

11th Annual Festival
Electronic Music Midwest



September 29 - October 1, 2011
Kansas City Kansas Community College

Providing access to new electroacoustic music by living composers

ELECTRONIC MUSIC



M I D W E S T

September 29 - October 1, 2011

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M I D W E S T

September 29, 2011

Dear Friends,

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 technologies 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.

We are grateful to Elizabeth Bunt for serving as our artist in residence this year. Elizabeth is an outstanding performer who specializes in performing new works for saxophone and electronics. We're confident you will also be impressed by her performances throughout the festival.

The 2011 EMM will be an extraordinary festival. If only for a few days, your music in this venue will create a sodality we hope continues for a longtime to follow. Your contribution to this festival gives everyone in attendance insight into the future of this ever developing field of expression.

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.

Welcome to EMM!

Mike, Jason, Jay, David, and Ian



September 1, 2011

Dear Festival Participants:

On behalf of Kansas City Kansas Community College, please allow me to welcome you all to this year's Electronic Music Midwest. It is an honor to collaborate with our colleagues at Lewis University in organizing the festival and we appreciate the work of both institutions' faculty and students to ensure a successful experience.

In the relatively short history of this event, it is truly remarkable that a midwestern festival has reached achieved such worldwide exposure. With composers and performers hailing from Europe and Asia as well as North America, the exchange of techniques, artistry, ideas cannot help but provide a rich environment for new growth in the electroacoustic medium. Please join me in offering our deepest appreciation for their efforts in preparing their music and traveling such lengths to participate.

This year's featured performer will be saxophonist Elizabeth Bunt. Known for her skill in interpreting contemporary music, she has collaborated with Kansas City composers such as Chris Biggs and Carl Schimmel. It will be a privilege - and a lot of fun - to bring them together again on our campus.

Your attendance demonstrates a commendable level of commitment to your own - and your students' - professional development. Although modern technology enables citizens of the 21st century to sample both the old and new thoughts from many cultures, there is even more to be gained from meeting the composers who created the works you will hear in the next few days. I hope you will take every advantage of this tremendous opportunity.

On behalf of Kansas City Kansas Community College and Electronic Music Midwest, thank you for being here and sharing your music with us.

Sincerely,

A handwritten signature in dark ink, appearing to read "Cherilee Wadsworth Walker".

Cherilee Wadsworth Walker, PhD
Dean, Humanities & Fine Arts



OFFICE OF THE PRESIDENT

Fall 2011

Dear Festival Attendees:

It is my privilege to welcome you on behalf of Lewis University to the 2011 Electronic Music Midwest Festival, featuring more than 65 artists and composers in the eleventh annual EMM event. Highly regarded, the Festival focuses on electroacoustic music and composers, providing a valuable forum for audiences and composers to interact through nine concerts and lecture presentations. I am pleased that Lewis University once again is a sponsor of the EMM as the 2011 Festival travels to Kansas City Kansas Community College with its creative and impressive music. Students from Lewis University and KCKCC will be involved in the Festival, to be held September 30 and October 1, 2011.

Those attending the Festival will enjoy the fine talent of a guest artist, saxophonist Dr. Elizabeth Bunt. A performer of new music, she has collaborated with composers and appeared at many festivals throughout the United States, including the EMM. Dr. Bunt produced and performed in the North American premiere of Karlheinz Stockhausen's *Linker Augenzanz* (Left-Eye Dance) for saxophones, percussion and synthesizer. She holds a doctorate in saxophone performance and teaches saxophone and music theory in Tucson, Arizona.

Educational and entertaining, the Electronic Music Midwest (EMM) Festival again provides a remarkable opportunity for students, faculty, educators, the community and all those interested in music to explore the field of electroacoustic music and its cutting edge technology. Much appreciation to the Department of Music at Lewis University for its continuing support for the program, particularly Dr. Lawrence Sisk, professor and chair, and Dr. Mike McFerron, professor and composer-in-residence who is also one of the co-organizers of the EMM Festival. Special recognition also to his fellow organizers—Dr. Ian Corbett of Kansas City Kansas Community College, Dr. Jay C. Batzner of Central Michigan University, Mr. Jason Bolte of University of Central Missouri, Dr. David McIntire of the University of Missouri-Kansas City and Mr. Robert Voisey, founder of *Vox Novus*. I trust that you will very much enjoy the varied compositions that will be featured during this Festival.

Sincerely,

Brother James Gaffney, FSC
President



EMM Guest Artist, Elizabeth Bunt

Elizabeth Bunt's performances have been described as "captivating" and "blazing". As a performer of new music, she has collaborated with composers such as Chris Biggs and Carl Schimmel and appeared at numerous festivals around the U.S., including Electronic Music Midwest (EMM), Kansas City; Spark Festival for Electronic Music and Art, Minneapolis, MN; Imagine II, Memphis, TN; Society for Electroacoustic Music in the United States (SEAMUS); and North American Saxophone Alliance (NASA) regional and national conferences. Elizabeth has performed in Mexico, Germany, and across the United States.

Dr. Bunt produced and performed in the North American premiere of *Linker Augentanz* (Left-Eye Dance) for saxophones, percussion, and synthesizer by the twentieth-century pioneering composer Karlheinz Stockhausen. Her interest in Stockhausen's music inspired her doctoral thesis *The Saxophone Music of Karlheinz Stockhausen*. The summer of 2010 she attended the Stockhausen Courses and Concerts in his hometown of Kürten, Germany, where she studied with his longtime collaborators; flutist Kathinka Pasveer, clarinetist Suzanne Stephens, and sound projectionist Bryan Wolf; and became an informal student of eminent American Stockhausen scholar Jerome Kohl.

Elizabeth Bunt earned her doctorate in saxophone performance with a minor in music theory from the University of Arizona, Tucson, where she studied with Drs. Kelland Thomas, Brian Sacawa, Timothy McAllister, Craig Walsh, and Pamela Decker. She holds a master's degree in saxophone performance from the University of Arizona and a bachelor's degree in saxophone performance and music education from the University of Northern Iowa. Elizabeth resides in Tucson, AZ, where she teaches saxophone and music theory. She is active as a visiting performer and lecturer. Visit her at her website, <http://www.elizabethbunt.com>.



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Concert 1

September 29, 2011

Performing Arts Center - 7:30pm

Folk

Haowan Shen

Walking Home

Bryce Ingmire

Rushing Toward the Singularity

Elizabeth Bunt, saxophone

Andrew Seager Cole

Incongruity

Monroe Golden

Noir

Michael Drews
Jordan Munson

Ghosts of Cluny

Timothy Roy

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A Much Needed Visit

Bret Bohman

Sometimes You Just Got To Roll The Funky Dice.....

Elizabeth Bunt and Ian Corbett, saxophones

Ian Corbett

<http://www.emmfestival.org>

Folk

by Haowan Shen

This piece uses Chinese traditional songs and string accompaniment. The music is modulated, qualified and aftertouched by cubase software and mixer. I derived my ideas from concrete music.

Shen Hawoan (b. 1984) is a composer from Quingdao, Shandong, P.R. China. She completed a baccalaureate degree in 2003 and a masters degree in 2008 from Qindao University in China. She is currently pursuing a master in music, with emphasis in electronic music composition, at the University of Central Arkansas where she also completed a certificate graduate degree in 2011. In 2004, her composition was awarded 2nd prize in the Sunshine Composition Competition.

Walking Home

by Bryce Ingmire

Walking Home is a piece composed of unprocessed sounds collected on daily walks to and from school in Houston, TX. The sounds were collected using twin D.P.A microphones affixed to the composer's eyeglasses. The piece is representative of the journey. Listeners will encounter dogs, joggers, sirens, the ever-present passing cars and trucks, construction sounds, and the crunching of leaves and twigs underfoot. The process of collecting and cataloguing the sounds occurred over a month long stretch this past winter.

Bryce Ingmire is currently working towards a masters degree in composition at Rice University's Shepherd School of Music. He previously attended the University of Kansas. Recent works have been performed at the Electric Latex Festival, the Wintergreen Music Festival in Wintergreen, Va., and the SoundScape Composition Exchange in Pavia, Italy. He enjoys hiking and spending time with his wife, Lauren, and their dog, Lou-lou.

Rushing Toward the Singularity

by Andrew Seager Cole

Rushing Toward the Singularity was inspired by cyberpunk and the idea of life after the technical singularity, a point at which technological acceleration creates a paradigm shift in our existence, resulting in artificial intelligence, human augmentation, a virtual human existence, etc. The sound and images of this piece are gritty, distorted, and mechanical, much like the cyberpunk aesthetic. Movement I, "The Luminous Flesh of Giants," explores the grandiose monuments of a technologically advanced society, creating on a scale never before imagined. In contrast, Movement II, "Idoru, Love and the Turing Machine," focuses on the interplay of the humans and machines where the sax and electronics flow to and from one another. In Movement III, "Rushing Toward the Singularity," the mechanical and fast-paced future becomes the dominant theme and the sax and electronics mirror and augment each other while preserving their separate roles. Finally, Movement IV, "The Spiritual Machines" once again explores the interchange of man and machine; this time the sax and electronics are much more unified. The titles are taken from the writings of Charles Stross, William Gibson, and Ray Kurzweil.

Andrew Cole is a composer and media artist. As an active collaborator he has worked with art, film, theater, and dance. He is a founding member of the Baltimore based Afternow new music collective, the Kansas City based Digital HonkBox Revival Ensemble, and the current vice president and production manager of the Kansas City Electronic Music and Arts Alliance. Before starting his doctorate, Andrew worked at the Johns Hopkins Digital Media Center as the Digital Audio Specialist and taught media and audio focused classes at Johns Hopkins University and Loyola College of Maryland. His works have been performed throughout the world at numerous festivals, including the ICMC, June in Buffalo, Music X, SEAMUS, NACUSA, Connecticut College's Symposium on Art and Technology, the Mehr!klang Festival Freiberg, EMM, and EAJJ. Awards include the 2008 NACUSA Young Composer's Competition, the 2006 Prix d'Ete, and the Robert Hall Lewis and Otto Ortman Awards. Andrew holds a BA in philosophy and music from Goucher College and MM's in computer music and composition from Peabody Conservatory. He is currently a Doctoral Chancellor's Fellow at the University of Missouri, Kansas City where he studies with Zhou Long, James Mobberley, Matthew Burtner, and Paul Rudy.

Incongruity

by Monroe Golden

Incongruity refers to the meshing of two seemingly incommensurate systems: extended just intonation, represented by fixed media, and equal temperament, represented by the piano part. The sound file presents just-tuned, common-tone chord progressions that shift - with each iteration - by the interval of a Syntonic Comma. The functional tonic at the end of the piece is a sharp minor third higher than at the beginning. Piano notes are proximate to higher harmonic relationships, relative to the fundamental of each chord. Divisions of time at phrase and section are proportional to underlying fundamental frequencies. *Incongruity* was completed in December 2010, specifically for the UnTwelve 2010 Composition Competition (untwelve.org), and awarded first prize.

Monroe Golden is a composer from rural Alabama whose works often explore microtonal systems. Critics have described his compositions as “delightfully disorienting,” “lovely, sumptuous, yet arcane,” and “irresistible music, full of wit and beauty.” He graduated from the University of Montevallo and earned a doctorate in Music Composition from the University of Illinois. There are three complete CDs of his music, *A Still Subtler Spirit* (Living Artist Recordings, 2003), *Alabama Places* (innova Recordings, 2007), and *Incongruity* (self-published, 2011).

Noir

by Michael Drews & Jordan Munson

Noir is about a dark energy that emanates from within particular objects, places and people. It is hidden to causal observance, buried under the surface. Contact with this energy can be unsettling or threatening, but also strangely beautiful.

Michael Drews (music) is a composer of contemporary acoustic and electronic music. His music explores unconventional narrative strategies and the use of interactive technology to expand traditional ideas of musical performance and creativity. Drews holds degrees from the University of Illinois at Urbana-Champaign (D.M.A.), Cleveland State University (M.MUS.), and Kent State University (B.A.). Drews is a member of the computer-acoustic music ensemble, Big Robot, and is Assistant Professor of Music at Indiana University-Indianapolis (IUPUI).

Jordan Munson (video), is a musician, composer, and multimedia artist whose work explores the boundaries of music’s relationship to modern technology. As a percussionist, he expanded his performance repertoire to include experimental electronic work and contemporary percussion literature. He often performs solo literature, mostly in the form of composed improvisation with a focus on live, experimental percussion and electronics. Jordan has performed alongside notable artists such as Matmos and the Rempis Percussion Quartet. As a composer, Mr. Munson has had his multimedia and percussion works premiered at institutions such as the University of Kentucky, the University of Alaska Fairbanks and the University of Tennessee at Martin. Munson founded the Computer Laptop Music Ensemble at Indiana University Purdue University Indianapolis (IUPUI) where he serves as a Lecturer in Music Technology. He is a member of the Donald Tavel Arts and Technology Research Center team exploring on-line performance-based projects for Internet2 and interactive electronics that will expand even farther the integration of technology and music performance. He holds a Bachelor of Music degree in Percussion from the University of Kentucky and a Master of Science in Music Technology degree from IUPUI.

Ghosts of Cluny

by Timothy Roy

The Benedictine Abbey of Cluny, established in 910 by William I of Aquitaine, was the leading center of monasticism in the Middle Ages and boasted the largest church in Christendom prior to the 16th-century reconstruction of St. Peter’s Basilica in Rome. Today only the bell tower of the church and a fraction of the great abbey remain, having been devastated by plundering during the French Revolution. Otherworldly echoes resound in *Ghosts of Cluny*, a surreal soundscape which depicts a walkabout through the millennium-old ruins, evoking both the sacredness and the immense acoustic space of the former monastery. The work was realized in the IMPACT Center at the University of Missouri-Kansas City.

Timothy Roy (b. 1987) is a composer whose music seeks to illuminate both the beautiful and sacred in the world. Timothy is a graduate of the Meadows School of the Arts at Southern Methodist University, where he studied composition with Martin Sweidel, Kevin Hanlon, and Simon Sargon, piano with Alfred Mouldous, and orchestral conducting with Paul Phillips, director of the Meadows Symphony Orchestra. He has composed music for a wide variety of ensembles and media, including *Missa SMU* for two soloists, choir, and orchestra, which was written to commemorate the 75th anniversary of Catholic Campus Ministry at Southern Methodist University. In October 2007, Timothy premiered a sound installation commissioned to celebrate the 100th year anniversary of the Neiman Marcus Corporation. Recently his music was selected for performance at Denison University’s 4th Tutti New Music Festival and Heidelberg University’s New Music Festival. He is currently a graduate student at the University of Missouri-Kansas City, studying composition with Chen Yi, Paul Rudy, and James Moberley.

Reminiscence

by Xinh-Xo Nguyen

“Reminiscence” is a new work for moon lute (also called ‘đàn nguyệt’, a two stringed Vietnamese traditional musical instrument) and live-electronics in both score following and improvisational setting. The computer transforms the sound of the moon lute in real time by various techniques of harmonizing, frequency shifting, time stretching and spatializing. “Reminiscence” explores different methods of communication, interaction and response between laptop and performer by using triggers that detect pitch and amplitude. The piece features a sonic mixture of the East and the West with various sound elements from the acoustic instrument and the electronics.

Xinh-Xo Nguyen was born in Hanoi, Vietnam in 1978. He started to study classical violin at age of 5 at Hanoi Conservatory of Music under the instruction of his mother, a violin professor. He moved to the US in 1999 to pursue a degree in Computer Technology and has since been active as a composer, improviser and electronic musician. Xinh-Xo’s electroacoustic works has been selected and performed in the US, N. Ireland, New Zealand, Canada and Australia. He is currently a MFA student in Electronic Music & Recording Media Program at Mills College, California, where he is studying with Chris Brown.

A Much Needed Visit

by Bret Bohman

A Much Needed Visit explores the mundane activities that surround most of us on a daily basis. These activities, such as brushing teeth, taking a shower, making breakfast, paying bills and pumping gas eventually become overpowering and the texture breaks apart. What is left after everything settles is the warm welcome of a human connection.

Bret Bohman (b.1982) was born and raised in Rochester, NY. His musical influences range from rock, classical to avant-garde electronic and indie music. His compositions have been performed around the United states at festivals and conferences, such as the Aspen Music Festival, SCI and SEAMUS National Conferences, the 3rd Annual TUTTI Festival, the Midwest Composers Symposium, the Heidelberg New Music Festival and more. Recently, Mr. Bohman was awarded first prize in the 5th Annual Robert Avalon Composition Prize as well as 2nd place in the MMTA Composition Prize. After recently completing his Masters Degree in Composition from the University of Michigan, he intends to stay and continue his Doctoral studies at U of M. He has taken private lessons or participated in masters classes with Syd Hodkinson, Evan Chambers, Brian Bevelander, George Tsontakis, Michael Gordon, Julia Wolfe, Mark Olivieri and George Crumb. He currently studies with Michael Daugherty.

Sometimes You Just Got To Roll The Funky Dice.....

by Ian Corbett

It might get a bit funky, but sometimes you just got to.

Dr. Ian Corbett is the Coordinator of the Audio Engineering Program, and Professor of Music Technology and Audio Recording at Kansas City Kansas Community College. He also owns and operates “off-beat-open-hats - recording and sound reinforcement”, specializing in servicing the needs of classical and jazz ensembles in the Kansas City area. He has mixed and supplied sound systems for many headline artists at various venues in the US. Since 2004 he has been a member of the Audio Engineering Society’s Education Committee, and has mentored, presented, and served on panels at local, regional, national and international AES events. He also writes articles periodically for Sound On Sound, “The World’s Best Recording Technology Magazine”. Ian holds a Doctor of Musical Arts degree in composition from the University of Missouri-Kansas City. For more information please direct your web-browser to: www.offbeatopenhats.com.



Installation

September 29, 2011
Performing Arts Center Lobby

Feeding Ouroboros

by Jonathan Jackson

Feeding Ouroboros (2010) is a sound sculpture comprised of six robotic tape recorders and a radio.

Newscasters are trained to sight-read information with a certain inflection allowing listeners to follow the structure of their sentences, which rarely changes regardless of the subject matter of their speech. My work plays with this structure by cutting up and rearranging it in real time in order to critique it from different angles.

The contrast between the “here and now” character of present-day mass media information and the out-dated technology of the past allows for an aesthetic experience focused on hearing (and seeing) through the ephemeral history of media broadcast and preservation. The physical nature of the tape recorders – the sound of buttons being pressed and tape rewinding – is an essential element of this work. *Feeding Ouroboros* highlights the coexistence of recording and erasing, remembering and forgetting, destruction and rebirth... in an open form made up of constantly (re)winding pathways with no endpoints.

Special thanks to Ilya Rostovtsev for transferring my score to computer code and assisting with the construction of this work.

Jonathan Jackson (b. 1986) is a sound and media artist interested in installation, improvisation, and interdisciplinary collaborations. His current work explores a range of diverse practices including sound installation, multi-channel video work, robotics, and live performance.

As a performer, he is cofounder of anteroom, an ensemble committed to the nurturing and delivery of experimental text-based scores. As a percussionist, he has performed with many improvising musicians, video artists, and dancers.

He is currently pursuing an MA in Music Composition at the University of North Texas.

<http://www.emmfestival.org>



Concert 2

September 30, 2011

Performing Arts Center - 10:00am

First Punch

Will Hack, performer

Benjamin Taylor

Tambo and Bones Revisited

Eric Simonson

Sheets of Sound

Peter Sommer, saxophone

James David

In the Interest of Time

Julius Bucsis

Descent

Jim Rhinehard, piano

Jim Rhinehart

10 Roentgens

Thomas Dempster

Capoeira

Gilberto Assis Rosa

Lost Reflections

Lizz Houghland, violin

Lizz Houghland

<http://www.emmfestival.org>

First Punch

by Benjamin Taylor

The first punch is everything. It represents a conclusion of thought – an end to analyzing personal motivation, estimating an opponent's strengths and weaknesses, playing out scenarios of strategies and positions, surveying surroundings, calculating odds of winning – ultimately putting into action a series of electronic impulses sent from the brain to a few thousand muscle fibers. That's a lot that happens in a few seconds. Cinematographers reflect an awareness of the hyper-mental and hyper-physical state required to survive in a fight by using effects like replay, slow motion, freeze, and flashback to "stretch" time. These effects allow film makers to portray the multitude of thoughts and events that happen in a two second window over the course of a several minute scene. This composition, *First Punch*, is a musical depiction of the hyper-mental and hyper-physical state of a fighter. Using similar techniques to those mentioned above, this piece "stretches" time to reflect the many (and varied) thoughts and emotions that a fighter experiences in the last few seconds before the first punch is thrown.

The music of composer **Benjamin Taylor** (b. 1983) has been performed at music festivals including the SEAMUS National Conference, Spark Festival of Electronic Music and Arts, SCI National Conference, International Society of Bassists Conference, International Double Reed Society Conference, Noisefloor Festival, New Music Hartford Four Seasons Concert Series, Hawaii Contrabass festival, Gamma-UT New Music Festival and the Edinburgh, Wigan, Marlborough and Birmingham International Jazz Festivals. Mr. Taylor's prizes and honors include Winner of the 2011 BMI Student Composer Award, First Place Winner of the 2008 SCI/ASCAP Student Composition Competition (Region VII), First Place Co-winner of the 2008 International Society of Bassists' Composition Competition (media division), Winner of the 2011 ASCAP Young Jazz Composer Awards, and a Barlow Endowment Commission. Mr. Taylor currently performs with and writes music for a variety of chamber ensembles, jazz combos and big bands, wind bands, choirs, and experimental ensembles. A large part of his music also includes electroacoustics. In addition to all things musical, he enjoys ultimate frisbee, biking, snowboarding, aggressive inline skating, drawing, reading, cooking, and being with family.

Will Hack (Double Bass) is a freelance bassist currently from Ann Arbor. As a recipient of the University of Michigan's Artistic Scholar and Artistic Leadership awards he is currently in his last year, earning a bachelor's degree in instrumental performance with a Japanese minor. His passion lies in contemporary chamber music and this past summer he was a fellow of the Bang on a Can Summer Institute at Mass MoCA. He has also played with the Contemporary Directions Ensemble at the University of Michigan as well as being a guest musician with Daniel Bernard Roumain. Equally comfortable across genres he plays in orchestra concerts and operas with the University Symphonia and as well as holding the principal position of the Michigan Pops Orchestra. As an electric bassist, Will has played in musical pits such as Musket's production of Aida and the Last Five Years at the Berkshire Theatre Festival. This fall he will be performing in Cabaret and The Full Monty, both at U of M. When he doesn't have a bass in his hands, he can almost always be found cooking and watching movies with friends.

Tambo and Bones Revisited

by Eric Simonson

Tambo and Bones Revisited is a work which visits with the American minstrel show in such a way that sounds from the minstrel show (tambourine, "bones," banjo, concertina, and fragments of an old recording) are heard to engage in a somewhat free fantasy. Along the way different degrees of synthetic-ness are explored and exploited.

Eric Simonson's music has been heard in concerts across North America and Europe, including SEAMUS (Society of Electroacoustic Music in the United States), ICMC (International Computer Music Conference) SCI (Society of Composers Incorporated) and EMM performances. His composition teachers have included William Heinrichs, Harvey Sollberger, Eugene O'Brien and Roger Reynolds. His degrees are in composition, but his interests and teaching experience have involved computer music, music theory and musicology. He studied piano with Boaz Sharon at the University of Tulsa and has performed as piano soloist with the Tulsa Philharmonic, Oklahoma City Symphony and the Memphis State University Orchestra. Before turning his attention exclusively to composition and teaching, he enjoyed a busy career as an accompanist. He serves on the faculty of Danville Area Community College, teaching musicology and music theory courses in the liberal arts division. Prior to that, he was a part-time instructor at Tulsa University and UC-San Diego.

Sheets of Sound

by James David

Sheets of Sound (2009) for solo tenor saxophone and digital audio is a lyrical etude that draws from both abstract and expressive sources. The title is derived from the famous Down Beat magazine description of John Coltrane's improvisational technique first heard in the 1950's. Although this style is not literally employed in the work, compositional techniques, such as tempo fugues and granular synthesis, achieve a similar result. Disguised quotations from Coltrane's melodies are employed in the extended central section. Here, a largely improvised solo part is accompanied by "clouds" of saxophone and bell sounds beneath. The ultimate goal of the work is a meditation on simple musical structures and the expressive power that can be gained through their thoughtful manipulation.

James M. David (b. 1978) is assistant professor of composition and music theory at Colorado State University. Among the distinctions David has earned as a composer are an ASCAP Morton Gould Award, national first-place winner in the MTNA Young Artists Composition Competition, winner of the Dallas Wind Symphony International Fanfare Competition, and national first-place winner in the NACUSA Young Composers Competition. Commissions include projects for Joseph Alessi (New York Philharmonic), John Bruce Yeh (Chicago Symphony Orchestra), Robert Rumbelow (University of Illinois), The Commission Project of Rochester, NY, and the Atlantic Coast Conference Band Directors Association. His works have been performed at more than twenty conferences and festivals throughout the United States, Canada, Guatemala, Thailand, and Japan. These events include two SCI National Conferences, CMS National and Regional Conferences, the MTNA National Conference, two World Saxophone Congresses, the Percussive Arts Society International Convention, and five International Clarinet Fests. Dr. David graduated with honors from the University of Georgia and completed his doctorate in composition at Florida State University. His music is available through Pebblehill Music Publishers, C. Alan Publications, Potenza Music, and Lovebird Music as well as recordings for the Naxos, Summit, Luminescence, and MSR Classics labels.

Peter Sommer, saxophonist and composer, is in demand as a performer, clinician and recording artist throughout the state of Colorado and across the nation. Since establishing himself among the Denver area's elite jazz musicians, Peter has contributed his muscular tenor playing and creative spirit to a wide variety of musical projects ranging from mainstream bebop to avant garde and beyond.

Peter has released two albums as a leader – *Sioux County* (2006) on Tapestry Records, featuring his original compositions in duo with jazz piano legend Art Lande, and *Crossroads* (2008) on Capri Records, featuring a two-tenor frontline with the great NYC saxophonist Rich Perry.

Peter has performed with the Colorado Symphony Orchestra and the Colorado Music Festival Orchestra, and has appeared at many jazz festivals throughout the state including the Telluride Jazz Celebration, Jazz in the Sangres and the Vail Jazz Festival. Peter has been a featured jazz soloist at North American Saxophone Alliance Regional and Biennial Conferences and has also performed at IAJE International Conferences in Anaheim and Toronto, Canada, and has performed at World Saxophone Congresses in Valencia, Spain and Bangkok, Thailand.

Peter Sommer is Assistant Professor of Jazz Studies and Saxophone at Colorado State University in Ft. Collins.

In the Interest of Time

by Julius Bucsis

In the Interest of Time incorporates many rhythmic devices including syncopation, rhythmic displacement, and polymeter to produce shifts in the pulse. The melodic material is derived from arpeggiated triads. Sounds were generated using Sonar, Reason, Ableton Suite, and several plug-ins from Komplete and Total Studio.

Julius Bucsis is a composer, music producer, guitarist and guitar teacher. He has performed extensively in many styles including jazz, rock, and improvisational music. His compositions cover a broad range of categories including jazz, contemporary classical, and electronic music. His computer based interactive electronic piece "A Journey beyond the Event Horizon" was presented at the Raffost 2011 Festival and his acoustic pieces "Shapes in the Mist" and "String Theory" were performed by the Relache Ensemble in 2010. He has also released two CD's of all original electric guitar oriented instrumental music, "Travelers' Tales" in 2000 and "For Those Who Don't Fit In" in 1998.

Descent

by Jim Rhinehart

Descent began with the creation of a sound field using recordings of a triangle, a slamming door, a rattling chain or two, and several crowd noises. Once this soundscape was created, a piano part (begun as an improvisation) was added.

The piece is titled *Descent* to represent the descent from order or rationality into chaos and uncertainty.

Jim Rhinehart is a composer, pianist, and teacher currently finishing a doctorate in theory and composition at Ball State University. A native of Michigan, he lived in Florida for seventeen years before moving to Indiana. In Florida he was active as a musician, composer, and arranger, as well as teaching at a performing arts magnet school in Orlando. He writes in an accessible style flavored by jazz, world, and contemporary concert musics. Current composition projects include a song cycle for soprano, harp, and percussion, as well as several pieces for solo instruments.

10 Roentgens

by Thomas Dempster

The amount of 10 Roentgens seems like a negligible amount of radiation, but the innocuous-looking number is deceptive. The human observers of the Trinity, Castle Bravo, and Christmas Island atomic tests absorbed between 0.2-0.8 Roentgens in less than a minute; some victims of Hiroshima - those who survived the blast, and depending on location - absorbed between 0.5 and 10 Roentgens (or more) every second for nearly two minutes; the "bio-robot" liquidators at Chernobyl - those who removed radioactive materials from the roof of the blown reactor - absorbed 8-10 Roentgens in a matter of 45 seconds. Hiroshima's Roentgen per hour count ranged from 3 to over 1500.

A lethal radiation dose can begin anywhere from 200-600 Roentgens per hour; an exposure rate of 10 Roentgens per second will kill a person within 6 months. Any survivors will be permanently, severely impaired. The average person may be exposed to only 200 to 500 milliroentgens (0.2 to 0.5 Roentgens) per year.

Thomas Dempster's music has been praised for its rhythmic vitality, bold orchestration, and unique harmonic language. At home in both the acoustic and electronic realms, he has received, among other honors, a BMI Student Composer Award, and his work has been performed throughout the world. His music has been featured at numerous SEAMUS National Conferences, the New York City Electroacoustic Music Festival, the University of North Carolina at Greensboro New Music Festival, the International Computer Music Conference, the University of Nebraska at Kearney New Music Festival, Electronic Music Midwest, the National Flute Association Conference, numerous CMS Conferences, the University of Alabama in Huntsville New Music Festival, and various other venues. With recent performances in Italy, England, Argentina, and Brazil, his music continues to receive widespread exposure.

Dempster has taught at the University of North Carolina at Greensboro, the University of Texas at Austin, and the Governor's School of North Carolina. He currently serves as Assistant Professor of Music Industry and Technology at South Carolina State University in Orangeburg, SC. Dempster attended the University of North Carolina at Greensboro (BM, 2002) and the University of Texas at Austin (MM, 2004; DMA, 2010).

Capoeira

by Gilberto Assis Rosa

Capoeira was composed especially for the 2011 EMM Festival. It is a two channel work for fixed media and represents the possibility of creating a certain sound complexity from a very limited instrument: the Berimbau. *Capoeira* was composed from samples of saxophones, human voices and Berimbau. The main concern is the exploration of gesture of the Berimbau that is deconstructed and reconstructed in various ways during the work.

Gilberto Assis is a Musician and works professionally as a Music Producer, Music Teacher, Composer and Arranger. He has finished his Master Degree (MFA) at the Pontifícia Universidade Católica (PUC) in São Paulo since 2000 based in a research about the Composer Edgard Varèse that has culminated in the thesis titled: Edgard Varèse: the search for a sound liberation. Gilberto Assis Rosa has collaborated with the 60x60 Project since 2008 and his works has participated in festivals of electroacoustic music in Italy and Chile.

Lost Reflections

by Lizz Houglan

Lost Reflections was created on a whim with a sort of tabula rasa intuition. The concept of the piece was based on the performer reflecting on their past. Through this reflection, harmony is created. One of the other main concepts is the resulting sound world; and thus, the idea of timbre is very important.

Lizz Houglan (1991) is a composer, violinist and violist currently residing in Kansas City, Missouri. She also enjoys being a part of the production team for Kansas City Electronic Music Arts Alliance (KcEMA). She has had works recorded by the Kansas City Chorale, Quadrivium, a Kansas City-based ensemble, and now NewEar. As a performer she has played in groups such as Musica Nova and has performed on the Composers Guild concerts. She is currently seeking a bachelors in music composition at University of Missouri-Kansas City (UMKC). Teachers have included James Mobberley, Reynold Simpson, and Mara Gibson.



Concert 3

September 30, 2011

Performing Arts Center - 2:00pm

Absence

Sally Williams, violin

Timothy Harenda

The Ends of Histories

Kari Johnson, piano

Christopher Biggs

Tel' ooma en' i' shae

Edward Young

molehills:mountains::

Ian Munro, piano

Ian Munro

Two Love Songs

Katherine Crawford, mezzo-soprano
David Morneau, laptop

David Morneau

Lunar Eclipse

AAJENT

Jeremy C. Baguyos

<http://www.emmfestival.org>

Absence

by Timothy Harenda

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

Timothy Harenda (b. 1987) is a pianist and composer of both acoustic and electro-acoustic music. He was born in Western New York and resided in rural Pennsylvania until 2005. He received his B.M. in Composition from Cedarville University, having studied composition with Steven Winteregg and Roger O’Neel, and piano with John Mortensen. He has a M.M. in composition from Bowling Green State University, having studied with Burton Beerman, Andrea Reinkemeyer, Marilyn Shrude, and Christopher Dietz.

Mr. Harenda currently serves as a teaching assistant for Aural Skills at BGSU. He remains active as a pianist and collaborator, most recently in the premiere of composer Jamie Leigh Sampson’s opera *Wearing White*. He has participated in masterclasses with composers such as Brian Hulse (College of William and Mary) and Pulitzer Prize winning composer Jennifer Higdon. More recently, he has been selected as a finalist in the 44th Annual Competition in Music Composition at BGSU with his orchestral work *Inside the Mirage*. His works have been performed at festivals such as SEAMUS and ICMC.

Sally Williams began playing the violin at age four with Suzuki teacher, Molly Johnson. At age 16 she was accepted as a preparatory student at the Cleveland Institute of Music, where she studied with David Russell. Williams is currently a student of Vasile Beluska at Bowling Green State University and a member of the Classical-modern violin duo “Revamped”, which has entertained audiences with a variety of musical styles and innovative, virtuosic stunts. Williams has played in concerts throughout Ohio and in six European countries.

The Ends of Histories

by Christopher Biggs

The Ends of Histories for piano and computer (digital video and audio) was commissioned by and is dedicated to pianist Kari Johnson. The work presents sonic and visual materials meant to represent various historical and contemporary ideas regarding how history ends. There are four types of materials that develop non-linearly in the work and are treated as incommensurable. The materials represent the following conceptions of the end of history: a polarized religious ending to history whereby everyone either ascends into a pleasant world or descends into fire; a prophetic, spiritual, transcendent end that has appeared in many forms throughout history and is currently represented by the idea that there will be some kind of transition or cataclysm at the “end” of the Mayan calendar in 2012; a socio-political end in which capitalist-democracy supplants all other ideologies and all nation-states transition to this system; and two scientific ends, either mass extinctions as the earth approaches a giant ball of radiation or when an asteroid hits the earth.

Christopher Biggs is an assistant professor of Digital Composition at Western Michigan University. A composer and multimedia artist, his music has been presented across the United States and Europe, as well as in Latin America and Asia. Biggs music’ is regularly performed on conferences, festivals, and recitals. Awards for his compositions include the 2008 Missouri Music Teacher’s Association composer of the year, the 2009 SEMAUS/ASCAP first place award, and the 2011 Truman State/Macro Composers Competition award and commission. His first music release, *Metatexts*, is available through major online music retailers.

Biggs is a passionate and dedicated teacher. He has taught extensively at the college level. He was previously a full-time instructor at Iowa Western Community College where he taught the technical music program. Chris was a Preparing Future Faculty Fellow at the University of Missouri-Kansas City from 2007–10.

Biggs is a co-founder and board member of the Kansas City Electronic Music and Arts Alliance (KcEMA). He is a member of *Quadrivium*, a Kansas City-based ensemble dedicated to the performance of new music for flute, clarinet, cello, and piano. Along with Mauricio Salguero, Biggs forms part of a clarinet and electronic music duo called *electro<>acústico*.

Biggs has studied music composition with James Mobberley, Paul Rudy, Chen Yi, Zhou Long, Joao Pedro Oliveira, Dan Asia, and Craig Walsh.

Kari Johnson is a doctoral student at the University of Missouri-Kansas City Conservatory of Music and Dance where she studies with John McIntyre. She holds bachelor's degrees in Piano Performance and Piano Pedagogy from the University of Central Missouri, a master's degree in Piano Performance from Bowling Green State University, and a master's degree in Piano Pedagogy from the University of Illinois Urbana-Champaign. Ms. Johnson has won or placed in competitions throughout the Midwest, including the MTNA Steinway Young Artist Competitions in Missouri and Illinois and the Venetia Hall Concerto Competition. She is an active performer of new music and chamber music. Ms. Johnson's recent performances include collaborative concerts at the University of Central Missouri and Pittsburg State University, UMKC's "Carter and Messiaen at 100" festival, and the CMS Great Plains Chapter 2009 Regional Conference. In the coming year she will perform at the 2010 UCM New Music Festival and the 2010 SEAMUS National Conference. As a teacher Ms. Johnson has been on the faculty of the Conservatory of Central Illinois, and currently serves on the faculty of the Community Music and Dance Academy, as well as Kansas City Young Audiences' Community School of the Arts. She has received several awards for her teaching, including the 2009 Muriel McBrien Kauffmann Graduate Assistant Award at UMKC. Her former teachers include Dr. Mia Hynes, Dr. Robert Satterlee, Dr. Cynthia Benson, Dr. Timothy Ehlen, Dr. Reid Alexander, and Dr. Diane Petrella.

Tel' ooma en' i' shae

by Edward Young

This piece, made entirely from vocal sounds (including but not limited to: screaming, burping, speaking, and grunting) explores the connection between voice and noise, creating an undulating and fluctuating piece wherein Elvish is the language and [what could be considered] the ocean is the mediator.

Edward Young, born and raised outside of Philadelphia, PA, focuses on morphing textures in his work. He studied Music Technology at Northeastern University with Ronald Bruce Smith, Mike Frengel, Georg Hajdu, and Douglas Durant. His works tend to play with the juxtaposition of sounds with varying degrees of separation, but an inherent cohesive nature to them.

molehills:mountains::

by Ian Munro

"Don't make mountains out of molehills," mom always told us. "Or vice versa." Too often, we ignore this advice. But nobody really asks the moles or the mountains.

The sounds in the playback track are drawn from a sampled piano, and the live and playback parts alternate between unification and division. During most of the piece, little to no processing is used on the fixed sounds. At times, the effect is one of a single megapiano exceeding the capabilities of a single pianist, and at times there is a feeling of two sparring pianos, one real and one imagined.

Ian Munro is a composer, pianist and accordionist originally from Harleysville, Pennsylvania. He is currently living in Brooklyn and studying with Doug Geers and Tania León at Brooklyn College for his MM in composition. He graduated from University of the Arts in Philadelphia in 2010 with a BM in composition. Since summer 2010, he has been on the summer faculty of the Walden School's Young Musicians Program, teaching composition, musicianship and improvisation to young composers. His music has been performed by Argento Ensemble, Firebird Ensemble, Susan Narucki, Network for New Music, Areon Flutes, the Boston New Music Initiative and the BACK Duo. He is also active as a member of The SWEAT Lodge, a group of Brooklyn-based composer/performers. More information about Ian is available at www.ianmunrobot.com.

Two Love Songs

by David Morneau

Love Songs is my new songwriting project that pairs sonnets by William Shakespeare with contemporary poems. Each collaborating poet selects one sonnet and pairs it with something of their own—either an existing poem or one written especially for this project. The nature of each pairing is left to the poet so that the works may compliment, contradict, or simply co-exist.

I am setting each pair simply, drawing on the structures and sensibilities of familiar love songs from popular music idioms. The goal is to compose in that small slice of common ground where art song and pop song overlap.

David Morneau is a composer of an entirely undecided genre. In his work he endeavors to explore ideas about our culture, issues concerning creativity, and even the very nature of music itself. Morneau's work is characterized by his eclectic interests and collaborative spirit.

Described by Molly Sheridan as a "flashing beacon" of inspiration, Morneau's eclectic output is best exemplified by 60x365, his "ambitious yearlong musical project" for which he composed a new one-minute composition every day. These "miniature compositions include ambient tracks, found sound, instrumental performances, and plenty of loop and sample-based pieces." ["The Year of Musical Thinking, A Minute At A Time", NPR's All Things Considered, 6/30/08] Selections from 60x365 have been featured on the Sonoscop festival in Barcelona, Spark Festival at the University of Minnesota, Electronic Music Midwest at Lewis University, in a collaborative dance performance with choreographer Kristin Hapke at Velocity Dance Center in Seattle, Washington, and on Jon Nelson's Some Assembly Required.

Morneau's current ambitious composition, Love Songs Project, is a collaboration with eleven poets that combines Shakespeare's sonnets with contemporary poetry in genre-crossing songs. Each song is composed in a manner that allows for easy adaptation, allowing him to create multiple arrangements for a wider range of performance options.

Morneau's first solo album, a/break machinations, fractures, re-sequences, and otherwise manipulates a single drum break, touching on several of electronic music's finest traditions, such as drum'n'bass, breakcore, trip-hop and jungle. a/break machinations grew out of a collaboration with choreographer Amity Perry. For these dance performances Morneau created video animations with the support of Harvestworks. One of these videos was also featured on SoundImageSound V at the University of the Pacific. a/break machinations was released in 2009 on Immigrant Breast Nest records, where Morneau is composer-in-residence. David Morneau lives in New York City with his wife. He can be found online at <http://5of4.com>

Katherine Crawford, mezzo-soprano, is a graduate of St. Olaf College and is currently a Master of Music candidate at the Conservatory at the University of Missouri, Kansas City. She was most recently seen as "Lucy Lockit" in *The Beggar's Opera* with the Kansas City Metro Opera, as "Hänsel" in *Hänsel und Gretel*, "Dorabella" in *Così fan tutte*, and "Nancy" in *Albert Herring* with the UMKC Conservatory Opera. She has also taken part in productions with the Twin Cities Lyric Theatre, University of Minnesota Opera Theatre, Skylark Opera, The Gilbert and Sullivan Very Light Opera Company, and the Theatre in the Round Players in her beloved hometown of Minneapolis, Minnesota.

Lunar Eclipse

by Jeremy C. Baguyos

Lunar Eclipse is unapologetically inspired by Pink Floyd's "Dark Side of the Moon" album. Originally designed for an Ensemble A.M.I. performance, this work was created so that electronic performers could improvise and stretch their imaginations on "Speak to Me" and "On the Run." The other important lunar eclipse reference refers to the Dec. 21, 2010 winter solstice that coincided with the most recent lunar eclipse, the same day this composition was started. The score and any suggested hardware/software technology implementation is only a starting point, and it is hoped that the performers can feel, all at once, liberated to improvise, grounded in both an established formal approach and a cultural mediation.

Jeremy Baguyos is currently Assistant Professor of Music Technology at the University of Nebraska at Omaha (USA). His favorite projects include networked performance and interactive computer music environments. He was born in Quezon City, Philippines and grew up in Overland Park, Kansas (USA). He holds degrees from Indiana University, Bloomington and the Peabody Conservatory of Johns Hopkins University.

AAJENT is a flexible instrumentation live electronic music ensemble consisting of Andrew Cole, Andre Walters, and Jeremy Baguyos as its core members. AAJENT aims to experiment and perform with new ideas and technologies while endeavoring to communicate a meaningful musical experience to an audience.



Concert 4

September 30, 2011

Performing Arts Center - 5:00pm

kernel_panic

Jerod Sommerfeldt

now our grief is put away

Sarah Bauer, soprano

Robert McClure

Status Transgression

john Thompson

Number Stations

Elizabeth Bunt, saxophone

Paul Leary

Leptosporangiate

Zihua Tan

Corse Mode: for Straight Key and Electronics

Dan Tramte, straight key

Dan Tramte

<http://www.emmfestival.org>

kernel_panic

by Jerod Sommerfeldt

kernel_panic explores the use digital audio artifacts as musical material: The byproducts of aliasing, quantization noise, and clipping are liberated to the forefront of the composition process. Tiny grains of nearly inaudible sounds collide and mix with one another in a sonic collage that follows a trajectory from quietude to loud fervor.

Jerod Sommerfeldt composes music in both acoustic and electronic environments. His primary focus is in the creation of algorithmic and stochastic processes, utilizing the results for both fixed and real-time composition and improvisation. A graduate of the University of Wisconsin-La Crosse (BS) the University of Wisconsin-Milwaukee (MA), and the College-Conservatory of Music at the University of Cincinnati (DMA), Jerod is currently teaching at Miami (OH) University.

now our grief is put away

by Robert McClure

now our grief is put away uses the poem titled Khao Lak Paradise Resort by Anne Shaw in her book, *Undertow*. I found Anne after searching for poets I wanted to set for a different project. This poem leapt off the page with its vivid imagery and haunting descriptions of the tsunami that occurred on December 24, 2004 in the Southeast Pacific which included Thailand, the setting for this poem. Due to its length and singularity of subject, I decided to not include this poem in what would eventually become *Transit* for soprano, vibraphone, and double bass but rather set the work as its own piece. The poem is filled with Anne's own description of her experience in the relief efforts, sayings from Thai culture, and descriptions from survivors of the tsunami. Shaw writes, "Thai culture allows a mourning period of 100 days, after which the soul of the departed - and the lives of the living - must move on," as a description for the line, *now our grief is put away*.

In setting the work, I did not want to try and take the audience to the places described but rather give them snapshots of moments or resurfacing memories they might have if they experienced this horrific event. The reader of the spoken text in the electronics is Anne Shaw who, kindly, lent her voice to this project.

Robert McClure began composing in high school and continued throughout his undergraduate studies at Bowling Green State University while pursuing a Bachelor's Degree in Music Education. He completed a Masters Degree in Composition from the University of Arizona. He is currently pursuing a DMA at Rice University where he serves as the Rice Electronic Music LABS Teaching Assistant. His main composition teachers have been Dan Asia, Shih-Hui Chen, Richard Lavenda, Kurt Stallmann, and Craig Walsh. He has also taken lessons with Donald Crockett and Yehudi Wyner.

Middle school students ranging to professionals have performed Robert's music. Notably, the Bowling Green State University Percussion Ensemble, the University of Arizona Percussion Ensemble, The Del Mar Percussion Ensemble, the CSU-Long Beach Percussion Ensemble, the Sonora Winds, the Ironworks Percussion Duo, and the Toledo Symphony Orchestra have performed Robert's music. He has been commissioned by individuals such as Becky Morris, Joshua Priest, Eric Hines, Kyle Maxwell-Doherty, Joshua Martinez, Aaron Levy, and the University of Arizona Steel Bands, the Catalina Foothills High School Steel Bands, the IronWorks Percussion Duo, the Bowling Green State University Percussion Ensemble, and the Toledo Symphony Orchestra. His music has been included in such festivals as LaTex Electronic Music Festival, a North American Saxophone Alliance Conference, the University of Central Missouri New Music Festival, the Electronic Music Midwest Festival, and SEAMUS 2011 (Society for Electro Acoustic Music in the United States).

Robert currently has twelve pieces published. *Wind Chimes Beneath a Summer Rain* for marimba solo, *Integrated Elements No. 2 "Not a Haiku"* for multiple percussion and fixed media, *Moments* for solo marimba, and *In My Mother's Garden* for vibraphone trio is published by TapSpace Publications. *Perception* for marimba solo is published by Purple Frog Press. Innovative Percussion publishes *Preludes* for solo marimba and *The Dance of Wind* for percussion ensemble. Robert was the Second Place Winner of the 2008 IronWorks Percussion Duo Composition Competition. With this honor comes publication of the piece *Go!* for marimba and percussion by Bachovich Music Publications. Bachovich also publishes *...of the Earth* for percussion quartet, *A Natural Regression* for solo marimba and solo prepared vibraphone and *Integrated Elements No. 3 "Divide by Five"* for gyl (african xylophone and fixed media which was accepted for performance at SEAMUS 2011. *Passacaglia* on a theme by Mark Rothko for steel pan and fixed media is published by Media Press, Inc.

Current projects include a ballet for string quartet and electronics in collaboration with Art.if.Act Dance Project and a commission for percussion ensemble by the Bowling Green State University Percussion Ensemble.

Sarah Bauer, a native of Michigan, is currently completing her master's degree in Voice Performance at the University of Missouri – Kansas City, where she studies with tenor Vinson Cole. Recent roles performed include Beth in *Little Women at Opera in the Ozarks*, and at UMKC Blanche in *Dialogues des Carmélites*, and Gretel in *Hänsel und Gretel*. She has performed operetta with the Kansas City Metro Opera as Casilda in *The Gondoliers* and Yum-yum in the *The Mikado*. Other roles include Susanna in *Le Nozze di Figaro* and Zerlina in *Don Giovanni*. She also enjoys performing sacred and new works by living composers in the Kansas City area.

Status Transgression

by John Thompson

Decoherence can be viewed as the loss of information from a system into the environment. No system is, in reality, perfectly isolated—but rather every system is loosely coupled with the energetic state of its surroundings.

John Thompson teaches, composes and conducts research in the area of computer music and music technology. He currently directs the Music Technology program at Georgia Southern University where he is Assistant Professor of Music. He has a continuing interest in interdisciplinary studies, and seeks to highlight and follow new paths in music. John is an advocate for music that explores otherness, contemplation and alternate paths toward beauty.

Number Stations

by Paul Leary

Number stations are short wave radio stations that broadcast series of letters and numbers but have no station identification or affiliation. Much speculation exists as to their purpose.

Paul Leary earned his second Masters in Music from Duke University in 2007 and is currently ABD at Duke completing a PhD in Music Composition. His music has been featured nationally as well as internationally. His saxophone quartet, “I have a Past Life Memory of the War that Blew the Fifth Planet into the Asteroid Belt” — and other stories from AM radio, was a finalist at the International Computer Music Conference in Copenhagen, Denmark, 2007, and winner of the Look & Listen call for scores, 2008. Since its premiere, this award-winning piece has been performed nationally by four different saxophone quartets. In 2009, his choral piece *Dum medium silencium*, a work commissioned by the Duke Vespers Ensemble, had its premiere in Munich, Germany and continued to tour successfully through Dresden and Prague, Czech Republic. As of recent, his electronic music has been featured at the Florida State New Music Festival, the Ball State New Music Festival, The Army Band International Saxophone Symposium and Denison New Music Festival and SEAMUS.

In addition to composing, Paul is a professional orchestrator and arranger. He has been principle orchestrator for the ASCAP award winning Contemporary Youth Orchestra for eight years, orchestrating over fifty works of jazz, hip-hop, popular, Broadway, and classical music. He has orchestrated for pop artists Pat Benatar, Graham Nash, Ray Manzarek, Jon Anderson, Jefferson Starship, and the music of percussionist Valerie Naranjo, and pianist Michael Garson. His orchestrations have been featured on VH1, PBS, HDNet internationally as well as released on CD and DVD.

Leptosporangiate

by Zihua Tan

Leptosporangiate is an abstract sonic sketch of a natural phenomenon. After a monsoon downpour, I was surprised to find a bed of ferns still standing stoically, seemingly unperturbed by the storm. It reminded me of a phrase from Laozi's *Tao Te Ching*, which suggests that even the most ruthless wind and rainstorm will not prevail for a long time, let alone human ignorance and cruelty.

Zihua Tan (b. 1983) is a Malaysian composer. His recent commissions include a quintet, *Under the Homotopic Silhouettes*, which was premiered by Ensemble Mosaik at the 1st Kuala Lumpur Contemporary Music Festival, and an orchestral piece, *Omniya*, which was premiered by the Malaysian Philharmonic Orchestra. In 2010, his choral work, *Modern Youngsters*, was commissioned and premiered by the Young KL Singers. In addition, he will represent Malaysia to take part in the Asian Composers League Young Composers Competition in 2011.

Tan's piece for Pierrot quintet, *Striation: Picea Abies*, earned him an honorable mention in the Mu Phi Epsilon Composition Competition. In June 2009, his chamber work - *Entanglement Entropy* for chamber orchestra - was premiered by musicians from the Malaysian Philharmonic Orchestra (MPO) during the MPO Forumplus event, in which he was the youngest composer to be invited. In 2008, he won the first prize at the inaugural HSBC Young Composers Competition with his entry, *Images of Wind II* for flute and piano. As one of the finalists of Ton de Leeuw 2008 International Composition Competition for Young Composers, his string quartet, *Gate of Tears*, was premiered and well-received at the Academy of Arts, Tirana, Albania. The quartet was once described by new music critic, CH Loh, as "...very moving and very apt for our troubled times". It was published by Aelfior Editions. From 2007 to 2009, he was the composer-in-residence of the Penang State Symphony Orchestra and Chorus (PESSOC), which has performed two of his works - *Motherland* (string octet) to mark the 50th anniversary of nationhood of Malaysia and *Pearl of the Orient*, which was recorded by the PESSOC chamber choir

Tan is currently pursuing his master's degree in music composition at the University of Missouri - Kansas City, where he has studied with Zhou Long, Reynold Simpson and David McIntire. Prior to being a music student, he worked as an IC design engineer at Altera Corporation for four years. He obtained his bachelor's degree (with honors) in electrical engineering from the University of Michigan, Ann Arbor, in 2006.

Corse Mode: for Straight Key and Electronics

by Dan Tramte

There are numerous similarities between morse code and text-messaging/internet lingo. Both are coded representations of [and are dependent upon] existing languages; both compress the textual message through acronyms and contractions of frequently used word/phrases; both resulted from the advent of a technological telecommunication advancement; both were products of constraints (small frequency bandwidth and low RF power as well as character limits); finally, both are modes for [nearly] instant communication across long distances.

The text (intentionally omitted from the program notes) is coded twice: First the word (for example 'Text') is translated into text-messaging/internet lingo (TXT), which is then translated into morse code (- .-. -).

Dan Tramte is currently working towards his PhD in music composition with a specialization in computer music media at the University of North Texas. He also holds degrees in percussion performance (BM) and Composition (MM) from Bowling Green State University (Ohio). His primary teachers have included Elaine Lillios, Mikel Kuehn, Andrew May, and David Bithell. At North Texas, Dan Tramte serves as a graduate assistant for the Center for Experimental Music and Intermedia (CEMI); he also teaches Beginning/Class Composition (MUCP 1180/90). His music has been programmed on numerous computer music conferences and can be heard on the CDCM computer music series, vol. 38.

With an extensive background in percussion performance and an obsession with the philosophy of time perception, it is no coincidence that Dan Tramte's music has often been characterized as 'rhythmic.' He has intensely experimented with all aspects of time; whether it be formal time in the case of *Impulsive Moments: for Five Intelligent Musicians* where he uses Karlheinz Stockhausen's 'Moment Form' concept, or whether it be short term time scales as in his work *Corse Mode: for Straight Key and Electronics* where he learned morse code to use its micro binary rhythms. Dan Tramte attempts to blur the traditional distinctions between aspects of music, such as rhythm and pitch, harmony and timbre, sinusoidal waves and noise - treating them, instead, as all related on a continuum of dynamically fluctuating impulses over time.

As an extramusical source, Dan Tramte often turns to the sciences to stimulate creativity. Here, he finds a particular beauty in the physical world that is unrivaled by any other discipline. In fact, almost every work of his pertains to some field of science. Eight Gluons wouldn't have been realized if it weren't for the enticing, mysterious nature of quantum mechanics. The theoretical physics of string theory played a large role in the creation of 3 Branes. Similarly, *Nomos Delta* relies on neuroscience, using binaural waves to induce levels of consciousness. The elegance of evolution, vastness/emptiness of space, and the perplexing implications of general/special relativity all provoke a state of rational cogitation that helps to facilitate the act of composition and render the resulting works more meaningful.



Concert 5

September 30, 2011

Performing Arts Center - 8pm

E: Vespers

Mara Gibson, music
Rebecca Dolan, video

QUADRIVIUM

Shuffle No. 1

Simon Fink

(De)Constructions

Brad Baumgardner

Brad Baumgardner bass clarinet
Andrew Cole, electronic percussion

Introit

Richard Johnson

Samuel Wells, trumpet

Quirk

Eric Honour

Mauricio Salguero, bass clarinet

Child's Play

Jason Bolte

Queen of Heaven

Scott Blasco

Kari Johnson, piano

Spontaneous Combustion

James Mobberley

Elizabeth Bunt, saxophone

<http://www.emmfestival.org>

E: Vespers

by Mara Gibson

E: Vespers is a single-channel video collaboration between composer Mara Gibson and visual artist Rebecca Dolan. The audio, it is part of a series of works composed for a variety of electronics and live instruments inspired by the aural trajectory of an eclipse. The video is part of a series focused on the horizon as a point of locus and grounding.

An eclipse is the obscuration of light, an emotional reduction or loss of splendor, status, and/or a reputation that forces us to examine our mortality. Ironically, in this space, magnetism and opposition join - awe and fear combine to create a truly phenomenal example of the interconnectedness of experience. This mirrors out to perception.

General formal and thematic material for the series include: the trajectory of an eclipse visually through time, the harmonic series and consonance and dissonance fading in and out between very “real” and “unreal” sounds.”

Mara Gibson is originally from Charlottesville, Virginia, graduated from Bennington College and completed her Ph.D. at SUNY at Buffalo. Additionally, she attended London College of Music, L’Ecole des Beaux Arts in Fontainebleau, France and the International Music Institute at Darmstadt in Germany. She has received grants and honors from the American Composer’s Forum, the Banff Center, Louisiana Division of the Arts, KC Arts, Meet the Composer, the International Bass Society, ASCAP, the John Henrick Memorial Foundation and had internationally renowned ensembles and soloists perform her music throughout the United States, Canada, South America, Asia and across Europe.

Rebecca Dolan is an artist who lives and works in Denver, CO. She holds an M.F.A. from the Maryland Institute College of Art in Photography and Digital Imaging and a B.F.A. in Photography from Colorado State University. She has been on the faculty of the Maryland Institute College of Art and the Kansas City Art Institute. Her work has been screened and exhibited nationally in venues including the National Gallery Film Theater in Washington, D.C. and the Renaissance Society in Chicago.

QUADRIVIUM is a Kansas City-based ensemble dedicated to the performance of new music for flute, clarinet, cello, and piano. Members Christopher Biggs, Jonathan Borja, Sascha Groschang, Kari Johnson, and Cheryl Melfi often collaborate with composers on the creation of new works. In 2009, Quadrivium served as ensemble in residence for the University of Missouri-Kansas City Conservatory of Music and Dance Summer Composition Workshop. Recent performances include the SEAMUS 2010 conference, a collaboration with the Kansas City Electronic Music and Arts Alliance, the KMTA/MMTA Joint Conference, and the University of Missouri-Kansas City’s Musica Estas summer concert series. Quadrivium actively seeks out new repertoire, as well as opportunities to fuse cutting-edge performance with performing arts education and outreach. Upcoming performances include Electronic Music Midwest and the Kansas City Art Institute’s ArtSounds. In the summer of 2011, Quadrivium will be the Featured Artists In Residence at the Thailand Composition Festival in Chiang Mai, Thailand.

Shuffle No. 1

by Simon Fink

The Shuffle pieces take the sounds that surround us—music, landscape, noise—and use the randomizing shuffle mode, in both the construction and presentation of the pieces, to defamiliarize them and present them in new ways. The sounds are recorded and then divided into fragments as small as 1/8 of a second each. These segments are randomly sequenced back together and then shuffled in performance. The primary sounds in Shuffle No. 1 come from the striking hymn, “O Salutaris Hostia” by Pierre de la Rue (1452—1518). The fragmenting and chance ordering of the normally fluid, continuous, and structured sounds creates a rich tapestry of its own. The use of the shuffle mode in playback makes each performance unique.

Simon Fink’s music integrates old and new sound worlds and compositional techniques, expressing vivid moods with imaginative, dramatic forms and harmonic tension. His music has been performed by ensembles including the Pacifica Quartet, eighth blackbird, and The Saint Paul Chamber Orchestra, sung by singers such as Ian Howell, Kevin McMillan, and Thomas Michael Allen, and featured at festivals and conferences including SEAMUS, MATA, and the Staunton Music Festival. He has won honorable recognition from organizations including the American Composers Forum, New York Youth Symphony, and the American Academy of Arts and Letters. In 2008 Simon was a fellow at the Aspen Music Festival, in 2009 he won an ASCAP Morton Gould Young Composers Award, and in 2010 he was a MacDowell Colony fellow. Excerpts from The Commons Berlin, Simon’s multimedia theatrical collaboration with the Brooklyn arts collective Uniondocs, were recently presented at the MoMA’s (NY) Documentary Fortnight Festival. Simon’s rock music project, Still Lost Bird Music, released its first album in 2008 on the DashGo Records label and was featured on the popular iPhone game, Tap Tap Revenge. He holds degrees from the University of North Carolina School of the Arts and Rice University and, working under a fellowship from the Andrew W. Mellon Foundation, recently completed his Ph.D. in Music Composition at the University of Chicago where his mentors included Marta Ptaszynska and Shulamit Ran in composition and Howard Sandroff in computer music. He is currently collaborating on a new, sitespecific work for the first ever Music in Architecture -- Architecture in Music Symposium at the University of Texas to be premiered this fall in Austin.

(De)Constructions

by Brad Baumgardner

(De)Constructions advocates a return to spontaneous music making. It is scored for bass clarinet, created instrument, and found or created percussion. The work incorporates improvisational elements and portions of the music depend heavily upon the abilities and creativity of the performers.

Composer and Bass Clarinetist **Brad Baumgardner** earned a B.A. in music from Western Kentucky University in 2003, a M.M. in composition from the University of Louisville in 2006, and is currently pursuing a D.M.A. as the graduate teaching assistant in composition at the UMKC Conservatory of Music and Dance. Brad's music has been featured all over the United States, most recently by the Trio Bel Canto, the Liberace Winds, and the avante garde ensemble thingNY. Brad remains active as a performer both as a solo artist and as a member of prominent area ensembles. His playing has been described by the Kansas City Star as "effortless" and "unearthly". Recent engagements include performances of Adam Hardin's Echolalia at the Electronic Music Midwest and SPARK festivals, multiple featured performances with the Kansas City Electronic Music Association, performances for the Charlotte Street foundation at Kansas City's fabled Blue Room, and a performance as a soloist with the UMKC student orchestra on the premiere of his own concerto for bass clarinet and orchestra.

Brad also remains active as an educator. Recent teaching positions at UMKC include, listening lab, ensemble for composers, and advanced orchestration. Brad also serves as the assistant director for the UMKC new music ensemble, Musica Nova. His creative programming and leadership was rewarded with the Kauffman Foundation Excellence in Graduate Teaching Award in 2010. Prior to relocating to Kansas City, Brad was an adjunct professor at the University of Louisville and taught orchestration in addition to working for the department of bands.

Brad continues to foster the development of contemporary and experimental art music both as a composer and as a performer. In the fall of 2007, he commissioned seven local composers to create new works featuring the bass clarinet. These works were presented as a part of the (De)Constructions concert series. He co-founded the University of Louisville Improv ensemble in the fall of 2007, plays with the Blackhouse Improvisor's Collective, and continues to explore improvisatory and experimental music, often creating his own hybrid instruments. During his time in Kansas City, Brad has played on the premiere performances of over thirty new works. Brad is a founding member of the experimental music group, Digital Honk Box Revival, which focuses on music that features electric and acoustic influences and open collaborations with multidisciplinary artists.

His recent awards include an individual artist grant from the Kentucky Arts Council, a residency as an associate artist at the Atlantic Center for the Arts, and the Kauffman Foundation's 2010 excellence in graduate teaching award.

Andrew Cole is a composer and media artist. As an active collaborator he has worked with art, film, theater, and dance. He is a founding member of the Baltimore based Afternow new music collective, the Kansas City based Digital HonkBox Revival Ensemble, and the current vice president and production manager of the Kansas City Electronic Music and Arts Alliance. Before starting his doctorate, Andrew worked at the Johns Hopkins Digital Media Center as the Digital Audio Specialist and taught media and audio focused classes at Johns Hopkins University and Loyola College of Maryland. His works have been performed throughout the world at numerous festivals, including the ICMC, June in Buffalo, Music X, SEAMUS, NACUSA, Connecticut College's Symposium on Art and Technology, the Mehr!klang Festival Freiberg, EMM, and EAJJ. Awards include the 2008 NACUSA Young Composer's Competition, the 2006 Prix d'Ete, and the Robert Hall Lewis and Otto Ortman Awards. Andrew holds a BA in philosophy and music from Goucher College and MM's in computer music and composition from Peabody Conservatory. He is currently a Doctoral Chancellor's Fellow at the University of Missouri, Kansas City where he studies with Zhou Long, James Mobberley, Matthew Burtner, and Paul Rudy.

Introit

by Richard Johnson

An Introit calls the congregation to the sacred ritual of Eucharist. The Introit has been part of the Mass Proper, and its numerous musical settings, since the middle of the first millennium CE. During that time, innumerable people have stood, sat, and knelt in places of worship, silently witnessing a performance with intermittent moments of acceptable interaction. There was a time when the holiness of this ritual was threatened by the Armed Man (L'homme arme), who dared to bring the popular sound of the masses into the sacred space of the Church. Some believed that the use of so catchy a tune, drunkenly sung in medieval taverns across the land, damaged the sanctity of both the ritual and the hallowed grounds on which it took place.

Introit for solo trumpet and electronics was commissioned by—and is dedicated to—Samuel Wells.

Richard Johnson (b. 1978) is a composer whose music seeks a balance between the romantic and the meditative. Richard has studied music composition at The Hartt School of Music and Dance and West Chester University, studying with Robert Carl, David Macbride, Robert Maggio, and Larry Nelson. He is currently pursuing a DMA in Composition at the Conservatory of Music and Dance at University of Missouri, Kansas City, where he has studied with James Mobberley, Zhou Long, Chen Yi, and Mukai Kohei. He has also had lessons with Joseph Schwantner and George Crumb.

Samuel Wells is a composer and performer based in Kansas City, MO. A musician with wide and varied interests, he is always seeking new and exciting opportunities for expression. Hailing from Iowa, Sam has performed throughout the United States, as well as in Canada and France. Sam is currently pursuing degrees in both performance and composition at the University of Missouri-Kansas City, where he studies composition with James Mobberley, Paul Rudy, Chen Yi and Zhou Long, and trumpet with Keith Benjamin.

Quirk

by Eric Honour

In much of the music I write, the title comes first and has tremendous impact on the resultant score. When I set out to write a piece for bass clarinet, the word “quirk” came to mind. Something about the sound of it reminds me of the low notes of the bass clarinet, particularly when played with slap-tongue. Messrs. Merriam and Webster define “quirk” as “a peculiar trait.” For me, the word always carries a further, slightly negative connotation, as if these idiosyncratic traits are just a little bit dirty – the sort of thing any decent person would keep under wraps. Nevertheless, as a composer, my quirks are an abiding love of groove and popular music, as well as an on-again, off-again romance with post-minimalist developmental techniques, and something of an infatuation with granular processing. The piece *Quirk* explores all of these in depth. It’s just as well the second definition of “quirk” is “a groove separating a bead or other molding from adjoining members.” Clearly, even our lexicographers see the links between quirks and grooves.

Eric Honour has developed an international reputation as an artist devoted to exploring and furthering the intersections of music and technology. His work as a saxophonist and composer has been featured in numerous international conferences and festivals like ICMC, Spark, FEMF, BEAF, EMM, and others. A member of the Athens Saxophone Quartet as well as a soloist, he performs regularly in Europe and the United States, and has presented lectures and masterclasses at many leading institutions.

Honour’s music has been described as “fast, frenetic, and fiendishly difficult” and performed around the world by such notable artists as Quintet Attacca, Winston Choi, the Thelema Trio, and Quartetto Musicattuale. His work as a composer has been recognized in many competitions, published by Roncorp, and recorded on the Capstone, Ravello, and Innova labels. Professor of music and director of the Center for Music Technology at the University of Central Missouri, his work as an audio engineer and producer appears on the Everview, North Star Appli, Innova, Ravello, Irina, and Nea Aghialos labels, as well as on numerous independent releases.

A versatile and innovative musician, **Mauricio Salguero** is a recent transplant to the DC area. His musical interests span diverse genres, including contemporary, classical and Latin music. He plays clarinet and saxophone and has been hailed by critics as having “conviction and impressive technique.” He has toured as a solo artist performing electro acoustic music across the Midwest and has given master classes in Colombia, Cuba and the U.S. For three years in a row Mauricio was invited to perform at ClarinetFest, the most important event in the clarinet world.

Mauricio has received numerous awards and recognitions for his playing and his creative work. His honors include a 2010 Inspiration Grant from the KCArts fund, the First Prize in the National Contest of Musical Composition from the Institute of Culture and Tourism City of Bogotá, Colombia, the Bettylou Scandling Hubin Scholarship in both World Music and Music Technology from Mu Phi Epsilon and the Spaulding/Warfield Memorial Scholarship from Sigma Alpha Iota. He was the winner of the 2010 Artist Presentation Society audition and in 2008 he received the Preparing Future Faculty Fellowship from UMKC, a competitive program that focuses on college teaching. He was recently featured in the recorded release of Stephen Yip’s “Gorintou” on the album Mosaic (Capstone Records, 2010).

Mauricio holds a B.M. from the Universidad Javeriana in Bogotá, Colombia, a M.M. from the University of Arkansas at Fayetteville and a D.M.A. from the Conservatory of Music and Dance at the University of Missouri-Kansas City. To learn more please visit <http://www.mauriciosalguero.com/>.

Child's Play

by Jason Bolte

Child's Play is the third piece in a series of works that explore my daughter's (Lila's) Toys.

Jason Bolte (b. 1976, Ferdinand, IN) is an Assistant Professor of Music at Montana State University where he teaches courses in composition and music technology. Jason is a member of the organizational board of the Electronic Music Midwest Festival, and a founding board member and past President of the Kansas City Electronic Music and Arts Alliance. Jason holds a B.M. with an emphasis in Music Engineering Technology and a M.M. in Music Composition from Ball State University. Jason is currently a D.M.A. Candidate (ABD) in Music Composition at the University of Missouri - Kansas City Conservatory of Music and Dance where he was a Chancellor's Doctoral Research Fellow, School of Graduate Studies Dean's Doctoral Fellow, and a Ovation Scholar. He has studied with Jim Mobberley, Paul Rudy, Chen Yi, Denis Smalley, Michael Pounds, Keith Kothman, Cleve Scott, Jody Nagel, and Ellenor Trawick. Before joining the faculty at MSU, Jason taught at the University of Central Missouri and the Kansas City Kansas Community College. A composer of acoustic and electroacoustic music, his work has been performed throughout the United States, Europe, South America and Asia. Jason's music has received awards and recognition from the International Competition for Composers "Città di Udine" (Finalist 2010), ISCM Miami Section, World New Music Days (Selection 2010), VII Concurso Internacional de Miniaturas Electroacusticas (Finalist 2009), 2nd. International Electroacoustic Music Contest 'CEMVA (Third Prize 2008), 9th Electroacoustic Composition Competition Musica Viva (Prizewinner: 2008), Bourges International Competition of Electroacoustic Music and Sonic Art (Selection: 2006, 2008), ASCAP/SEAMUS Student Commission Competition (Second Prize: 2008), ETH Zurich Digital Arts Week Soundscape Competition (Recognition: 2007), Music Teachers National Association and Missouri Music Teachers Association (Missouri Composer of the Year/Commission: 2007), and International Society of Bassists Composition Competition (First Prize, Media: 2005). Jason's music is available on the Vox Novus and Miso Records labels.

Queen of Heaven

by Scott Blasco

And a great sign appeared in heaven: A woman clothed with the sun, and the moon under her feet, and on her head a crown of twelve stars. Revelation 12:1

The Blessed Virgin Mary has been an object of devotion and a source of comfort and inspiration to Christians from the earliest years of their history. Throughout this time, many artists and musicians have dedicated their efforts to her reverence, adding their voices to the generations who have ever called her "blessed."

Each of the five movements of *Queen of Heaven* is in a sense conceived as an icon: each concerns itself with a single idea, turning it over and over, meditating on it from different angles. The first movement, "Hail, Holy Queen," imagines the greeting of the Virgin by the hosts of angels, in enormous, sonorous and terrifying voices. The second and fourth movements each take their inspiration from titles for Mary: "Full-of-Grace" from *kecharitomene*, the Greek word of greeting spoken by the Archangel Gabriel in Luke 1:28; and "The-One-Who-Gives-Birth-To-God" from *Theotokos*, an ancient Mariological title used in liturgical contexts. These two are divided by "The Unburnt Bush," based on an icon of the same title that connects the Virgin and the burning bush of Exodus, as expressed in the Liturgy of St. John Chrysostom: "Let us honor the Pure Theotokos! She accepted the Fire of Divinity in her womb but was not consumed!" The fifth and final movement returns to the heavenly setting of the first, now drawing its imagery from Revelation 12: "And a great sign appeared in heaven: A woman clothed with the sun, and the moon under her feet, and on her head a crown of twelve stars."

Queen of Heaven was commissioned by pianist Kari Johnson, and is dedicated to the Most Holy God-Bearer and Ever-Virgin Mary.

Scott Blasco is a composer and sound artist currently residing in Pullman, Washington. His music has recently been performed at the Electronic Music Midwest Festival, the Society of Composers Region VI conference, and in the Kansas City Art Institute's ArtSounds concert series. Recent commissions include the piano and electronics work *Queen of Heaven* for pianist Kari Johnson, and *Reliquary*, an interactive sound-art exhibit collaboration by Scott and composer Paul Rudy commissioned by the UMKC Friends of the Library.

Scott teaches composition, music theory, and electronic music at Washington State University, and is treasurer and a board member of the Kansas City Electronic Music and Arts Alliance (KcEMA) and a founding member of the Kansas City-area electroacoustic new music ensemble The Digital Honkbox Revival. He holds degrees in music from Western Michigan University and Calvin College, in theology from Fuller Theological Seminary, where he studied theology and the arts, and is currently a doctoral candidate in music composition at the University of Missouri-Kansas City Conservatory of Music and Dance.

Pianist **Kari Johnson** holds a faculty position at Avila University in Kansas City. She has been heard as a soloist and collaborator at festivals including SEAMUS 2010 and 2011, Electronic Music Midwest 2010, and the 2011 Thailand International Composition Festival. During the 2011-2012 year she will be heard at Electronic Music Midwest and the STUDIO 300 Digital Art and Music Festival, and will be releasing a CD through Irritable Hedgehog. She is a DMA candidate at the University of Missouri-Kansas City, where she studies with Jon McIntyre.

Spontaneous Combustion

by James Mobberley

Spontaneous Combustion, was commissioned by and is dedicated to saxophonist Timothy Timmons, and is the ninth in a series of works that combine soloists with a computer-generated accompaniment that is comprised solely of sounds from the solo instrument. The effect is rather like a concerto for performer and him/her self, exhibiting all the dramatic relationships of any concerto, such as solo and “tutti” passages, changing relationships between the participants (leader, follower, antagonist, partner), etc. The saxophone sounds were recorded, edited, and stored on a 386 machine, manipulated and mixed using Csound software, and converted using Micro Technology Unlimited’s DS16 ADA converter.

The title describes the volatile, unpredictable, and highly charged character of much of the piece, which is built on horizontal and vertical layerings of small ideas that interact and interlock to form a whole which is, I hope, greater than the sum of its parts.

James Mobberley is Curators’ Professor of Music at the Conservatory of Music of the University of Missouri-Kansas City. Awards include the Rome Prize, a Guggenheim Fellowship, the Walter Hinrichsen Award from the American Academy of Arts and Letters, a residency at the Civitella Ranieri Center, and the 2001 Van Cliburn Composers Invitational. Commissions have come from the Koussevitzky Foundation (Library of Congress), the Fromm Foundation at Harvard University, Chamber Music America, the St. Louis Symphony, the Kansas City Symphony, Meet the Composer, the Barlow Foundation, Music From China, and the Cleveland Chamber Symphony. He has appeared as Guest Composer with the Taiwan National Symphony, the American Composers Orchestra, the Composers Forum at Wellesley College, and over 40 colleges and universities around the world. His music has received nearly 1100 performances on five continents, and appeared on more than two dozen recordings. He is also an avid bicyclist.

He lives in Liberty, Missouri with his wife Laura, a writer, and sons Lucas and Jake.

EMM wishes to thank the Schoolcraft College Synthesizer Ensemble and their director, Barton Polot, for their performance during the EMM Friday night reception immediately following Concert 5



Schoolcraft College Synthesizer Ensemble

The Schoolcraft College Synthesizer Ensemble was started in 1996 as an informal performing group by Prof. Bradley Bloom. Under the direction of Barton Polot, it became a credit-bearing course in the fall of 2005. The group performs a diverse and eclectic repertoire which, in recent years, has included works by Bach, Mozart, Copland and Orff, jazz pieces by Corea, Zawinul and Metheny, rock songs by Zappa, Stevie Wonder, and Nine Inch Nails, Vietnamese folk literature, video game music and improvised works. The ensemble performs on a wide range of electronic instruments, including MIDI drums and hand percussion, MIDI guitars, brass and woodwind controllers, a vocoder, a Theremin, and a collection of iOS devices.

Schoolcraft students may enroll in the group for up to four semesters.

Barton Polot is a leading expert in music technology education. He is cofounder of the Michigan Music Technology Conference, the longest-running annual state in-service for K-12 music tech applications. He served as director of the Conference for ten years and now serves as consultant. He regularly presents at clinics and conferences on the topic of creativity and music technology.

Polot is an accomplished pianist, composer and software author. Original music for jazz band and software titles have been published by G.I.A. Publications of Chicago and Tometics, Inc., of Buffalo. He is remembered for his nightly performances at Ann Arbor's Gandy Dancer Restaurant, 1972–87. Polot began his teaching career in the Ann Arbor Public Schools (1974–80), where he founded Community High School's highly successful jazz program. He subsequently served on the faculty of The University of Toledo (1987–92) and the University of Michigan (1992–2001). Polot earned his Bachelor, Masters and Doctoral degrees at the University of Michigan.

Synthesizer Ensemble II: Fall 2011

Matthew Bleggi
Melina Chialatis
Marshall Jewell
Marcus Norris

Schoolcraft College is a comprehensive, open-door, community-based college with campuses located in the Detroit suburbs of Livonia and Garden City. The mission of the college is to provide a transformational learning experience designed to increase the capacity of individuals and groups to achieve intellectual, social, and economic goals. With an enrollment of 11,000 and growing, Schoolcraft provides online instruction and community education, as well as traditional credit courses taught on flexible calendars. Schoolcraft's wide-ranging curricula include leading programs in nursing, culinary arts, and recording technology.



Concert 6

October 1, 2011

Performing Arts Center - 10:00am

Surrounding Departures

Emily Stanek, flute

Michael James Olson

l'espace entre les souvenirs

Ursula Meyer-König

LunaTanz

Jacob Rhodebeck , piano

M. Anthony Reimer

Seven on the 25th, 1986

April Mok

Kaleidoscope

Yu Jiang

The Streets Smart

Adam Hill, bass

Adam Hill

Cathedral

James Hegarty

<http://www.emmfestival.org>

Surrounding Departures

by Michael James Olson

This work investigates the uniqueness of place and the connectivity of culture. In our modern world, departing a place no longer means truly leaving it, as connections to the familiar abound through technology, commerce, and transportation. In *Surrounding Departures*, a static sound world is echoed through the transitional nature of the video: departures abound, but arrivals are ephemeral. The performer is tasked with representing attempts to depart and arrive through sweeping gestures that reach towards tonal resolution, but end in futility; caught simultaneously between stationary and transitional states.

Michael James Olson is a composer and media artist currently residing in Indiana. His work focuses on the intersections of traditional instrumentation with various media such as video, interactive electronics, and multi-channel audio. His works have been performed at festivals and venues such as NYCEMF (New York), SEAMUS (Miami), Noisefloor Festival (UK), EMM(Illinois), International Saxophone Symposium (Virginia), FEAsT Festival (Florida), Asim'itria Festival (Peru), Electroacoustic Juke Joint (Mississippi), Channel Noise (Georgia), and the ICMC(New York). Michael holds a M.M. from Georgia Southern University where he studied composition with John Thompson, and is presently a doctoral student at Ball State University where he studies composition with Michael Pounds and Keith Kothman.

Emily Stanek is the flute instructor at Anderson University and has also taught at Wabash College. She is currently pursuing a Doctor of Arts degree at Ball State University in flute performance as a graduate assistant of Mihoko Watanabe. Emily holds the position of second flutist with the Anderson Symphony and is also the former principal flutist with the Akron Symphony and former associate principal flutist with the Muncie Symphony. Emily has performed recitals throughout the United States, including New York, New Jersey, Ohio, California, and Maine. The Dailyfreeman newspaper of Rhinebeck, NY writes, "Curiosity and courage light her discoveries; seeking the infinite with virtuosic agility, her tone wakes the eternal...and holds us in thrall". Emily has given guest recitals and masterclasses at the University of Southern Maine and Kent State University. She is the winner of numerous competitions, including the National Flute Association Orchestral Excerpt Competition and the San Diego Young Artist Gold Competition. Emily has appeared as a guest soloist with several Indiana orchestras, including the Anderson Symphony Orchestra, the East Central Indiana Chamber Orchestra, the Kokomo Symphony Youth Orchestra, and the Anderson University Orchestra.

Her teachers include Ronna Ayscue, Frances Lapp Averitt, Julia Mattern, Claude Monteux, Jeff Zook and Barbara Kallaur (on baroque flute). She has also performed nationally and internationally in masterclasses with Emmanuel Pahud, William Bennett, Mathieu Dufour, Carol Wincenc, and Barthold Kuijken.

l'espace entre les souvenirs

by Ursula Meyer-König

This piece was composed for a performance as part of a summer festival on the theme of nature and culture and took place in the ruins of a monastery, which later became a school and then a museum.

In the composition, I examine the question of the meaning and manifestation of memory and the meaning of time in memory and how this can be represented in the composition. How do the different times permeate one another? Are there slow and fast times in our perception and in composition? Does memory bring about a new unit of time?

For the composition I have used individual samples which for me are metaphors for the past and the present of the monastery. A sample from "Ave Maria" serves as a metaphor for the monastery, its slow, sonorous, textural and predominantly lower register sound symbolizing how time permeates the space. A sample of the alternating ricochet of a ping-pong ball, symbolizes on the other hand the rapid, staccato, gestural and playful time of a child/of childhood.

The present as experienced at the time of the performance is represented by samples of screeching, swooping swallows. During the performance itself, actual swallows up above entered into a dialogue with my concrete and electronically modified samples of swallows. Through the concrete samples and electronically modified sounds, I invite our perception to wander between reality and illusion.

Ursula Meyer-König lives and works in Zurich and Weimar. After a career as a paediatrician, she undertook foundation and media art studies at the HGKZ in Zurich and the FH Aarau, Switzerland followed by a continuation course in electro-acoustic music at the Hochschule für Musik in Zurich under Prof. G. Bennett, she was studying electro-acoustic music under Prof. R. Minard in Weimar, Germany. She is currently studying electro-acoustic music under Prof. G. Toro-Pérez, Zurich, Switzerland.

LunaTanz

by M. Anthony Reimer

This quirky work is based on the main theme of a score completed in 2010 for a short film entitled *Cityscape Countryside*. In the film, a dog named Luna subtly transforms the protagonist's outlook on life by leading her on a journey, more dance than trek actually, through the streets of Vancouver, British Columbia. In *LunaTanz*, the piano and tape interact in much the same spirit. Each component is not radically altered for having encountered the other. Yet, the piece ends in a place that is more at peace when compared with its beginning.

Originally an orchestral French Horn player hailing from Indiana, **Tony Reimer** has spent most of the last 20 years freelancing in live theatre as a composer and sound designer. His work has been heard on stages and at festivals across the country and internationally. He completed his undergraduate work at Ball State University, received a Master's in Computer Music and New Media from Northern Illinois University and is currently pursuing a doctorate in Music Composition at the University of Illinois.

Jacob Rhodebeck is a pianist known for his facile technique and his enthusiasm for performing new and unknown music. Jacob attended the University of Cincinnati, College-Conservatory of Music to study with Elizabeth Pridonoff. It was during this time that his interest in performing new music came about. After receiving his Bachelor's degree from CCM, Jacob went on to Stony Brook University to continue his study with Gilbert Kalish and completed his Master's and Doctoral degrees there.

Jacob has performed as a soloist with the Cincinnati College-Conservatory of Music Symphony Band and as a member of the Stony Brook Contemporary Chamber Players. Jacob has performed in many masterclasses with artists such as: Garrick Ohlsson, Ursula Oppens, Frederic Rzewski, and Emanuel Ax. He performed and recorded Morton Gould's *Chorale and Fugue in Jazz* for two pianos and orchestra with Blair Macmillen and the Albany Symphony Orchestra. He was a Fellow at the Tanglewood Summer Music Festival in 2007 and 2008. Beginning in the Fall of 2008, Jacob joined the contemporary piano/percussion ensemble, *Yarn/Wire*, who released their first CD, *Tonebuilders*, in October 2010. Currently, Jacob teaches at the Diller-Quaile School of Music and is an Adjunct Assistant Professor at the Borough of Manhattan Community College.

Seven on the 25th, 1986

by April Mok

In this imagining of an aural landscape evocative of space, a dichotomy between the technological and the human is framed so as to illuminate their inter-dependence and the ways in which they act as extensions of each other. At its most explicit, the dichotomy involves pitting claustrophobic complexity against expansive simplicity, while the blurring of its distinction is affected through the blending or supplanting of vocals with sine waves, as well as bleeps adopting the inflectional profile of human speech. The overarching organization is achieved through the implicit use of musical motives, counterpoint, and key relationships, which are generally associated with the realm of acoustic music.

April Mok is a composer whose work typically displays an affinity for highly linear/contrapuntal textures and a mixture of tonality, polytonality, and atonality that lends it a pliable contextuality. She often incorporates existing music of widely divergent styles in her projects as models, inspirations, and guides to sensibility, the music of Fats Waller and Nirvana being notable examples.

Mok recently received her PhD in composition from the University of Chicago, where she was the recipient of the Scherer Center Dissertation Year Fellowship, UChicago Arts Grant, Century Fellowship, Kaschins Fellowship, Lowell C. Wadmond Research Fund Grant, and the Visiting Committee Performance Stipend. Among her past commissions and joint projects are works for the Camellia Symphony Orchestra and Millennium Chamber Players, and with choreographers Marina Eglevsky and Alycia Scott. Her music has been featured at festivals such as the Third Practice Festival, soundSCAPE Festival, the Santa Clara New Music Festival, and Chicago Composition Festival, and the Society of Electroacoustic Music in the United States (SEAMUS) Conference; performed by such ensembles as the International Contemporary Ensemble and Contempo, and is currently published by Wolfhead Music.

Kaleidoscope

by Yu Jiang

Kaleidoscope is one of my favorite toys when I was a child. The wonderful and colorful space inside makes me so excited. Inspired by this romantic and childhood memory, I built up an electronic “room” with lots of recording samples, which came from stuffs we use every day. The last sound of music, is not only to end this piece but also to start a new phenomenal trip.

Jiang Yu is currently pursuing a master’s degree in music composition at the University of Missouri-Kansas City Conservatory of Music and Dance, where she studies with Chen Yi, and studies computer music composition with David McIntire. She received a Bachelor of Arts degree in composition from Central Conservatory of Music in Beijing, China, where she studied with Liu Yuan for five years. Her pieces have been performed in various concerts.

The Streets Smart

by Adam Hill

In 2001, every single city in the USA with a population of 250,000 or greater reported gang activity, and by 2002 there was estimated to be 21,500 gangs with nearly three-quarters of a million members. The epidemic has spread beyond the cities with 15% of rural counties and 51% of suburban counties reporting gang problems in 2006 that include, but are not limited to, homicide, aggravated assault, drug sales, and robbery. In Compton, CA, a notorious locale for gang violence, one in three Black and Latino men have served, or are serving, a jail sentence, and seven in ten children grow up in a home without a father. Nationally, homicide is the second leading cause of death in persons 15-24 years of age and the leading cause of death in Black and Latino youths.

Adam Hill is a composer and bassist originally from Cleveland, Ohio. He currently lives in Vancouver, British Columbia where he is pursuing a DMA in music composition at the University of British Columbia under the supervision of Stephen Chatman. Additionally, he has studied with John David Earnest, David Glenn, Chuck Israels, Roger Briggs, Bruce Hamilton, and Lesley Sommer at Western Washington University, Whitman College and University College Cork-Ireland, and he has served on the faculties of Western Washington University and the Cascade School of Music. He has been honoured with awards and grants by SCI/ASCAP, the Helene Wurlitzer Foundation, and the Wildacres Retreat, and he has been commissioned by the Singers Club of Cleveland, the Central Oregon Symphony, and the Whatcom Symphony. As a bassist, he performs in many genres and has appeared at the San Luis Obispo Mozart Festival, the Yellowstone Music Festival, the Sisters Jazz Festival, the River City Bluegrass Festival, the National Old-Time and Country Music Festival, and the South by Southwest Music Festival.

Cathedral

by James Hegarty

This work uses a computer program to generate Csound scores that extract small portions of audio files and play them back in rapid succession. These renders are combined with recordings of real-time granular processing in MSP. The audios are edited and assembled in Digital Performer. Some of the prominent audios were recorded in Christ Church Cathedral in St. Louis.

As a performer, **James Hegarty** has presented concerts of original works at the Kemper Museum of Contemporary Art in Kansas City, Eyedrum art/music gallery in Atlanta, and in St. Louis at the St. Louis Art Museum, Lemp Neighborhood Arts Center, Three Sinks Gallery, and on concerts presented by the New Music Circle. His works have been presented on festivals such as the Bonk Festival of New Music in Tampa, the Electronic Music Midwest Festival, several conferences of the Society for Electro-Acoustic Music in the US, the Sonic Odyssey Series in Los Angeles, and the 60x60 series in New York. Hegarty founded the music technology program at St. Louis Community College at Forest Park and is currently Associate Professor of Music at Principia College where he chairs the music department.



Concert 7

October 1, 2011

Performing Arts Center - 2:00pm

Tarantella Carbine

Jonathan Carbin, cello

Caroline Louise Miller

Calling

Elizabeth Bunt, saxophone

Jay C. Batzner

Bent Metal

Keith Kothman, laptop

Keith Kothman

It Was Raining

Sarah Fox, soprano

John Chittum

Crosstalk

Travis Garrison

<http://www.emmfestival.org>

Tarantella Carbine

by Caroline Louise Miller

Tarantella Carbine was originally written for my friend, cellist Jon Carbin. The “tarantella” part of the title primarily refers to the exorcism dance used in ancient Greece to cure those who were bitten by *Lycosa tarantula*, and foreshadows a certain sense of frenzy. “Carbine” is used in tribute to Jon, whose surname was misspelled thusly on the original program for the premiere. Rather fittingly, carbine is described in the New Oxford American Dictionary as “a light automatic rifle.” This effectively covers the dystopian (yet always ridiculous) sense of danger evoked by certain bits in the electronics mix. The piece itself is best detailed (sonically) as a gritty, raucous collage of abrasive sounds laced with references to neo-romanticism and experimental techno.

Caroline Louise Miller recently completed her bachelor’s degree in composition at the University of Missouri-Kansas City, where she studied with James Mobberly, Chen Yi, Paul Rudy, Zhou Long (a Pulitzer Prize winner) and Joao Pedro Oliveira. She was active as a pianist as well, studying with John McIntyre and Diane Petrella. Ms. Miller has premiered many of her peers’ works, appearing as both a soloist and a chamber musician.

While at UMKC, Ms. Miller had over a dozen original compositions performed, including a premiere by Chen Yi, a commission by Tiffany Bell, an original electro-acoustic ballet (as part of a collaborative effort) on an Artsounds event, a theatrical actor/electronics work at the Art Institute, and a commission (by KcEMA) performed by tenor Jedd Schneider. In spring 2009, her piano concerto (Nocturne for Piano and Orchestra) was read by the UMKC symphony orchestra. She participated in Electronic Music Midwest 2009 and the first annual EMCC conference, and served as Composition Intern for the 2010 UMKC Summer Composition Camp.

Ms. Miller has been active in the community since she began undergrad. In 2007, she interned as music director at the Boys and Girls Club of Iowa, and in 2009-2010 volunteered as a CITS (composers in the schools) teacher, instructing high school students in piano, composition, and music appreciation. Currently, Ms. Miller is a faculty member (teaching piano and composition) at the Community Music and Dance Academy. She is also active as a member of the nonprofit organization KcEMA (Kansas City Electronic Music and Arts Alliance), where she serves on the artistic committee. Upcoming performances and opportunities include: placement as a composition mentor on the faculty of the 2011 UMKC Summer Composition Camp, the launching of a self-designed creativity class for kids (through the Community Music and Dance Academy), and the commission of an original work for trumpet and electronics by Samuel Wells.

Jonathan Carbin is an adventurous musician and a passionate performer of new music. He holds a Bachelor of Music degree in performance from the University of Missouri-Kansas City Conservatory of Music and Dance, and is currently doing graduate work at the University of Texas at Austin. Jonathan studies with Joshua Gindele of the Miró Quartet, and his former teachers include Carter Enyeart, Greg Sauer, and Dolly McRae.

Jonathan is a versatile performer who is always looking for new musical outlets. He has recently performed contemporary chamber music works at Society of Composers, Inc. conferences in Kansas and Iowa, and he appeared on a Kansas City Electronic Music & Arts Alliance season concert in 2010. He has served as both a cellist and composer with Quixotic Fusion, a Kansas City, Missouri based performance company of musicians, dancers, aerialists, composers, designers, and choreographers. He has played with the Trans-Siberian Orchestra, and performed as an orchestral player with the Corpus Christi Symphony Orchestra. When he’s not practicing, performing, and teaching, Jonathan also enjoys golf, racquetball, hiking, and following college sports.

Calling

by Jay C. Batzner

Very often, it seems, my music takes on a life of its own. I wasn’t sure what I was going to do when I started this composition but it didn’t take long for the piece to decide what it wanted to be. The sources of the tape part are not important. The inspiration for the saxophone line is not important. In my mind, this piece simply IS. The title Calling seemed appropriate to me since, to my ears, it sounds as if the soloist is calling out to this eternal droning E that is omnipresent. In some ways, this feels like the first work in this style that I have ever composed. In other ways, it feels like I’ve been writing this way forever

Jay C. Batzner is currently on the faculty of Central Michigan University where he teaches music technology, electronic music composition, and music theory courses. Prior to this position Dr. Batzner was on the faculty of the University of Central Florida, Kansas City Kansas Community College, Metropolitan Community Colleges (Kansas City area), and Indiana University Southeast. He earned his doctorate in composition at the University of Missouri – Kansas City and holds degrees in composition and/or theory from the University of Louisville and the University of Kansas.

Jay's music is primarily focused around instrumental chamber works as well as electroacoustic composition. His music has been recorded on the Capstone, Vox Novus, and Beauport Classical labels and is published by Unsafe Bull Music. Dr. Batzner has received many honors for his compositional work, including awards or mentions from the Institut International de Musique Electroacoustique de Bourges (2008), the Areon Flutes International Composition Competition (2009), the VI Concurso Internacional de Miniaturas Electroacusticas (2008), the London International Film Festival (2008), and the UK Percussion Ensemble Composition Contest (2007). His video collaboration with visual artist Carla Poindexter, *Carnival Daring-Do*, has been screened at over two dozen film festivals and multimedia venues including the Spark Festival of Electronic Music and Art, the Third Practice Festival, and the Raindance, Moondance, Palm Beach International, and Fresno Filmworks Film festivals. Jay's podcast of electroacoustic music, *The Unsafe Bull* podcast, was nominated for a Weblog award for Best Podcast of 2007.

Outside of his musical activities, Jay is a sci-fi geek, a burgeoning seamster, a home brewer, a claw hammer banjoist, and a former juggler.

Bent Metal

by Keith Kothman

Bent Metal explores an ambient soundscape of metallic sounds in a live-performance environment using Max/MSP. Most of the source material comes from percussive improvisations on a bicycle, performed by *adcbicycle* via freesound.org.

Keith Kothman is a composer and sound artist living in Muncie, Indiana. Kothman was awarded an Honorable Mention for Interludes at the 31st annual Bourges Electroacoustic Music competition, and has received a grant from the Indiana Arts Commission for a new laptop work based on the writing of Interlochen author Michael Delp. Recordings of his music are available on the Capstone, Cambria and New Albany labels. He is an associate professor of music composition and technology at Ball State University and coordinator of undergraduate programs, with degrees from the University of California, San Diego, and the University of Texas, and a Fulbright grant for graduate study in Sweden. More information is available at keithkothman.com.

It Was Raining

by John Chittum

Full desires sadly persisting

I don't have time to swoon

Inhumane! Cruelties! O!

I love you

It was raining the day she found out. Water kisses her eyes, drawn out with mascara, looking like the whiskers of a venus fly trap. He had come home too late, she had seen the e-mails. She looked straight at him, through him, past him to the flickering street lamps. Every word, a thousand of them or so, strangled her. She wavered, eyes blurry. the pale street light never leaves her vision, burning into her mind. She leaves, wobbly on her feet, following the neon signs.

And on these lips stay

As during being

Through your evidence.

John Chittum (1984) is a composer, educator, multi-media artist, trombonist, and audio engineer. As a composer he has had pieces performed across the US with groups such as Remarkable Theater Brigade, DePauw University Chamber Orchestra, and in association with KcEMA. His festival credits include the Biannual International Electroacoustic Music Festival held at Brooklyn College and the CUNY New Music Festival. As an educator, John has taught audio engineering courses at Kansas City Kansas Community College and University of Missouri-Kansas City, music appreciation at Brooklyn College, music appreciation through the S.T.A.R. program associated with Brooklyn College, and as a Composers-In-The-Schools fellow at UMKC. John still actively performs on trombone, most recently playing with Black House Improvisors' Collective and is planning a trombone and electronics concert for 2012. Working mostly as a monitor engineer for Concert Quality Sound, John has enjoyed experiences with L.L. Cool J, The Trammpps, The Blue Notes, Chubby Checker, and Tony Orlando. In the electro-acoustic scene, John has worked as a lead engineer and system technician for the International Electroacoustic Music Festival (IEAMF), KcEMA, The Composers Guild at UMKC, and Musica Nova. While John has many varied musical experiences that have influenced his work, his non-musical experiences, such as driving a large delivery truck in Philadelphia, traversing long distances in his 1995 Jeep Cherokee without a stereo, his regular trips to the Atlantic City and Ocean City, NJ beaches, and his forays into culinary experimentation, are of equal importance in his musical development.

Sarah Fox, a native of Fort Wayne, IN, completed a Master of Music Degree in Voice at Indiana University Jacobs School of Music. Prior to her studies at IU, Fox received her Bachelor of Music in Vocal Performance from DePauw University, where she studied with Caroline B. Smith.

Sarah is currently active in the world of contemporary music. Fox was a featured artist during Jake Heggie's visit as Composer in Residence at DePauw University. During her time in Indiana University's Contemporary Vocal Ensemble, under the direction of Carmen Tellez, she was a featured soloist in the world premiere of Kevin James' new oratorio Sadako's Prayers for Peace which was performed at Harris Theater in Chicago, IL She was also in a premiere performance of Shulamit Ran's Credo/Ani Ma'amin at the University of Chicago, and worked with composer Antonio Irladini for the Brazilian Music Festival held at IU Jacobs School of Music.

Sarah has been featured in as a soloist in other works such as Mozart's Mass in C minor, Handel's Messiah, Schnittke's Requiem, Yoomi Paick's Credo, and Libby Larsen's It I Am.

In 2010, Sarah participated in a premiere of Arioso mistico for soprano and orchestra by Filippo Santoro at the University of Wisconsin-Madison, and two additional premieres in the Biannual International Electroacoustic Music Festival at Brooklyn College by composers John Chittum and Andrew Cole. This year, she will perform the NY premiere of Chittum's Dance of Disillusionment and Despair in the CUNY New Music Festival.

In opera, Sarah has performed various roles, including Susanna in The Marriage of Figaro, Cupid in Orpheus in the Underworld, Johanna in Sweeney Todd: The Demon Barber of Fleet Street, The Queen of the Night in Mozart's The Magic Flute, Olympia in Les Contes D'Hoffmann, and Giannetta in L'elisir d'Amore.

Fox was a national finalist in the MTNA voice competition, has won numerous state and regional NATS competitions, and was a scholarship winner in the Matinee Musicale Competition.

Crosstalk

by Travis Garrison

Crosstalk – noun.

1. Interference caused by two signals becoming partially superimposed on each other due to electromagnetic (inductive) or electrostatic (capacitive) coupling between the conductors carrying the signals.
2. Conversation that does not relate to the main topic being discussed.

Travis Garrison is a composer, audio engineer, and electronic musician. A common thread throughout his work is a blurring of the boundaries between things organic and things electronic, between the actual and the imagined, and between the real and the hyperreal. Current research interests include computer-based improvisational systems and the musicology of electroacoustic music. Travis holds a BA in Computer Music and Composition from the University of California, San Diego, and an MA in Electroacoustic Music from Dartmouth College. Travis is currently pursuing a Ph.D. in Music Composition with a cognate in Historical Musicology at the University of Florida.



Concert 8

October 1, 2011

Performing Arts Center - 5:00pm

Katachi II

Sally Williams, violin

Chin Ting Chan

Echoes in the Darkness

Andrew Martin Smith

Moth to Flame

Rebecca Ashe, flute

Andrew Walters

Shape Study: Music for Metamorphoses

Mike McFerron

Constellations:

Orion
Cephus
Eridanus
Fornax
Lynx
Cancer

Robert Voisey

Shari Augustine, Mikaela Garrett, Emily Simpson, and M. Suzanne Ryan, dancers

EDENTIA

Elizabeth Bunt, saxophone

Karlheinz Stockausen

<http://www.emmfestival.org>

Katachi II

by Chin Ting Chan

Katachi is a Japanese term that means form, shape or figure. In the ancient game of Go, the word *Katachi* is used to describe the formation of stones on a Go board (Go is originated from Ancient China, where it is known as Weiqi). The conception of stone formation in Go is transformed to apply to the circulation and combination of sounds and timbre in the music.

Katachi II is written for and dedicated to violinist Sally J. Williams. The sounds used in this piece are primarily generated from recorded sounds of the violin and the earlier piece *Katachi I* for fixed media. Electronic techniques that are employed in creating this piece include delay, ring modulation, flanger and more. The pitch materials are derived solely from an ancient game of Go dated from 1846 between two of Japan's top Go player Honinbo Shusaku and Genan Inseki - one of the most well-known game in the history that is known as the "Ear-Raddening Game."

Patrick, Chin Ting Chan (b. 1986) is a composer of contemporary music from Hong Kong. He decided to teach himself to play piano at the age of eighteen before obtaining formal music lessons. Mr. Chan received his M.M. and B.M. degrees from Bowling Green State University and San José State University. His mentors include Marilyn Shrude, Burton Beerman, Andrea Reinkemeyer, Brian Belet and Pablo Furman. He has also participated in masterclasses by composers such as Jennifer Higdon and Keith Fitch. He will pursue his D.M.A. at University of Missouri-Kansas City, starting in fall 2011.

Mr. Chan's honors/awards include the Soli fan tutti Kompositionspreis 2010 (finalist) and BGSU 44th Annual Competition in Music Composition (winner). His is a co-founder of the group Melos Music. His compositions have been performed by artists/groups such as Zeitgeist, Nonsemble 6, Priamos Quartet, Bel Cuore Quartet, Color Field Ensemble, UNLV Brass Ensemble and members from the San José Chamber Orchestra, at American Composers Forum featured Tuesday Salon, GAMMA-UT conference, Staatstheater Darmstadt, CSUF Annual New Music Festival, Plainsong Festival (Brownville/Omaha) and Melos Music Annual New Music Concert (Chicago/San Francisco) among others. Mr. Chan's compositional activities have been supported by grants from the American Composers' Forum (Philadelphia), Mid-American Center for Contemporary Music and Pro Musica. His Caprice for String Quartet is produced and published at Darling Records (Cologne).

Mr. Chan is also a dedicated performer and advocate of new music. He has premiered and championed new works as a conductor, pianist and violinist. He has been teaching for many years, and he continues to possess an endless enthusiasm about cultivating musical minds of the next generations. Outside of music, Mr. Chan has interest in a different kind of composing called photography.

Sally Williams began playing the violin at age four with Suzuki teacher, Molly Johnson. When she was 16, she was accepted as a preparatory student at the Cleveland Institute of Music, where she studied with David Russell. She has performed with many orchestras, including: Northeastern Ohio Regional Orchestra, Ohio All-State Orchestra, Baldwin Wallace Youth Orchestra, Firelands Symphony, the Toledo International Youth Orchestra, United States Youth Ensembles, the Cleveland Orchestra Youth Orchestra, and the BGSU Philharmonia. She was concertmaster of Northeastern Regional Orchestra in 2006-07 and is co-concertmaster of the BGSU Philharmonia. Sally holds bachelor degrees in Music Performance and Music Composition from Bowling Green State University. She is currently pursuing a Master's degree in Violin performance and studies with Vasile Beluska. Sally has given concerts throughout Ohio, and in six European countries.

Echoes in the Darkness

by Andrew Martin Smith

Runner Up in the Experimental Music category of the 2010 West Virginia Flash Festival, *Echoes in the Darkness* was conceived as an exploration of limited means. All of the sonic material contained within this work has been generated from a single sound source: the sound of bats flying in a cave. This piece was selected for performance during the 2011 International Computer Music Conference at the University of Huddersfield, England. It was created using DSP-Quattro, SoundHack, and Logic Pro 7.

Andrew Martin Smith is a doctoral student in Contemporary Music at Bowling Green State University, where he currently studies composition with Mikel Kuehn. He has received degrees in music from the State University of New York at Fredonia (B.M. 2007) and Bowling Green State University (M.M. 2009). His primary instructors have included Burton Beerman, Andrea Reinkemeyer, Elaine Lillios, Donald Bohlen, and Karl Boelter. Through his music, Andrew explores the sonic ramifications of interdisciplinary influence. He enjoys highlighting the similarities shared between several, seemingly disparate disciplines, artistic endeavors, and stylistic trends.

Moth to Flame

by Andrew Walters

Inspired by a morbid fascination with bug lights, *Moth to Flame* presents flute and 2-channel tape in an unstable relationship. Though the materials in both the flute and the tape part are similar, they evolve quite differently. This leads to an ending where both entities are fused, but unequal. *Moth to Flame* was commissioned by Scott Wyatt for the University of Illinois School of Music Centennial Celebration. The tape part was realized in Studio C and the Computer Music Project of the Experimental Music Studios at the University of Illinois.

Andrew Walters was born in Topeka, Kansas but spent most of his beginning years in Farmington, Missouri. Walters has received degrees from Millikin University, Northern Illinois University, and a Doctor of Musical Arts degree in composition from the University of Illinois. Walters' music has been performed at various conferences throughout the United States and Canada including SEAMUS, SCI, ICMC, Spark, Imagine II, Electronic Music Midwest, Electroacoustic Juke Joint. His piece "Before Clocks Cease Their Chiming" was premiered by Duo Montagnard at the 2009 World Saxophone Congress in Bangkok, Thailand. His music also appears on volume nine and sixteen of the "Music from SEAMUS" compact discs. Walters is Assistant Professor of Music Theory and Music Technology at Mansfield University in Mansfield, Pennsylvania.

Dr. Rebecca Ashe is currently on the faculty of the University of Missouri-Kansas City, as Adjunct Instructor of Flute at the Community Music and Dance Academy. She is also a freelance musician and appears across the country as a performer, lecturer, and masterclass clinician. A new music performer and collaborator, she has partnered with several composers and has performed at several festivals, including SPARK, SEAMUS and the Electroacoustic Juke Joint.

Rebecca Ashe earned her Bachelor degree in Applied Music (flute) at the Eastman School of Music, where her principal teacher was Bonita Boyd. She earned both Master of Musical Arts and Doctor of Musical Arts degrees from the University of Missouri -Kansas City, studying with Dr. Mary Posses. In 1998, she was the only American and one of four flutists worldwide to be chosen for Trevor Wye's prestigious one-year course in Kent, England. Other major teachers have included William Bennett and Karl Kraber.

In 2007, Dr. Ashe collaborated with three composers, Christopher Biggs, Ryan Oldham, and Jorge Sosa to premiere three new pieces for flute. A recording project for the pieces is underway, with a release expected in 2010. Dr. Ashe has performed recitals throughout the United States, Canada, England, and Latvia. In 2003, Dr. Ashe and pianist, Inara Zandmane, gave a recital at the Academy of Music in Riga, Latvia. Ms. Ashe was the first American flutist to perform a recital at the Academy, which was broadcast on national radio. She also gave a master class at the E. Darzins Academy of Music, the most prestigious preparatory music school in Latvia. Along with her recent collaborations, Dr. Ashe has premiered several pieces, including the Kansas City premier of Chen Yi's *The Golden Flute*, for flute and orchestra, in 2003, and Hsueh-Yung Shen's *...And Then Things Changed*, for flute and piano. She has won several local and national grants and awards.

Shape Study: Music for Metamorphoses

by Mike McFerron

Shape Study: Music for Metamorphoses for fixed media was written at the end of 2008 for the Lewis University Theater Department production of Mary Zimmerman's *Metamorphoses*. An adaptation of Ovid's eponymous narrative poem, this production of Zimmeraman's play was directed by Dr. Kevin Trudeau. Although the composition is, on one hand, intended to serve as a prelude to the production of this play, it is also hoped that the work stands by itself as an independent electroacoustic composition.

Structurally, this composition reduces the distances between traditional foreground, middleground, and background musical layers, thus clouding these dimensions. Yet at the same time, this work strives to present a clear and logical dramatic shape by assembling spectral, dynamic, and spatial elements.

Mike McFerron is professor of music and composer-in-residence at Lewis University and he is founder and co-director of Electronic Music Midwest (<http://www.emmfestival.org>). A past fellow the MacDowell Colony, Ucross, June in Buffalo, and the Chamber Music Conference of the East/Composers' Forum, honors include, among others, first prize in the Louisville Orchestra Composition Competition (2002), first prize in the CANTUS commissioning/residency program (2002), recipient of the 2005 CCF Abelson Vocal Music Commission, and the Chicago Symphony Orchestra's "First Hearing" Program (2001). McFerron's music can be heard on numerous commercial CDs as well as on his website at <http://www.bigcomposer.com>.

Constellations: Orion, Cephus, Eridanus, Fornax, Lynx, and Cancer

by Robert Voisey

Orion, often referred to as The Hunter, is a prominent constellation located on the celestial equator and visible throughout the world. It is one of the most conspicuous, and most recognizable constellations in the night sky.[1] Its name refers to Orion, a hunter in Greek mythology. The surrounding constellations are sometimes related to Orion: he is depicted standing next to the river Eridanus with his two hunting dogs Canis Major and Canis Minor.

Cepheus is a constellation in the northern sky. It is named after Cepheus, King of Aethiopia in Greek mythology, and is considered to represent a King.

The river *Eridanus* is a river mentioned in Greek mythology. Virgil considered it one of the rivers of Hades in his Aeneid. It is the sixth largest of the modern constellations. *Eridanus* constellation is called srotaswini in Sanskrit. srotas means the current, stream, torrent, channel, course. In Indian Astronomy this constellation is cited as the Ganges on the head of Dakshinamoorthy an Hindu God cited to be incarnation of Siva. Orion is considered as Dakshinamoorthy in Indian Astronomy.

Fornax is a constellation in the southern sky. Its name is Latin for furnace.

Lynx is a constellation in the northern sky; it is named after the lynx, a genus of cat. It is a very faint constellation; its brightest stars form a zigzag line

Cancer is one of the twelve constellations of the zodiac. Its name is Latin for crab and it is commonly represented as such. Cancer is small and its stars are faint. It lies between Gemini to the west and Leo to the east, Lynx to the north and Canis Minor and Hydra to the south. Showing but few stars, and its brightest stars being of only 4th magnitude, Cancer was often considered the "Dark Sign", quaintly described as black and without eyes. Dante, alluding to this faintness and position of heavens, wrote in *Paradiso*:

"Then a light among them brightened,
So that, if Cancer one such crystal had,
Winter would have a month of one sole day"

"The word 'viral,' comes to mind as a trendy but disquietingly accurate image for **Robert Voisey's** infectious enthusiasm. He is always ready to mutate and reinfect the process as indicated to maintain the highest degree of project fever" -60x60: netsuke for the musical mind - Richard Arnest, Sounding Board, Spring 2011

"With few opportunities and much competition, young composers show creativity in just getting heard." And in Chris Pasles's article in the Los Angeles Times, Robert Voisey is highlighted as one of those composers. Composing electroacoustic and chamber music, his aesthetic oscillates from the romantic to the Post Modern Mash-Up. His work has been performed in venues throughout the world including: Carnegie Hall, World Financial Center Winter Garden Atrium, and Stratford Circus in London

His idea and project 60x60 has been described as "mad" by the New York Times and publications around the world. Besides founding and directing 60x60, Voisey composes/curates the one hour "macro-compositions" consisting of 60 one minute works from different composers/sound artists. He has created over 25 one hour mixes which have been performed hundreds of times in more than 20 countries in performances, radio, and Television. His own 60 second miniatures have been included in several mixes including: "New York," "Ursa Minor," "Electric Trains," "Sagittarius," "tongues," "We are all 60x60," "ripples in sand," and "Executive Decision."

A post-modern project of Rob Voisey is his "States" project inspired by Jon Nelson's 50/50. "States" is a collection of 50 second mash-ups consisting of sound collage, featuring post consumer audio. Voisey's piece "Oregon" was selected and featured on the "50/50" CD release by Recombinations/mnartists 2010 with 49 other DJ's composers, and sound artists. "New York," another miniature from the "States" project, is part of the 60x60 (2010) International Mix and received debuts at London's Stratford Circus as well as in St Louis and Japan. The works "North Dakota," "Oregon," "Texas," "West Virginia," "Hawaii," "Virginia," "Maryland," and "Illinois" all debuted in New York City on the Vox Novus "Club" concerts.

Another collage project of Robert Voisey is "Constellations." Each Constellation Mix uses a 'mobile' form comprising of one minute ambient miniatures which include the live and electronic manipulation of Robert Voisey's voice. Consistent with mobile form each constellation mix changes with each performance and is titled for the venue where it was debuted: "Constellations No Extra Note Mix" was created for the No Extra Notes podcast by Richard Zarou; "Constellations USB MIX" premiered in Stony Brook University on Long

Island, New York in 2009; “Constellations Composer’s Voice Mix” premiered on Composer’s Voice concert series In New York City; “Constellations Das Punk & Krooner Mix” was created for the Das Punk & Krooner podcast; “Constellations EMMIX” was premiered at the Electronic Music Midwest festival Kansas City, Kansas in 2007; and the “Constellations TRANSreveLATION Mix” premiered at the TRANSreveLATION concert in New York City. Many of the ambient miniatures making up constellations have received their own performances: “Sagittarius” was included on the 60x60 project and was released on the 60x60 2006 CD and received performances and airplay around the world; “Ursa Major,” was selected for the 60x60 UnTwelve mix in 2010 with performances in Chicago, Istanbul, Kansas City and Slippery Rock, Pennsylvania; the miniatures “Orion,” “Ursa Major,” “Ursa Minor,” and “Cancer” received premiere performances in New York City on the Composer’s Voice concert series.

Robert Voisey is the Founder of Vox Novus, Director of 60x60, Co-Director of Composer’s Voice concert series, Director of 15 Minutes of Fame, and proud to be the new Organizational Advancement Director of Electronic Music Midwest.

Shari Augustine has been performing and choreographing in the Kansas City area for over 16 years. While studying dance at the University of Kansas, she performed with the University Dance Company. After graduation, she danced and choreographed for The Potter’s Clay Sacred Dance Company until 2006. She danced in Ordo Virtutum, 60x60 Dance, and at the KC Fringe Festival. Her choreography includes Corruption and Love, Trials, Tragedies, and Triumphs, Godspell, You’re a Good Man Charlie Brown, Cats, XOXO, Lysistrata and has choreographed works for Edwardsville Christian Church, Performing Miracles (Hurricane Katrina fundraiser), KU New Dance, JCCC Music in Motion , JCCC May Gala, St. Thomas Aquinas High School, and Kansas City Kansas Community College. She is happy to have the opportunity to dance at KCKCC.

Mikaela Garrett, originally from Nebraska, began her early training at the Karen McWilliams School of Dance in Lincoln Nebraska. She continued her dance career in Hastings Nebraska teaching a full curriculum of dance at T’Dance School of Performing Arts. During her tenure at T’Dance, Mikaela studied at Snowy Range Mountain Dance Festival in Laramie, Wyoming and was honored to work directly with Hubbard Street Chicago dancer, Jay Franke. In 2003 Mikaela relocated to Chicago, Illinois and performed with School Street Movement, a hip-hop outreach dance troupe associated with the Joel Hall School of Dance. While in Chicago she studied modern and jazz with Joel Hall and had the opportunity to teach a weekend hip hop workshop at Hubbard Street dance studios to a group of undergraduate dance students. In addition, Ms. Garrett was invited to teach a weekend workshop and choreograph a commissioned hip hop piece for students at T’Dance in Nebraska. In 2004 Mikaela moved to the Kansas City area to direct and teach at A Fairytale Ballet dance studios, specializing in creative movement for young children. Since her move to Kansas City she has had the honor of working with choreographer Suzanne Ryan and under her direction danced in the 2009 presentation of the 60x60 dance and new music project and the 2010 Modern Night at The Folly.

Emily Simpson studied dance with Jane Pierce at the Somerset Ballet Centre of Kansas and performed in various classical and contemporary ballets. She went on to earn her BA in Dance from the University of Kansas. She performed with the University Dance Company and returned to KU after graduation as a guest choreographer. She currently is the School Administrator and a Ballet Teacher for the Kansas City Ballet School, Johnson County Campus.

M. Suzanne Ryan is from Kansas City where studied dance at the Kansas City Ballet. Her professional career began the age of 19 under Neil Hess, Director of the Lone Star Ballet, in Texas. Due to injury and desiring a longer performance career, she studied contemporary dance. Suzanne toured with the Bill Evans Dance Company performing in the USA as well as Japan. She was a member of aha! dance theater and a few years later started working with her own quartet called Ryanstrati & Co using dancers with and without disabilities. Her collaborative work with visual artists, actors, and composers has been presented at the Kemper Museum of Contemporary Art, the Nelson Atkins Museum of Art, the Jewish Institute of Religion in New York City and locally in Yardley Hall among others. Suzanne holds a Master’s of Fine Arts in Dance Choreography from the University of Iowa, where she taught modern dance & tap for 3 years. Her choreography has been performed across the United States and Internationally. Most recently she performed with Bill Evans at the Lawrence Arts Center and her choreography premiered in London and Texas. She is honored to work with Robert Voisey.

EDENTIA

by Karlheinz Stockhausen

EDENTIA for soprano saxophone and electronic music, 20th Hour from KLANG [SOUND] – *The 24 Hours of the Day* (duration: 18'44") by eminent composer Karlheinz Stockhausen (1928–2007) was composed in 2007 and premiered by Marcus Weiss at the Norddeutsche Rundfunk (North German Radio) in Hamburg, Germany, on August 6th 2008. Had it been completed, the multi-movement work KLANG was intended to have a movement for each hour of the day, like Stockhausen's seven operas, one for each day of the week. The three layers, layers 6 – 5 – 4, of the electronic music for *EDENTIA* originate from the composition COSMIC PULSES, the 13th Hour from KLANG.

COSMIC PULSES consists of 24 layers. 24 melodic loops, each of which has a different number of pitches between 1 and 24, rotate in 24 tempi and in 24 registers within a range of circa 7 octaves. The tempi 240–1.17 apply to sequences of 8 pulses. The loops are successively layered on top of each other from low to high and from the slowest (layer 24) to the fastest tempo (layer 1), and end one after another in the same order.

The loops were enlivened by manual regulation of the *accelerandi* and *ritardandi* around the respective tempo, and by quite narrow glissandi upwards and downwards around the original melodies. This was carried out by Kathinka Pasveer according to the score.

What is completely new is the kind of spatialisation: each section of each of the 24 layers has its own spatial motion between 8 loudspeakers [piece will be presented in stereo for EMM program]. The spatialisation was made possible by Joachim Haas and Gregorio Karman, collaborators of the Experimental Studio for Acoustic Art in Freiburg. The loops and the synchronization were realized by Antonio Pérez Abellán.

To articulate the 24 sections of *EDENTIA*, Stockhausen wrote the following texts, which were recorded by Kathinka Pasveer and mixed to the electronic music:

1) *EDENTIA*, 2) *Konstellation [constellation]*, 3) *in NEBADON*, 4) *Gärten GOTTES (gardens of GOD)*, 5) *TAUSENDE SEEN [THOUSANDS OF LAKES]*, 6) *Auferstehungshallen (resurrection halls)*, 7) *SERAPHIM*, 8) *Die himmlischen Musiker morsen morsen morsen [The celestial musicians Morse Morse Morse]*, 9) *spielen steile Glissandi [play steep glissandi]*, 10) *rote Punkte [red points]*, 11) *in EDENTIA Dreiecke [in EDENTIA triangles]*, 12) *Kreise Kreise [circles circles]*, 13) *edentische Kreuze Kreuze [Edentic crosses crosses]*, 14) *Glieder Glieder [limbs limbs]*, 15) *Trilleriller [trillsrills]*, 16) *Repetitionen [repetitions]*, 17) *Konkave [concave]*, 18) *Tremoli*, 19) *Aleatorik [aleatoric]*, 20) *Explosion*, 21) *Mikrointervalle [micro-intervals]*, 22) *Gruppen von Gruppen [groups of groups]*, 23) *Sinusgeister [sine-spirits]*, 24) *Familyten*, 25) *Edentianer [Edentians]*

–from *Edentia* score notes with alterations by Elizabeth Bunt

Karlheinz Stockhausen (1928-2007) composed 375 individually performable works. He started composing in the early 1950s. The first compositions of "Point Music" such as *KREUZSPIEL (CROSS-PLAY)* in 1951, *SPIEL (PLAY)* for orchestra in 1952, and *KONTRAPUNKTE (COUNTER-POINTS)* in 1952/53, brought Stockhausen international fame. Stockhausen's entire oeuvre can be classified as "Spiritual Music"; this becomes more and more evident not only in the compositions with spiritual texts, but also in the other works of "Overtone Music", "Intuitive Music", "Mantric Music", reaching "Cosmic Music" such as *STIMMUNG (TUNING)*, *AUS DEN SIEBEN TAGEN (FROM THE SEVEN DAYS)*, *MANTRA*, *STERNKLANG (STAR SOUND)*, *INORI*, *ATMEN GIBT DAS LEBEN (BREATHING GIVES LIFE)*, *SIRIUS*, *LICHT (LIGHT)*, *KLANG (SOUND)*.

In addition to numerous guest professorships in Switzerland, the United States, Finland, Holland, and Denmark, Stockhausen was appointed Professor for Composition at the Hochschule für Musik in Cologne in 1971. In 1996 he was awarded an honorary doctorate from the Freie Universität Berlin, and in 2004 received an honorary doctorate from the Queen's University in Belfast. He is a member of 12 international Academies for the Arts and Sciences, was named Honorary Citizen of Kuerten in 1988, became *Commandeur dans l'Ordre des Arts et des Lettres*, received many gramophone prizes and, among other honours, the Federal Medal of Merit, 1st class, the Siemens Music Prize, the UNESCO Picasso Medal, the Order of Merit of the State of North Rhine Westfalia, many prizes from the German Music Publisher's Society for his score publications, the Hamburg BACH Prize, the Cologne Culture Prize and, the Polar Music Prize with the laudation: "Karlheinz Stockhausen is being awarded the Polar Music Prize for 2001 for a career as a composer that has been characterized by impeccable integrity and never-ceasing creativity, and for having stood at the forefront of musical development for fifty years."

Most of Stockhausen's early works are published by Universal Edition in Vienna. The later works, starting with work number 30, are published by the Stockhausen-Verlag, which Stockhausen founded in 1975. Since 1991, the Stockhausen Verlag has also published the Stockhausen Complete CD Edition, which comprises 150 compact discs. In addition to his musical compositions, he published 10 volumes of *Texte zur Musik (Texts on Music)*, a series of booklets with sketches and explanations about his compositions, and a Text CD Edition with lectures and interviews. All scores, CDs, books and also videos may be ordered by mail or e-mail (Stockhausen-Verlag, Kettenberg 15, D-51515 Kurten; fax: 0049-2268-1813; www.stockhausen.org / stockhausen-verlag@stockhausen.org).

Editors note: adapted from the official biographical sketch of Karlheinz Stockhausen from <http://www.stockhausen.org/>



Concert 9

October 1, 2011

Performing Arts Center - 8pm

Sugar Touch

Elizabeth Bunt, saxophone

Craig Walsh

Diskonacht

Greg Dixon

November Twilight

Stephen Ruppenthal, trumpet

Elainie Lillios

Windows Left Open

bass, cello, and violin

Sean Peuquet

The Pornography of Unfettered Optimism

David D. McIntire
Michael Ives

... of Glass

- Touch
- Heart
- House

Frank Felice

Metronome Etudes

1. Overture / Tuning Up
2. Who's on First
3. [Interstitial]
4. à Cage, ou, Faux
5. Interlude
6. Firedrill

Daniel Weymouth

Jacob Rhodebeck, piano

Sugar Touch

by Craig Walsh

Sugar Touch (2008) was commissioned by saxophonist Todd Rewoldt and NWEAMO, and premiered at Florida International University. As the title suggests, the composition uses musical material to express sensuality through lyricism, pandiatonic harmony, ensemble (the saxophone and electronics ‘bumping into’ and ‘rubbing up’ against each other), density (being enveloped by velvety textures) and, towards the end, more literal rhythmic extended techniques performed on the saxophone. All of these ideas of meant to give the piece a tactile quality.

Craig Walsh’s music has been described by Richard Buell of the Boston Globe as “teemingly imaginative, from a composer whom we want to hear more.” Fanfare Magazine remarked, “The energy in this music...gives one a buzz.” And Records International noted, “a particular sensitivity to the nuances of timbre and the possibilities afforded by the use of unusual instrumental combinations.” Craig Walsh is the recipient of numerous awards including a Guggenheim Fellowship, Meet The Composer Grant, The Lee Ettelson Composers Award, The Salvatore Martirano Award, The Luigi-Russolo Electro-Acoustic Music Prize and honors from MTNA, ICMA, and ASCAP. Walsh’s music is recorded on Albany Records, Centaur Records and the Society of Electro-Acoustic Music in the United States CD series. His music is published by European American Music and CraigWalshMusic (ASCAP). He is currently associate professor at The University of Arizona.

Diskonacht

by Greg Dixon

Diskonacht (2011) is a companion piece to another one of my works, *Disconnect* (2009). The compositional process in both of these works involves mining recordings from my past. These samples are then edited, processed, and recontextualized into a new stylized work. *Disconnect* employs a very broad time period of samples from over 10 years, while *Diskonacht* utilizes recordings made within approximately 2 years (2009-2011). A few samples from *Diskonacht* were created by several of my colleagues at the Orford Sound Art Workshop in 2009.

Greg Dixon is currently working towards a doctorate in composition at University of North Texas where he specializes in computer music. From 2006-2010 he worked at UNT as a composition teaching fellow, recording engineer, and technical assistant for the Center for Experimental Music and Intermedia (CEMI). Greg’s composition instructors at UNT include Jon Christopher Nelson, Cindy McTee, Andrew May, and David Bithell. He received his bachelor’s degree in Music Engineering Technology from Ball State University in 2003, followed by a master’s degree in composition in 2005. He studied electronic music at Ball State with Michael Pounds, Keith Kothman, Jody Nagel, and Cleve Scott. His music has been performed internationally at conferences including ICMC, SEAMUS, PdCon, EMM, and performed as part of *ÉuCuE’s* and *Vox Novus’* concert series. He currently teaches courses in Audio Electronics and Audio Engineering at Collin County Community College in Plano, TX.

November Twilight

by Elaine Lillios

November Twilight (2011) for trumpet and live, interactive electroacoustics takes its inspiration from a haiku by poet Wally Swist who generously granted permission to use it for the piece:

November twilight:
the mountainside of birches
lavender with shadow

The piece drifts through the encroaching twilight, exploring the mystery and majesty of a vast mountainside. Twilight wanes and with its decline comes nightfall. By day’s end the landscape lies in deep shadows, where only the essence of dusk remains.

November Twilight was commissioned by Stephen Ruppenthal.

Elainie Lillios' music reflects her fascination with listening, sound, space, time, immersion and anecdote. She has received grants/commissions from Réseau, International Computer Music Association, La Muse en Circuit, New Adventures in Sound Art, ASCAP/SEAMUS, LSU's Center for Computation and Technology, Sonic Arts Research Centre, Ohio Arts Council, National Foundation for the Advancement of the Arts and others. Awards include First Prize in the 2010 Electroacoustic Piano International Competition, Special Mention in the 2010 Prix Destellos, and First Prize in the 2009 Concours Internationale de Bourges, along with other recognition from Concurso Internacional de Música Electroacústica de São Paulo, Concorso Internazionale Russolo, Pierre Schaeffer Competition and La Muse en Circuit Radiophonic Competition. Numerous performances of her work include guest invitations to the GRM, Rien à Voir, festival l'espace du son and June in Buffalo. Elainie's electroacoustic "hits" were recently released by Empreintes DIGITALEs, on a disc entitled "Entre espaces", with other pieces on CDCM, StudioPANaroma, La Muse en Circuit, New Adventures in Sound Art, Centaur and SEAMUS labels.

San Francisco Bay Area composer/performer **Stephen Ruppenthal** is Principal Trumpet and Contemporary Music Advisor for the Redwood Symphony. Stephen has been Guest Artist-in-Residence at numerous universities in the US, and taught Electronic Music Studio Arts and Composition at the Center for Experimental and Interdisciplinary Art (SFSU). Stephen was a founding member of the Electric Weasel Ensemble, and appeared with EWE and other groups in the USA and abroad, including President's Breakfast at the New York New Music Festival.

Stephen is a founding member, along with Patricia Strange and Brian Belet, of the electro-acoustic ensemble, SoundProof, and is currently recording a collection of commissioned trumpet and electro-acoustic works by Larry Austin, Brian Belet, Elainie Lillios, Allen Strange, and Dan Wyman, set for release in 2012. He has performed Allen Strange's Velocity Studies V: NGate for the 2008 SEAMUS Electro-Acoustic Music Festival (included on New Music from SEAMUS, Volume 18), and premiered Brian Belet's System of Shadows for trumpet and Kyma at SJSU, the 2008 Electronic Music Midwest Festival, SEAMUS 2009 Electro-Acoustic Music Festival, the 2010 NYC ICMC, and the Vienna Kyma International Symbolic Sound Conference. Stephen premiered Elainie Lillios' November Twilight at the 2011 New Music Oregon.

Windows Left Open

by Sean Peuquet

The piece places the pristine character of algorithmically generated material against the backdrop of a nature preserve soundscape (Florida's Payne's Prairie). The expanding palette of just-intoned pitches, branching off from the harmonics of a low A-flat, become infused with a degree of dynamism, performability, and space that would otherwise be absent. Through the soundscape recordings, algorithmic process becomes contextualized as a larger exploration of "natural" phenomena. The instrumental performers are left to engage with piece's sound world through microtonal pitch matching and aural feedback. In this way, performer intonation becomes a playground for mediating our engagement with computational purity and "natural" inharmonicity. A sense of performative imprecision allows us listeners to take a few tentative steps towards situating ourselves somewhere between the two.

Sean Peuquet is a composer and installation artist. He received his B.A. from the University of Virginia in 2005, where he studied music, psychology and astronomy. In 2007, Sean earned a masters degree in Electroacoustic Music from Dartmouth College. He is currently a Ph.D. candidate in composition at the University of Florida. Sean has had the privilege of studying composition and computer music with Jon Appleton, Newton Armstrong, Matthew Burtner, Charles Dodge, Paul Koonce, Larry Polansky, Paul Richards, James Paul Sain, and Judith Shatin.

The Pornography of Unfettered Optimism

by David D. McIntire & Michael Ives

The Pornography of Unfettered Optimism is an unpublished poem by Michael Ives. Like much of his work, the poem explores "meanings" that emerge from artifacts of contemporary media, unintended by their makers. Here, a tension is explored between the content of the text and a rather different subtext. The voice is that of Michelle Allen McIntire.

Michael Ives is a poet and musician living in the Hudson Valley. He teaches at Bard College and was a founding member of the groundbreaking performance group F'loom. Their work was featured on NPR, the CBC and is included in the anthology of international sound poetry, *Homo Sonorus*. His poetry has appeared in many publications and his collection *The External Combustion Engine* is published by Futurepoem Books. A new collection is in preparation.

David D. McIntire is a composer and scholar based in Kansas City. His numerous sound/text collaborations with Michael Ives began in 1985. He currently teaches at the University of Central Missouri and runs the Irritable Hedgehog label, specializing in minimalist and post-minimalist recordings.

... of Glass

by Frank Felice

This piece of musique concrète uses various recordings of glass as its near-exclusive sound sources. These are manipulated using various editing techniques, filters, spatial arrays and gult to produce the work you hear today. Each of the movements use up to three individual samples or recordings of “glass;” i.e. rubbing (like a glass harmonica or wine glasses), resonating, rolling or breaking. The three movements of ... of Glass (2009) are played without pause.

Composed for the Cristel DeHaan Fine Arts Center, the student composers of the University of Indianapolis Department of Music, and John Berners.

Frank Felice is an eclectic composer who writes with a postmodern mischievousness: each piece speaks in its own language, and they can be by turns comedic/ironic, simple/complex, subtle/startling or humble/reverent. Recent projects of Felice’s have taken a turn toward turn towards the sweeter side, exploring a consonant adiatonicism.

His music has been performed extensively in the U.S. as well as garnering performances in Brazil, Argentina, Japan, Greece, Italy, the United Kingdom, the Russian Federation, Austria, the Phillipines, the Czech Republic and Hungary. His commissions have included funding from the National Endowment for the Arts, the Omaha Symphony, the Indiana Arts Commission, The Indiana Repertory Theatre, Dance Kaleidoscope, Music Teachers National Association, the Wyoming State Arts Board, the Indianapolis Youth Symphony, Kappa Kappa Psi/Tau Beta Sigma as well as many private commissions. In 2003 the Butler University Department of Dance commissioned an evening-length ballet from him, “The Willow Maiden,” which was premiered at Clowes Hall in April of that year. A recording of electronic and electro-acoustic music entitled “Sidewalk Music” is available on Capstone Records. Scores and other performance materials can be obtained from MMB Music or Mad Italian Bros. Ink Publishing.

Frank began his musical studies in Hamilton, Montana, singing, playing piano, guitar and double bass. His interest in composition began through participation with a number of rock bands, one of which, Graffiti, toured the western United States and the Far East in 1986-1987. He attended Concordia College in Moorhead, Minnesota, the University of Colorado, and Butler University, studying with Michael Schelle, Daniel Breedon, Luiz Gonzalez, and James Day. Most recently he has studied with Dominick Argento, Alex Lubet, Lloyd Ultan, and Judith Lang Zaimont at the University of Minnesota in Minneapolis, where he completed his Ph.D in 1998. Frank currently teaches as an associate professor of composition, theory and electronic music in the School of Music, Jordan College of Fine Arts at Butler University in Indianapolis, Indiana.

He is member of the Society for Electro-Acoustic Music in the U.S., the American Composers Forum, the American Music Center, The Society of Composers Inc., and the Christian Fellowship of Art Music Composers. Residencies include those with the Wyoming Arts Council, and the Banff Centre for the Arts and a number of mini-residencies in universities and high schools throughout the west and mid-west. In addition to musical interests, he pursues his creative muse through painting, poetry, cooking, home brewing, paleontology, theology, philosophy, and basketball. He is very fortunate to be married to mezzo-soprano Mitzi Westra.

Metronome Etudes

by Daniel Weymouth

Before the advent of electronic miniaturization, the best moral defense the aspiring musician had against implacable mechanical time was the possibility of uneven flooring. Remember the old wooden pyramid metronomes (which are now sold on EBay as ‘antiques’) with their subtly lopsided “tic TICK tic TICK” ? One could always blame the sloping floor, if one’s time was not exactly in agreement with the mechanical dictator.

Not so, anymore. We now have no recourse save our own lopsided physiology, balanced against the appearance of such metronome markings as “Quarter equals 83.5.” The *Metronome Etudes* are, thus, a set of six essays on the relationship between musicians and these machines, which are half helper and half tormentor. The *Etudes* are, consequently, also essays on the relationship between humans and the artificial measurements of that most fluid of dimensions, time. Finally, they are a result of my own sense of playfulness, as well as homage to the superb player, Winston Choi, for whom they were written.

Overture / Tuning Up plays on the idea of “opening,” as a gesture continues to unfold without fully reaching the end. This movement makes use of the metronome’s ability to generate a “tuning A,” another fixed reference point in the rather slippery continuum of pitch. *Who’s On First* takes its title from the old Abbot and Costello skit, but is perhaps more indebted to Bootsy Collin’s “Everything Is On the One.” In any case, it is an exploration of how articulation can shift the sense of downbeat and upbeat. *Interstitial* plays further with the sense of time, in this case how durations can seem elastic depending on what inhabits them. This movement makes use of the “beat” function of the metronome, which allows pulses much further apart than would ever be useful for music pedagogy.

à Cage, ou, faux is a play on words, coming from, obviously, the French movie/musical *La Cage aux Folles*. (This has nothing to do with the piece: I just like the title, the movies – including the English remake *The Birdcage* – and puns.) The dedication to Cage has to do with the way the piano is “prepared” – denatured – with the metronome. In this movement, I also use a technique that I developed which mimics the sound of prepared piano, sort of a false false. *Interlude* is just that; everyone needs a respite. The sound of the few prepared notes make me think of old cartoon machines from the fringes of society: creaky, tinny, and heartbreakingly earnest. *Firedrill* refers to what we used to do as kids at red lights: get out and run around the car as fast as possible before diving back in. It was only funny if there was a degree of desperation involved.

Composer **Dr. Daniel Weymouth** writes for a wide array of ensembles, from standard orchestra to computer-interactive “instruments.” He has studied and worked at several of the world’s leading computer-music facilities, including Stanford’s CCRMA, Pierre Boulez’s IRCAM and Iannis Xenakis’ CEMAMu (both in Paris). His compositions have been performed throughout Asia, Europe, Canada and the United States and appear on the SEAMUS, Bridge and New World Records. Commissions have come from numerous ensembles and individual performers; grants from Meet the Composer and ASCAP. A ten-year stint as an itinerant musician in popular genres may have something to do with his fascination with gadgets, as well as the kinetic and compact nature of much of his music, both acoustic and electronic. He also continues to conduct, and worked for a while as a professional tenor in a new-music vocal ensemble in the San Francisco Bay area. At Stony Brook University, Dr. Weymouth has been the Chair of Music, and is now the Interim Director of cDACT – the Consortium of Digital Arts, Culture, and Technology.

Jacob Rhodebeck is a pianist known for his facile technique and his enthusiasm for performing new and unknown music. Jacob attended the University of Cincinnati, College-Conservatory of Music to study with Elizabeth Pridonoff. It was during this time that his interest in performing new music came about. After receiving his Bachelor’s degree from CCM, Jacob went on to Stony Brook University to continue his study with Gilbert Kalish and completed his Master’s and Doctoral degrees there.

Jacob has performed as a soloist with the Cincinnati College-Conservatory of Music Symphony Band and as a member of the Stony Brook Contemporary Chamber Players. Jacob has performed in many masterclasses with artists such as: Garrick Ohlsson, Ursula Oppens, Frederic Rzewski, and Emanuel Ax. He performed and recorded Morton Gould’s Chorale and Fugue in Jazz for two pianos and orchestra with Blair Macmillen and the Albany Symphony Orchestra. He was a Fellow at the Tanglewood Summer Music Festival in 2007 and 2008. Beginning in the Fall of 2008, Jacob joined the contemporary piano/percussion ensemble, Yarn/Wire, who released their first CD, *Tonebuilders*, in October 2010. Currently, Jacob teaches at the Diller-Quaile School of Music and is an Adjunct Assistant Professor at the Borough of Manhattan Community College.

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