doug Geers, and Alex Lubet. Strongly influenced by Pauline Oliveros's Deep Listening practice and the work of John Cage, much of his work is oriented around composing relationships between people rather than composing specific sounds - setting up situations in which performers follow extremely simple sets of rules to interact and produce an unpredictably complex whole.

Festival performances of his work have included the Seventh Annual Music for People and Thingamajigs festival in 2004, the SignalFlow Intermedia and New Music Festivals at Mills College in 2003 and 2004, the University of Minnesota 2004 Percussion Extravaganza, the Columbia Music Scholarship Conference in 2006, the University of Nebraska at Kearney's New Music Festival 2006, and his music is regularly performed by university new music ensembles. In collaboration with choreographer Morgan Thorson, he was recently awarded the American Composers Forum 2006 "Music in Motion" commission to compose a work for music and dance for the James Sewell Ballet. This was premiered in the SPCO Center in St. Paul in May 2006.

## **Nick Johnson**

Nick Johnson is a senior Ball State student originally from Lafayette, Indiana. He is studying Music Technology and Music Composition and has had pieces performed at Bowling Green University and Ball State University.

## **Wesley Johnson**

Wesley Johnson is a Masters composition student at the Conservatory at University of Missouri-Kansas City. He hasn't won any honors or competitions yet as he has not been composing for long, but hopes this will change. Look for a longer resume in the future.



## Josh Kalichman

Josh Kalichman, born in Virginia, is currently working on a master's degree in composition at Bowling Green State University where he studies with Marilyn Shrude. Josh has also studied composition with Mikel Kuehn, Elaine Lillios, Burton Beerman, John Hilliard, and Andrey Kasparov.

## Hee Yun Kim

Hee Yun Kim studied composition in Seoul National University in Korea and Krakow Music Academy in Poland. Currently, she is a candidate for a D.M.A. in University of Illinois at Urbana-Champaign. Her works have been performed in many cities in the world such as Tokyo, Seoul, Amsterdam, Warsaw, New York and Boston by a number of leading groups in contemporary music performance, including New York New Music Ensemble, Composers Ensemble of Northern New York, ALEA III in Boston and Het Trio in the Netherlands. Recently, she was the winner of 2005 Tokyo International Composition Competition 2nd Prize and 2005 Composers Ensemble of Northern New York Competition, and the finalist of 2004 ALEA III International Composition Competition.

## Seung Hye Kim

Seung Hye Kim is working toward a PhD in music composition at University of Florida. Her electro-acoustic music pieces and collaborative works have been awarded and performed at various international festivals such as FEMF, Listening In The Sound Kitchen in Princeton University, Seoul International Computer Music Festival, ICMC, SEAMUS and SIGGRAPH. Recently, she has finished the international collaborative project "Accented Body" in Australia with the support from Korea Arts Council.

## Keith Kothman

Keith Kothman is a sound artist working across the realms of concert music to interactive installation. Performances and installations of his work have taken place at InteractivA '03 at MACAY: Museo de Arte Contemporáneo Ateneo de Yucatán, Merida, Mexico; Videoformes International Multimedia and Video Arts, Clermont-Ferrand, France; International Computer Music Conference; Society for Electro-Acoustic Music in the United States; University of Minnesota Spark Festival; Indianapolis Museum of Contemporary Art; University of Richmond Third Practice Festival; Bowling Green New Music and Art Festival; Electronic Music Midwest; and the Society for Electro-Acoustic Music in Sweden. Kothman was awarded an Honorable Mention for *Interludes* (video by John Fillwalk) at the 31<sup>st</sup> annual Bourges Electroacoustic Music competition, and recordings of his music are available on the Capstone, Cambria and New Albany labels. He currently is a faculty fellow with the Intermedia Institute at Ball State University.



## Samantha Krukowski

Samantha Krukowski is an artist, writer, and architect whose primary interest is the interdependency of analog and digital forms and processes. Dr. Krukowski earned her M.Arch. (1997) and her Ph.D. in art history (1999) at the University of Texas at Austin. She is area head and assistant professor of convergent media in the Department of Radio-TV-Film at the University of Texas at Austin. For more information about Dr. Krukowski's work visit: [www.rasa.net](http://www.rasa.net)

## LoneMonad

LoneMonad (aka Don Malone) has applied his electroMusing art in Carnegie Hall, the streets of Chicago and many other venues. Send him a ticket - He will come. <http://faculty.roosevelt.edu/malone/>

## Brian Arthur Lynn

Brian Arthur Lynn is currently working to complete a Master of Arts in Music Composition at the University of Missouri - Kansas City Conservatory of Music. After completing the Bachelor of Arts in Music (UMKC - 1995) and the Bachelor of Music Education (UMKC - 2002). He taught Jazz and Marching Band, Vocal Music, and String Orchestra for five years at two inner-city schools in K.C. (Northeast High School, University Academy Charter Middle and High School) from 1998 to 2004. In addition to composing, arranging, and educating, Brian is regarded throughout the Kansas City area as an exceptional Bassist and Vocalist in the Jazz, Punk Rock, and Celtic Rock communities.

## Ed Martin

Ed Martin composes rich, colorful, and energetic instrumental and electro-acoustic music arising from intricate combinations of musical lines and recorded sounds. His music has been awarded first prize in the 2005 Electro-Acoustic Miniatures International Contest, the 2004 Craig and Janet Swan Composer Prize for orchestra music, the 2004 Tampa Bay Composers' Forum Prize for Excellence in Chamber Music Composition, and the 21<sup>st</sup> Century Piano Commission Competition at the University of Illinois. He also received second prize in the 2005 ASCAP/SEAMUS Student Commission Competition and has twice been named a regional winner and national finalist in the SCI/ASCAP Student Composition Commission Competition. His works have received many performances throughout the United States and in Europe and South America at events such as SEAMUS national conferences, SCI conferences, Florida Electro-acoustic Music Festivals, North American Saxophone Alliance conferences, Confluences – Art and Technology at the Edge of the Millennium in Spain, the Soundings Festival in Scotland, and Nuclea Musica Nueva de Montevideo in Uruguay. Additionally, he attended the prestigious 2006 Minnesota Orchestra Composers' Institute during which his piece Surreal Abundance was performed in an open reading session by the Minnesota Symphony Orchestra, conducted by Osmo Vänskä.

Martin, originally from Bethlehem, PA, holds degrees from the University of Illinois at Urbana-Champaign (DMA), University of Texas at Austin (MM), and the University of Florida (BM). He has studied composition and electronic music with Scott Wyatt, Stephen Taylor, Guy Garnett, Dan Welcher, Donald Grantham, Russell Pinkston, Steven Montague, James Paul Sain, and Budd Udell.

In addition to composing, Martin has appeared as a guest conductor with the University of Illinois New Music Ensemble and has conducted several of his own works and the works of colleagues. He is active as a pianist and has studied piano with William Heiles and Kevin Sharpe. For more information please visit [www.edmartincomposer.com](http://www.edmartincomposer.com).



## Mike McFerron

Mike McFerron is founder and co-director of Electronic Music Midwest. McFerron has been a fellow at the MacDowell Colony, June in Buffalo, and the Chamber Music Conference of the East/Composers' Forum in Bennington, Vt. Honors include first prize in the Louisville Orchestra Composition Competition (2002), first prize in the CANTUS commissioning/residency program (2002), the Chicago Symphony Orchestra's "First Hearing" Program (2001), honorable distinction in the Rudolf Nissim Prize (2001), 2004 Confluencias Electronic Miniatures II (finalist), the 2005 Truman State/MACRO Composition Competition (finalist), The 2005 American Modern Ensemble Composition Competition (finalist), Swan Composition Competition (finalist 2002), the 1999 Salvatore Martirano Composition Contest (finalist), and the 1997 South Bay Master Chorale Choral Composition Contest (finalist).

## David D. McIntire

David D. McIntire was born in upstate NY, and has had some training on the clarinet. Participation in a small-town band and weekly exposure to Protestant hymnody provided his entry into music. His livelihood has been maintained through several occupations, all focused on the advancement of music. He became fascinated at an early age with electronic music and wore out many razor blades in pursuit of that discipline. Also played in a series of eccentric and idealistic musical groups, most notably the Colorblind James Experience, the Hotheads, and the Whitman/McIntire Duo. He holds degrees from Nazareth College of Rochester, Ithaca College, and is a DMA student in composition at the University of Missouri at Kansas City.

## Daniel Nass

Daniel Nass (b. 1975), a native of Minnesota, received a Bachelor of Arts degree in Music Theory and Composition from Saint Olaf College in 1997, under the direction of Peter Hamlin. In 2000, he earned a Master of Music degree in Composition from the University of Missouri at Kansas City, where he studied with James Mobberley, Paul Rudy, and Chen Yi. He is currently pursuing a Doctorate of Musical Arts degree in Composition at the University of Texas at Austin, where his principal teachers have been Kevin Puts, Russell Pinkston, and Donald Grantham. For his doctoral dissertation, he is composing a work entitled *Scattered Needles*, for tenor voice and chamber orchestra. The lyrics come from songs written by Syd Barrett, a singer/songwriter from the 60's and 70's, best known as the original vocalist for progressive rock group Pink Floyd.

## Paul A. Oehlers

Paul A. Oehlers is most recognized for his "extraordinarily evocative" film scores. (Variety) Films incorporating his music have screened at the Berlin International Film Festival, the Philadelphia Festival of World Cinema, the Independent Images Festival on PBS, the Indiefest Film Festival of Chicago, and the Hamptons International Film Festival, where the film Paul scored, *Most High*, captured the Golden Starfish, the largest independent film award in the United States. His music has also appeared in national broadcasts on ESPN, QVC, and other commercial venues.

Paul A. Oehlers' compositions have been performed in the United States and abroad including performances at the Society for Electro-acoustic Music in the United States national conferences, the International Computer Music Conferences, the Gamper New Music Festival, the Seoul International Electro-acoustic Music Festival, the Institut für Neue Musik und Musikerziehung in Darmstadt, Germany, and the VII Annual Brazilian Electronic Music Festival, as well as a 1987 command performance for former United States President Ronald Reagan. Paul received bachelor's and master's degrees from the University of the Arts and master's and doctoral degrees from the University of Illinois. He is currently Assistant Professor and director of the Audio Technology program at American University in Washington, DC.



## **Maria Panayotova-Martin**

Maria Panayotova-Martin was born January 2, 1976 in Varna, Bulgaria. At age four she began playing the piano and studying music, later attending the Dobri Hristov Secondary Music School. She has studied at the Mannes College of Music, University of Maryland (UMCP) and University of Cincinnati College-Conservatory of Music, where she is a doctoral candidate in composition working with Dr. Mara Helmuth. Maria combines experimental approaches to composition, both for acoustic instruments and electroacoustic music, with an aesthetic sensibility derived from her eastern European heritage. Her recent interests involve pieces for both video and multichannel audio based on nature footage and sound.

Some of her participations include SEAMUS '06 at University of Oregon, Florida Electroacoustic Music Festival (UofFlorida, Gainesville), Merging Voices: Women in New Music Festival (Cal State-Fullerton), Threshold Electroacoustic Festival (Bowling Green), GAMMA (UTexas-Austin), Upbeat Hvar (Croatia), OCEAN Festival of Electroacoustic Music (Oberlin), Interactive and Experimental Music Festival at CCM, Music '02 Festival/Workshop of New Music at CCM, Sonic Explorations at CCM. She has won awards for the Competition for New Orchestral Works by a Student at CCM and was Winner of the IAWM Search for New Music. Recently she published a review of Natasha Barrett's music in *Array*, *Journal of the ICMA*.

## **Ronald Keith Parks**

Ronald Keith Parks, born in Waynesville, NC, is an active composer of acoustic and electronic music. His diverse output includes large orchestral works, instrumental and vocal chamber music, choral music, electroacoustic music, and hybrid acoustic-computer works. He has written music for numerous professional ensembles and performers, recently including the NeXT Ens and the Charlotte Civic Orchestra. Many of his compositions have been selected for inclusion at national and international festivals, conferences, and performers and composers concerts and recitals throughout North and South America, Europe, and Asia. Dr. Parks' research into computer music techniques, including granular sampling, granular synthesis, and FFT-based spectral accumulation and evaporation, has been presented at national conferences and festivals. His honors and awards include recent commissions from the NeXT Ens and Forces of Nature, the Aaron Copland Award and Residency, the Outstanding Junior Professor Award at Winthrop University, the South Carolina Music Teachers Association Commission, and Honorable Mention in the Shepard Composer of the year award. He was commissioned by the North Carolina School of the Arts' International Music Program to write a work for their European tour and was awarded a grant from the Siemens Creative Arts Foundation for the composition of an orchestral work that was premiered by the North Carolina School of the Arts Orchestra. His music is available on the Electronic Music Foundation label (CD 031) and the Society of Composers, Inc. Student Chapter CD Volume 1 from the University of Florida. Dr. Parks received the BA in composition from the North Carolina School of the Arts, an MM in composition from the University of Florida, and a Ph.D. in composition from the University at Buffalo. He is currently an assistant professor of music technology, theory, and composition and Director of the Winthrop Computer Music Labs at Winthrop University.

## **Patrick Peringer**

Patrick Peringer originates from the beautiful northwest in eastern Washington. He attended The University of Idaho for his undergraduate degree where his musical ideas broadened and started to take shape. He is currently finishing at Bowling Green State University studying under Elaine Lillios and Marilyn Shrude. His interests in electronics are mostly acousmatic, but he is starting to experiment with interactive. Acoustic composition is still a focus in his creative output writing for chorus, orchestra, and small chamber ensembles. His music tends to focus on simplicity. He thrives on the idea that there is simplicity in all music on some levels and he likes to explore these ideas compositionally.



## Michael Pounds

After a relatively short career as a mechanical engineer, Michael Pounds turned his energies toward composition, studying at Bowling Green State University, Ball State University, the University of Birmingham in England, and the University of Illinois, where he completed his doctorate. He studied electroacoustic composition with Jonty Harrison, Scott Wyatt, Guy Garnett, Cleve Scott, Jody Nagel, and Burton Beerman. His awards include the 1998 ASCAP/SEAMUS Student Commission Award, a Residence Prize at the 25th Bourges International Electroacoustic Music Competition, and a Rotary Foundation Ambassadorial Scholarship for studies in England. His music has been performed throughout the United States and in Canada, Mexico, England, France, Spain, Austria, Korea, Australia and New Zealand. He was a co-host of the 2005 national conference of the Society for Electro-Acoustic Music in the U.S. (SEAMUS). Michael is currently Coordinator of the Music Technology program at Ball State University.

## Christopher Preissing

Independent composer, sound, and graphic designer, Christopher Preissing has written for a variety of instruments, combined media and performance arts. He is completing his dissertation from the University of Illinois at Urbana on “Intermedial Relationships Among Component Arts in Combined Art Works”. His principle composition studies were with Herbert Brün, Salvatore Martirano, William Brooks and Scott Wyatt. Previously he was visiting lecturer at Indiana University at South Bend and is a former composer-in-residence at Beloit College.

Christopher is the founder and director of Is Performance Group, non-profit arts organization dedicated to the production of works which promote collaboration among artists and performers in different disciplines. He has received awards and commissions from the Illinois Arts Council, Arts Midwest, American Composers Forum, Ruthmere Foundation, Indiana Arts Commission, Michiana Arts and Sciences Council, and ASCAP. Christopher has been a Guest Composer at Beloit College and The Latin American Music Center at Indiana University, and Associate Artist in residence at the Atlantic Center for the Arts. His music has been featured at SEAMUS National Conferences, SCI National and Regional Conferences, DISCOVERIES XXXI, International Electronic Music Plus Festival, Annual Florida Electroacoustic Music Festival, BONK Festival of New Music and has been performed throughout the US, Great Britain, and Latin America. Christopher is currently working on a chamber opera, “Thunder, Perfect Mind”, and is president of the Chicago Composers Forum.

## William Jason Raynovich

William Jason Raynovich has been active in the field of contemporary music as a composer, cellist, and concert organizer/director for more than a decade. In addition to performing his own works, Raynovich has performed and directed works by Luciano Berio, John Cage, George Crumb, Morton Feldman, Hans Werner Henze, Witold Lutoslawski, and Christian Wolff, specializing in the performance practice and aesthetic concerns of aleatoric music.

His compositions have been performed by the Society for New Music (Syracuse, NY), Oberlin New Music Ensemble, and the University of Illinois Symphony Orchestra, and have had performances at festivals such as Crane Festival of New Music, Electronic Music Midwest, Millennium Music Festival, June in Buffalo, and the Roundtop Summer Music Festival. Star Songs, his newest work for voice and piano, will be premiered this month in Chicago.



## Andrea L. Reinkemeyer

Andrea L. Reinkemeyer, DMA earned her graduate degrees in composition from The University of Michigan where she was the recipient of a Rackham Pre-doctoral Fellowship, Regent's Fellowship, the Christine Rinaldo Memorial Scholarship, and a Graduate Student Instructor (GSI) position in electronic music composition. As an undergraduate at the University of Oregon, she received both the Ruth Lorraine Close Musical Fellows Award and the Outstanding Creativity in Composition Award. Her primary composition teachers include Michael Daugherty, Bright Sheng, Susan Botti, Evan Chambers, James Aikman, Robert Kyr, Jack Boss, and Harold Owen. She has had performances of her music at the Society of Electro-Acoustic Music in the United States (SEAMUS) Conference, Threshold Electronic Music Festival, the American Composers Orchestra (ACO) Underwood New Music Readings, The Sonict New Music Ensemble, The Susquehanna University New Music Ensemble (SUNME), The University of Michigan Symphony Orchestra (USO), and The Pacific Rim Gamelan. She enjoys collaborating with performers and has had commissions from The Wild Swan Theater, the Iowa Music Teachers' Association (IMTA), Jill Pearon (soprano), Jay Bordeleau (percussion), Carol Jacobsen (photographer and documentary film), Patricia Olynyk (print maker), Alan Huckleberry (piano), Tayva Turner (viola), and Kathryn Hallor (soprano). Dr. Reinkemeyer has participated in the Michigan Mentorship Program, worked with the Burns Park Elementary School 5th grade group composition program, and is currently an adjunct assistant professor of music at Bowling Green State University (BGSU).

## Claudia Rohrmoser

Claudia Rohrmoser was born in Salzburg, Austria. She studied Multimedia Arts at FH Salzburg and Experimental Media Design at University of Arts Berlin. Since 2001, she serves as a lecturer at FH Salzburg specializing in experimental animation and motion analysis. Her works include documentaries, animation shorts and artistic projects in collaboration with several artists, with concentration on music visualisation. As a member of VJ collective Renegadez, she performed across Germany and Austria in clubs as a live video artist. Her works have been shown at numerous international video and music festivals. <http://www.rohrmoser.tv/>

*Kotaka Suzuki and Rohrmoser have been working together since 2002. Their work "Umidi Soni Colores" received the Bourges International Electroacoustic Music and Sonic Art Competition Prize in multimedia category (France, 2003).*

## Paul Rudy

Paul Rudy (1962) is Associate Professor and Coordinator of Composition, and Director of the Inter-media/Music Production and Computer Technology Center at the Conservatory of Music, University of Missouri, KC. From 1995-2001 he was the composition technologist at the Aspen Music Festival and School and has created over 80 a radio programs for public radio (Aspen, Colorado and Resonance FM, London, England). He is the 2002 winner of the EMS Electroacoustic Music Prize (Stockholm, Sweden) along with other recognition from the Bourges Electroacoustic Music Competition (2000 & 2005), the Fulbright Foundation, Meet the Composer, the National Music Teachers Association, and the Missouri Music Teachers Association. Commissions include Meet the Composer USA, the American Composer's Forum Jerome Composer Commissioning Project, 8th Blackbird and Third Practice, Music From China, New York New Music Ensemble, Kansas City Chorale, newEar, the Nelson-Atkins Museum of Art and the UMKC Conservatory.

His works, published by Twisted Trail Music, have been broadcast and performed worldwide and can be found on EMS, Living Artist, Capstone, SEAMUS and Centaur recordings. In addition to composing he has an avid interest in bicycling, hiking, camping, and mountaineering. In 1994 he completed the Colorado Grand Slam after climbing all 54 of Colorado's 14,000ft peaks.



## Jake Rundall

Mr. Rundall is currently a doctoral student in composition at the University of Illinois at Urbana-Champaign. His teachers at UIUC have included William Brooks, Erik Lund, Zack Browning, Vinko Globokar, Christopher Hopkins, Stephen Taylor, Heinrich Taube, and Scott Wyatt. He graduated with a BA in music and mathematics from Carleton College in 2002, where he studied composition with Phillip Rhodes. His piece *Dogma* for 2 pianos and 2 percussion won first place in the 2005 Composition Competition of the Phi Mu Alpha Sinfonia Chapter at Illinois Wesleyan University. His piece *Knead* for chamber ensemble received an honorable mention in the 2004 ASCAP Foundation Morton Gould Young Composer Competition. In addition to studying the composition of acoustic and electronic music, Mr. Rundall is also a percussionist and teaching assistant in music theory and aural skills.

## André Ruschkowski

André Ruschkowski (b. 1959 in Berlin, Germany) received his Ph.D. in Musicology 1993 at the Humboldt-Universität Berlin. He began his compositional studies in 1984 and has been Composer-in-Residence at several studios for electronic music (i.e. Berlin, Paris, Vienna). Since 1992 he has taught Electronic Music and Music of the 20th Century at the University Mozarteum in Salzburg (Austria), the Technische Universität Berlin and the University of Cologne (Germany). Since 2006 he is Professor of Sound Art at the Savannah College of Art and Design, Georgia.

He has prizes and mentions from various competitions for electronic music (i.e. Italy, France). Performances of his works took place i. e. in Germany, Austria, France, Italy, Great Britain, Hungaria, USA (ICMC 1998), Canada, South-Corea, Slovakia, Switzerland, Sweden, Greece (ICMC 1997). His works are recorded at CDs of TonArt, (Berlin), and „La Muse en Circuit“ (Paris) and “Sonic Circuits” (USA).

## Asha Srinivasan

Asha Srinivasan is currently working on her DMA in Composition at the University of Maryland, College Park, where she is studying under Dr. Robert Gibson and is an electronic music teaching assistant. She recently graduated from Peabody Conservatory with two Master's (Computer Music and Music Theory), where she studied with Dr. Greg Boyle and Dr. Geoff Wright. She was recently awarded 2<sup>nd</sup> Prize in the Prix d'Ete Competition for her flute and computer piece, *Alone, Dancing*. Previous electronic pieces have included *Reactions*, a work for piano and Max/MSP interactive environment, and *The Fallen Nutcracker*, an electro-acoustic operetta. Ms. Srinivasan aspires to teach and promote electronic music, while continuing her own creative work in this new and exciting field.

## Kotoka Suzuki

Kotoka Suzuki (born in Tokyo, Japan) is a composer with a special interest in electro-acoustic and multi-media production works. Since her artist-in-residency at DAAD Berliner Künstlerprogramm (2001-2002), she has been increasingly engaged in collaborative works for video and installation with artists in Berlin. Among her recent awards include Robert Flemming Prize from Canada Council for the Arts, Gerald Oshita Fellowship Award from Djerassi Resident Artists Program, and Musica Nova International Electroacoustic Music Competition Honor Prize. Suzuki is an Assistant Professor of Music at the University of Chicago since 2004. <http://www.kotokasuzuki.com/>

*Suzuki and Claudia Rohrmoser have been working together since 2002. Their work “Umidi Soni Colores” received the Bourges International Electroacoustic Music and Sonic Art Competition Prize in multimedia category (France, 2003).*



## David Taddie

David Taddie, a native of Cleveland, Ohio, is currently Associate Professor of Music at West Virginia University where he heads the Electronic Music Studio. His works have been performed throughout the United States and in Europe by soloists and ensembles such as the Cleveland Orchestra (educational series) Alea III, the New Millennium Ensemble, The Cleveland Chamber Symphony, the California Ear Unit, the Core Ensemble, the Cabrini Quartet, the Mendelssohn String Quartet, the Portland Chamber Players, the Gregg Smith Singers, harpists Ann Yeung and Jocelyn Chang, flutist Elizabeth McNutt, and many other soloists and ensembles. He has received awards from the American Academy of Arts and Letters, the Koussevitzky Foundation, the Fromm Foundation, and the Music Teachers National Association, among others.

## Tugba Tatli

Tugba Tatli was born in Ankara, Turkey. She graduated from Bilkent University School of Music and Performing Arts (Ankara) in 2004 with an undergraduate degree in Theory and Composition. In 2005, she started her graduate studies at West Virginia University, studying piano with Dr. Peter Amstutz and electronic music composition with Dr. David Taddie.

Tugba Tatli is currently continuing her masters program at WVU, working as a graduate assistant in teaching aural theory and working at the recording studio. Among her compositions are various piano pieces, chamber music, and orchestral music – including “Suite for Chamber Orchestra (Self Portrait)” and “Pastoral Overture, in the style of J.Brahms”.

## Schuyler Tsuda

Schuyler Tsuda graduated from Gonzaga University in 2002 majoring in composition, guitar performance and music education, earning him two Bachelor of Arts degrees in music. In 2006, he received his Master’s of Music degree in composition from the University of Hawai‘i, where he recently won the *Outstanding Graduate Music Composition Student* award for fall 2005 to spring 2006. Schuyler Tsuda has studied composition with Donald Reid Womack, Takeo Kudo, Byron Yasui and Kevin Waters and has studied electronic music with James Hearon and Nathan Wolek.

Schuyler Tsuda has been active in promoting the works of new composers as the founding member of the Hawai‘i-based composers’ organization, the *Pacific Composers’ Project*, and as the coordinator of the *Composers’ Workshop* at the University of Hawai‘i.

In addition to his work in the world of contemporary art music, Schuyler Tsuda has scored numerous films. He has had film screenings at the *Hawai‘i International Film Festival*, the University of Hawai‘i, on the mainland and in Europe. His production team won a *Bronze Remi* award at the *Worldfest Houston International Film Festival* for the suspense-thriller, *Sometimes I Hear Things*.

Schuyler Tsuda’s current interests lie in the use of mathematics, science and technology to create systems of evolution in music. This focus has led him on the path of spectral music and electronic music, and he is continuing his work in these fields at the University of Minnesota as a Ph.D. student.

## Robert Voisey

Robert Voisey is a composer and impresario of new works primarily in New York City. He seeks innovative and creative approaches to promote the music of today’s composers. He feels the work of contemporary composers, even to the most successful and well-known composers in our society, is greatly underexposed. This needs to change for our culture and society to grow and evolve. Voisey seeks to make these changes through the projects he directs, produces, and guides. He has instigated, propagated, and cultivated several new music projects with the direct purpose of promoting large amounts of contemporary music from a diverse group of composers to a large and diverse audience.



In 2004, Voisey has received airplay of his recent album “Dark Desert” broadcast on the “Kalvos and Damian” and the “Sculpted Word” radio shows. His works lullaby, hunger, Mission: Mars and base: a movement from hourglass were broadcast on the radio program, “Martian Gardens” with Max Shea. He had a U.S. premier of his arrangement of Music in Motion for soprano and violin in New York City. In conjunction with the European debut of the “60x60” project, he received debuts of his works hunger, Lullaby, and run rabbit run as a portrait of his work at the National University of Music in Bucharest. Voisey’s compositions stark and tainted tree were featured in the play “Dedalus”, a stage production in New York City. His work is now being featured on the independent film, “Dedalus”, as well as in the independent film, “Empire”. His recent premiers include the works, Dos Palabras and Nervous Energy in New York City. Mission: Mars has been on the Brooklyn College’s Electro-Acoustic Compact Disc for 2004; “BC Sound Serum” and his 60 second work, ripples in sand has been released on the “60x60” project’s compact disc from Capstone Records. ripples in sand included in the second annual “60x60” project is receiving performances and airplay all around the world.

Voisey is the Artistic Director of the “60x60” project, an annual event of worldwide concerts that highlights 60 composers who have composed works 60 seconds or less for an hour-long continuous concert. Since its inception, the “60x60” project has completed two years in this annual concert series. Besides its annual world debut in New York City, in the past two years the project has received performances all over the United States and throughout the world including Birmingham, Los Angeles, St. Louis, Bucharest, Istanbul, and many more venues. It has also received a performance at Brooklyn College’s International Electro-Acoustic Festival, as well as a multimedia collaboration performed at One Arm Red in Brooklyn, New York. This project represents a slice of the contemporary music scene as a showcase of music from composers around the world, writing today’s music.

Voisey is also the Artistic Director of the “Composer’s Voice” concert series at Vox Novus. This series features and exposes emerging composers as well as accomplished underexposed composers from other regions. It is designed to display their compositional “voice” in a themed exposition dedicated specifically to promote their music. Since the start of his role as Director of the “Composer’s Voice” concert series, he has organized and produced more than 15 concerts in New York City over a three year span. Through this series he continues to empower composers to broaden their audience by creating a venue to have their music heard.

Voisey is the Vice-President of Programs at the Living Music Foundation. The Living Music Foundation’s mission is the support of independent, professional and emerging composers and performers of post-modern art music in their struggle for the space and freedom of expression growing out of the need to relate to one’s surroundings interactively. His role is to coordinate and raise funds for concert programs, including grant writing and project production.

Robert Voisey founded Vox Novus in 2000. This organization was created for the purposes of expanding the presence of contemporary music in the public’s vision, empowering composers and contemporary musicians to create, produce, and promote their music. Vox Novus does this by the production of concerts, exposure on the Internet, and facilitating networking between professionals.

After receiving his B.A. from Stony Brook University (SUNY), where he studied Computer Science Engineering, Mathematics, Studio Art and Music Performance, Voisey started his composition career in the Upper Galilee of Israel, at the College of Tel Hai. There he studied composition with Oded Zehavi and Aiten Schteinberg and composed his first chamber compositions such as taint for solo flute, “... a work of great presence... is a fascinating study of modulating note values, pitches, stop clicks and beautifully integrated melodic lines.” - John de Clef Pineiro, *New Music Connoisseur* (March 2003 Vol.11 No.1); and “his post-romantic, Tears of Dew for cello and piano, [where] New Yorker Robert Voisey drew inspiration from Middle Eastern modes.” - Michael Huebner, the *Birmingham News*, Birmingham, Alabama (August 2003)

He returned to the United States to Brooklyn College (CUNY) where he studied composition with Noah Creshevsky. “Voisey has developed an original and versatile system of interlocking, modulating modes that blend elements of eastern and western musical processes. The resulting compositions reflect a wonderful merging of spontaneous energy and disciplined technique.” - Noah Creshevsky, former director of the Center for Computer Music and Professor Emeritus at Brooklyn College (CUNY).



## Andrew Walters

Andrew Walters was born in Topeka, Kansas but spent most of beginning years in Farmington, Missouri. Dr. Walters received his Bachelor of Music from Millikin University where he studied composition with Robert Chamberlain. He received his Master of Music degree in Composition from Northern Illinois University where he studied composition with Jan Bach, Robert Fleisher and electronic music with James Phelps. He received his Doctor of Musical Arts degree in composition from the University of Illinois where he has worked in the EMS studios under the guidance of Scott Wyatt and James Beauchamp. His primary teachers at the University of Illinois include William Brooks, Zack Browning, Erik Lund, and Paul Zonn. Dr. Walters' piece "IN-EX" won Honorable Mention at the 1998 Russolo Pratella International Electroacoustic Composition Competition and is featured on the "Music from SEAMUS, Volume Nine" compact disk. Dr. Walters has taught Theory and Composition at Millikin University, Digital Music at Brookhaven College, and Music Theory and Composition at the University of Texas at Arlington.

## We Can and We Must

We Can and We Must is an electronic improvisation duo consisting of Chicago based Composer/Performers Jason Wampler and Ryan Ingebritsen. They specialize in a method of improvisation in which signals are generated by samples, synthesizers, and live instruments, and then routed through computers, mixers, and effects processors so that they may be manipulated in various ways in real time and passed back and forth between the two performers. This allows the performances to reach a level of unification and spontaneity which is not possible in the purely acoustic realm. It also requires the performers to be distinctly aware of one another as they are often both creating the same sounds together.

## Daniel A. Weymouth

Daniel A. Weymouth's work has been described as "power-color" music. As far as "color" goes, he is a confessed lover of sound(s) — just about any kind of sound. This has led to a fascination with electroacoustic music, as well as the creation of non-electronic music which tends to sound, well, electronic. The "power" half, along with other aspects — the music's compact scale, density and pace, although probably not its harmonic language — most likely come from his ten years spent as an itinerant musician on the road, playing jazz, rock, disco (!), R&B and funk in clubs, concerts and studios. He has been fortunate to have been commissioned by a wide range of wonderful musicians, and to have had widely dispersed performances. Recordings appear on the SEAMUS and New World Record labels as well as with MIT Press (as part of a CD-ROM). He is Chair of the Music Department of Stony Brook University, where he is also on the Composition faculty and is Director of Computer Music. He shares his Long Island home with his wife, their two daughters and two semi-crazed schnauzers.

## Krzysztof Wolek

Krzysztof Wolek received a diploma in percussion from the Fryderyk Chopin School of Music in Bytom, Poland in 1994. Between 1994 and 1999 he studied composition with Edward Boguslawski at the Karol Szymanowski Academy of Music in Katowice, where he received his MA. Wolek worked as a lecturer at the same school during the 1999–2000 academic year. The following year, he studied with Louis Andriessen, Martajn Padding, and Gilius van Bergeijk at the Royal Conservatory of Music in the Hague. He is currently working on his PhD at the University of Chicago, where he studies composition with Marta Ptaszynska and Shulamit Ran, as well as computer music with Howard Sandroff. Wolek has participated in several international courses for composers, studying with Zygmund Krauze and Roger Reynolds, among others. His pieces have been performed in Europe and the United States and have been broadcast by Polish Radio. In addition to composing, Wolek teaches computer music and composition.



## **Bart Bridger Woodstrup**

Bart Bridger Woodstrup (aka vodstrup), born 1973, is currently an MFA candidate in the Integrated Electronic Arts Program at Rensselaer Polytechnic Institute in Troy, New York. He is studying under Pauline Oliveros, Shawn Lawson, and Curtis Bahn. Previously, he was an Assistant Professor at the Illinois Institute of Art at Schaumburg and a Visiting Assistant Professor in the Time Arts Program at Northern Illinois University. His goals are to understand and manipulate the aesthetics, semiotics, and narratives of various time-based media. His work takes the form of traditional musical composition, real-time interactive audio/video performance, multimedia installation and networked experience. In 1999, Bart received a Masters of Music in Computer Music and New Media Technology at Northern Illinois University. He has exhibited at many national and international venues as well as presented at many prestigious conferences, including SEAMUS, Siggraph, and ISEA.

## **Nihan Yesil**

Nihan Yesil was born in Bursa, Turkey in 1979. She started her music studies with her father M. Emin Yesil and chose classical guitar as her first instrument. After high school, she went to Istanbul where she earned her bachelor's degree in composition and lived there for seven years. She participated summer programs such as the Henry Mancini Institute, Czech-American Summer Music Institute, and Brevard Music Festival. Nihan is currently a graduate student at UMKC and living at the "Flea Palace incarnate" in Kansas City with her two cats.



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# EMM at a Glance

Thursday October 12, 2006

Opening Concert || 7:30pm

featuring presentations by Jesse Allison, John Fillwalk, Keith Kothman, and Robert Voisey

Friday October 13, 2006

Festival Installation || All Day in PLT Lobby

[un]wired by Jesse Allison John Fillwalk and Keith Kothman.

Concert 1 || 10:30am

Featuring music by Michael Pounds, Hee Yun Kim, Andrew Cole, Jake Rundall, Jay C. Batzner, Daniel Nass & Samantha Krukowski, Bart Bridger Woodstrup, and LoneMonad & Lord of the YumYum.

Concert 2 || 2:00pm

Featuring music by Paul Oehlers, Nick Johnson, Thomas Head, Jason Fick, Josh Kalichman, Jason Bolte, and Alexis Bacon.

Presentation || 3:30pm in Ives Hall

"Hearing pictures and seeing sounds: About some possibilities to transform visual into acoustical structures and vice versa" by André Ruschkowski.

Concert 3 || 4:30pm

EMM->CCF Collaboration Concert

Featuring music by We Can and We Must, Krzystztof Wolek, William Jason Raynovich, Christopher Preissing, Mike McFerron, Marita Bolles, Kotoka Suzuki & Claudia Rohmoser , and Kyong Mee Choi.

Concert 4 || 8:00pm

Celebrating 50 years: Electroacoustic Music from Chile with Cristian Morales-Ossio and Felix Lazo.

Saturday October 14, 2006

Festival Installation || All Day in PLT Lobby

Harmonic Sounds for a Public Space by Marc Jensen

Concert 5 || 10:30am

Featuring music by Larry Austin, Tugba Tatli, Andrea Reinkemeyer, Asha Srinivasan, and Jeremy Fair.

Concert 6 || 2:00pm

Featuring music by Andrew Walters, Ed Martin, Wesley Johnson, Bruce Christian Bennett, Nihan Yesil, David McIntire, and Daniel Weymouth

Concert 7 || 4:30pm

Featuring music by Brian Lynn, Jacob Gotlib, Patrick Peringer & Josh Kalichman, Stacy Borden, Schuyler Tsuda, Seung Hye Kim, and Maria Panayotova-Martin

Concert 8 || 8:00pm

Featuring music by Greg Dixon, Brad Decker, André Ruschkowski, Paul Rudy, Jeff Herriott, Ron Parks, and David Taddie



# 2006 Featured Composers

Larry Austin  
Alexis Bacon  
Jay Batzner  
Bruce Christian Bennett  
Marita Bolles  
Jason Bolte  
Stacy Borden  
Kyong Mee Choi  
Andrew Cole  
Ian Corbett  
Brad Decker  
Gregory Dixon  
Jeremy Fair  
Jason Fick  
Jacob Gotlib  
Thomas Head  
Jeff Herriott  
Ryan Ingebritsen

Marc Jensen  
Wesley Johnson  
Nick Johnson  
Josh Kalichman  
Hee Yun Kim  
Seung Hye Kim  
Keith Kothman  
Samantha Krukowski  
Brian A. Lynn  
Don Malone  
Ed Martin  
Mike McFerron  
David D. McIntire  
Daniel Nass  
Paul A. Oehlers  
Maria Panayotova-Martin  
Ronald Keith Parks  
Patrick Peringer

Michael Pounds  
Christopher Preissing  
William Jason Raynovich  
Andrea L. Reinkemeyer  
Paul Rudy  
Jake Rundall  
André Ruschkowski  
Asha Srinivasan  
Kotoka Suzuki  
David Taddie  
Tugba Tatli  
Schuyler Tsuda  
Robert Voisey  
Andrew Walters  
Daniel Weymouth  
Krzysztof Wolek  
Bart Woodstrup  
Nihan Yesil



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