12th Annual Festival

Electronic Music Midwest





October 11-13, 2012 Lewis University







October 11, 2012

Dear Friends,

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

Since we began in 2000, EMM's mission has been to host a festival that brings new music and innovative technologies to the Midwest for our students and our communities. EMM offers 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 Andrew Spencer for serving as our artist in residence this year. Andrew is an outstanding performer who specializes in performing new works for percussion. We're confident you will also be impressed by his performances throughout the festival.

This 2012 EMM will be an outstanding festival. If only for a few days, your presence and your music in this venue will create a sodality we hope will continue for a longtime to come. Your contribution to this festival gives everyone in attendance insight into the future of this ever developing field of expression. Thank you.

We are delighted that you have chosen to join us 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, Rob, and Ian





Fall 2012

Dear Festival Attendees:

Welcome to Lewis University. It is my privilege to welcome you as Lewis University hosts the Twelfth Annual Electronic Music Midwest (EMM) Festival from October 11-13, 2012. This year's event will feature more than 60 composers who have been invited through a juried process to present their works. Highly regarded regionally and even nationally, this Festival focuses on electroacoustic music and composers, providing a valuable forum for audiences and composers to interact through nine concerts and presentations. I am pleased that Lewis University once again is a sponsor of the EMM Festival along with Kansas City Kansas Community College, and I am glad that our students will be exposed to such creative and innovative compositions.

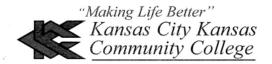
I understand that those attending the Festival will have the opportunity to hear SoundProof, a trio that explores "the convergence of sound, music, technology and performance." This concert, which is being co-sponsored by the Festival and the Lewis University Arts & Ideas Touring Series, will also feature guest artist Andrew Spencer, professor of percussion at Central Michigan University, who is an active recitalist and clinician, having performed as a soloist in the United States, Japan, Canada, Poland and Costa Rica.

Quite educational and clearly very 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 here 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. I am pleased that Dr. McFerron is Director of the 2012 EMM Festival, in collaboration with Dr. Ian Corbett of Kansas City Kansas Community College, Dr. Jay C. Batzner of Central Michigan University, Dr. Jason Bolte of Montana State University, Dr. David McIntire of "Irritable Hedgehog Music," 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, as well as the hospitality of the Lewis University Community.

Sincerely.

Brother James Gaffney, FSC

President



September 1, 2012

Dear Festival Participants:

On behalf of Kansas City Kansas Community College, welcome to the 2012 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, and 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 percussionist Andrew Spencer. A notable member of the Central Michigan University music faculty, Dr. Spencer has appeared around the world as a soloist and an ensemble member. He also has two CDs to his credit, and given his fluency in a wide range of musical styles, his performance promises to cover a wide spectrum of sound.

Your attendance demonstrates a commendable level of commitment to your ongoing 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,

Cwis

Cherilee Wadsworth Walker, PhD

Dean, Humanities & Fine Arts



September 1, 2012

Dear Colleagues and Friends:

From the College of Arts and Sciences at Lewis University, I extend greetings on the celebration of the 2012 Electronic Music Midwest Festival. Lewis University is honored to partner with Kansas City Community College to make this annual festival, particularly this year's Twelfth Anniversary event, possible. Lewis University is particularly proud of the role of our own professor of music and composer-in-residence, Dr. Mike McFerron, in founding this event and serving as this year's festival director.

Over the last twelve years, EMM has presented over 650 new electroacoustic compositions, and this year's festival once again expresses Electronic Music Midwest's dedication to programming a wide variety of electroacoustic music and providing the highest quality performance of electronic media. The festival highlights original pieces from some of the world's top electroacoustic composers, 60 of whom were selected to present their works. The guest artist for the 2012 Festival is Dr. Andrew Spencer, who earned his doctor of musical arts in performance and literature (percussion) from the Eastman School of Music in Rochester, New York, is professor of percussion at Central Michigan University, plays drum set with the CMU Faculty Jazz Ensemble, and is timpanist with the West Michigan and Lansing Symphony Orchestras. Dr. Spencer has performed as a soloist in the United States, Poland, Japan, Canada, and Costa Rica.

In addition, "Soundproof" will perform at the opening concert of the 2012 Electronic Music Midwest Festival EMM 2012. This concert is co-sponsored by EMM and Lewis University's highly-acclaimed Arts & Ideas touring series.

Particular appreciation also to Dr. Ian Corbett (festival director and technical director), Dr. Jay C. Batzner (programming director), Dr. Jason Bolte (technical director), Dr. David McIntire (marketing director), and Mr. Robert Voisey (organization advancement director).

Congratulations and commendations to Electronic Music Midwest and everyone involved in making it happen.

Sincerely,

Bonnie Bondavalli, Ph.D., J.D.

Bonnie Bondavalli

Dean, College of Arts and Sciences



EMM Guest Artist, Andrew Spencer

Andrew Spencer, currently holds the position of professor of percussion at Central Michigan University. An active recitalist and clinician, he has performed as a soloist in the United States, Poland, Japan, Canada, and Costa Rica. In 1999, he released "Slender Beams," a recording that features works by composer Dave Hollinden. Spencer has also premiered works by David Gillingham, Mark Polishook, Samuel Adler, Robert May and Henry Gwiazda among others. Equally experienced in orchestral performance, Dr. Spencer is timpanist with the West Michigan and Lansing Symphony Orchestras, and has acted as Visiting Principal Percussionist for the Midland and Saginaw Orchestras. Additional positions have included timpanist/principal percussionist with the Yakima Symphony Orchestra, Cascade Festival Orchestra, Fargo-Moorhead Symphony Orchestra and Fargo-Moorhead Civic Opera Company. He has performed with the Oregon Symphony, Spokane Symphony, and the Civic Orchestra of Chicago. In addition, he has performed with numerous chamber ensembles throughout the United States, and plays drum set with the CMU Faculty Jazz Ensemble with whom he has recorded two CDs, "Caught In The Act" and "Conspiracy Theory". Dr. Spencer received his bachelor of music and master of music in performance (percussion) and studied with Dr. Terry Applebaum at Northwestern University in Evanston, Illinois. He earned his doctor of musical arts in performance and literature (percussion) from the Eastman School of Music in Rochester, New York where he studied with John Beck. In addition, Eastman granted Dr. Spencer the coveted performer's certificate as a percussion soloist.

"Spencer's energy put the piece in overdrive."

"Spencer's command of the marimba was phenomenal..."

"Spencer became focused and ferocious...having passed the secret onto the enraptured audience" Seattle Post-Intelligencer

"Spencer exhibited the technique and style of a music master, he was greeted with a standing ovation at the end of the concert."

"The energetic rhythms and elements of dissonance were masterly performed by Spencer whose [technique] was superb."

Andres Sanez, music critic La Nacion (San Jose, Costa Rica)

"...Andrew Spencer...did a magnificent job with this new and unusal work."

"...Spencer brought them to life with great effect." Floyd Famer, music critic Muskegon Chronicle



Thursday, October 11, 2012	
Concert 1	pg. 6
Friday, October 12, 2012	
Installation	pg. 14
Concert 2	pg. 32
Concert 3	pg. 36
Concert 4	pg. 41
Concert 5	pg. 45
Saturday, October 13, 2012	
Concert 6	pg. 49
Concert 7	pg. 53
Concert 8	pg. 57
Concert 9	pg. 62



Concert 1

Bruno Liberda

October 11, 2012 Philip Lynch Theatre - 7:30pm

SoundProof Ensemble

Stephen Ruppenthal, trumpets & flugelhorn Patricia Strange, violin Brian Belet, viola and computer processing

Preconcert Sound Installation

Lobby Reforms Brian Belet

for unsuspecting audience, concert hall lobby, and Kyma processing

Concert Program

Misty Magic Land Allen Strange

trumpet, violin, viola, and fixed electronics

Ghost String Jeffrey Stolet

violin and fixed electronics

Strange Strings Trumpelt in a Pocket

flugelhorn, violin, viola, and Kyma processing

System of Shadows Brian Belet

- 1. Aurora Borealis
- 2. Andromeda's Dream
- 3. Zephyr Apparition

trumpet, flugelhorn, and Kyma processing

'15 Minutes of Fame'

15 one-minute compositions by (in performance order): Mark A. Lackey, Jim McManus, Bruce Hamilton, Elainie Lillios, Christopher Lee, Julius Bucsis, James Caldwell, Brian Belet, Mark Phillips, Ken Paoli, Lanier Sammons, Steve Wurcer, Scott Miller, Michael Wittgraf, & Mark Soden Jr.

trumpet, flugelhorn, violin, viola, fixed electronics, and Kyma processing

http://www.emmfestival.org

SoundProof is an extensible performance trio with violinist Patricia Strange; composer, bassist, and computer performer Brian Belet; and trumpet, flugelhorn and text-sound composer, Stephen Ruppenthal. *SoundProof's* mission is to explore the creative and interactive potential in the convergence of sound, music, technology, performance, and digital technology. Drawing from a wealth of late 20th-century and current 21st-century sources, *SoundProof* events realize new possibilities for sound and music, blending the traditions of contemporary performance with the exigencies of real-time digital processing.

Brian Belet lives in Campbell, California, with his partner and wife Marianne Bickett. Here he composes, hikes, and tends to his fruit trees and roses. To finance this real world he works as Professor of Music at San Jose State University. His music is recorded on the Capstone, Centaur, Frog Peak Music, IMG Media, Innova, and the University of Illinois CD labels; with research published in *Contemporary Music Review, Organised Sound, Perspectives of New Music*, and *Proceedings of the International Computer Music Conference*. (www.sjsu.edu/people/brian.belet)

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 Music Festival. Stephen is also known for his performances and writings on text-sound composition. Stephen is currently recording a collection of new trumpet and electro-acoustic commissions by Larry Austin, Brian Belet, Elainie Lillios, Allen Strange, and Dan Wyman, set for release in 2013. He performed Strange's *Velocity Studies V: NGate* for the 2008 SEAMUS Electro-Acoustic Music Festival (included on *New Music from SEAMUS*, Volume 18), and performed Belet's *System of Shadows* for trumpet and Kyma at EMM 2008, SEAMUS 2009, ICMC 2010, and the 2010 Kyma International Symbolic Sound Conference (Vienna).

Patricia Strange has been at the leading edge and creative forefront of contemporary violin performance for many decades. Her playing and interpretations have continually re-defined the musical possibilities of extended violin performance techniques. Along with her late husband, Allen Strange, she co-authored the book *The Contemporary Violin; Extended Performance Techniques*, published by Scarecrow Press in 2001. She co-founded two live electronic music ensembles, BIOME and The Electric Weasel Ensemble which toured the USA, Canada,

Mexico and Europe. She currently lives on Bainbridge Island, WA where she continues to perform and teach.

Lobby Reforms

by Brian Belet

Lobby Reforms (2006) is a live computer processing audio installation that brings the pre-concert sounds of people passing through the lobby into the concert hall (as well as back into the lobby) in an informal collage of social activity. Attending a concert is a wonderful social activity, which sets it apart forever from the isolated activity of listening to music through individual head phones or ear bugs (yes, I refuse to use an iPod in public, and I previously shunned Walk-Man and related artifacts). For this installation, microphones are placed at key locations in the lobby and entryways to gather the sounds of people arriving for this concert, buying tickets, discussing the printed concert program, chatting about the day, and just milling about before the concert itself begins. This transition zone from the outside world to the inner container of the concert hall is an important time and place, as it physically and metaphorically defines the "before, during, and after" shapes of the concert experience. The audio sources are processed in real-time within Kyma and then directed back through the sound system to create a sonic environment that leads organically into the concert itself as the lobby sounds eventually diminish as a result of the audience leaving that pre-concert space for the concert hall.

Misty Magic Land

by Allen Strange

Misty Magic Land (2004) is a 'guided improvisation' for unspecified solo instrument(s) or ensemble and digital media. The digital media consists of a pre-composed electronic soundtrack, and a software signal processor (here reconstructed using Kyma). The prerecorded audio is played back into the performance space and the amplified instruments, mostly improvising long notes over a notated harmonic drone (created with granular synthesis) are processed in real-time, under the control and discretion of the performer(s). SoundProof's performance of Misty Magic Land is Allen's original version for instrument ensemble, fixed media, and digital processing; which was to be included in a set of works titled Crossing Zero based on Alan Moore's Promethea. The additional never completed movements included, Illuminata and No Man's Land. In 2006, Misty Magic Land became part of an orchestral suite of programmatic 'ear movies' titled Brief Visits to Imaginary Places about four fantasy lands taken from contemporary literature. Misty Magic Land is the home of the weeping gorilla in the Prometha.

Allen Strange was born in Calexico, California, on 26 June 1943. American composer, performer, and writer, Strange received numerous grants from the San Jose State University Foundation for research into computer music during his many years at that institution. Other support came from the American Music Center, Yamaha Corporation, and the BIAHC Foundation. He was the author of the classic text, Electronic Music, Systems, Controls and Techniques (McGaw-Hill, 1972). With his wife, Patricia, they published The Contemporary Violin: Extended Performance Techniques (Scarecrow Press, 2001). Strange retired from academia in 2002, and lived on Bainbridge Island, Washington pursuing a full-time career composing and concertizing with Patricia until his untimely death on 20 February 2008.

Ghost String

by Jeffrey Stolet

In Ghost String (2005) the violinist and the composer team to produce an exquisite soundscape of conjured spectral ancestors, not only of the spirits that roam the earth in search of folks to terrify, but also the essential spirit of the violin itself. The collaborative performance of Ghost String is a perfect pairing as Stolet is a master at supplying the resonant textures and sonic orchestrations that haunt the background and enrich the evocation of Pat's unique violin performance. Patricia Strange is the perfect foil for the, at times, insouciant spirits and poltergeists that interrupt and force themselves to the fore. Strange's spectral sounds hover ever so slightly above an ethereal plane, a shadow land of phantoms, real and imagined. The impact of this work finds that private place inside of you, and holds on until the last fade-out. (Notes written by A. Strange) Ghost String is published on Ghost Strings, Patricia Strange, violin, IMG Media, CD-02-01, April 2006.

Jeffrey Stolet is a professor of music and director of the Intermedia Music Technology at the University of Oregon. He received a Ph.D. in Music at The University of Texas at Austin. Stolet was among the very first individuals to be appointed to a Philip H. Knight professorship at the University of Oregon. Stolet's work has been presented around the world and is available on the Newport Classic, IMG Media, Cambria, SEAMUS and ICMA labels. Presentations of Stolet's work include major electroacoustic and new media festivals, such as the International Computer Music Conference, the Society for Electro-Acoustic Music in the United States Conference, the MusicAcoustica Festival in Beijing, the Third Practice Festival, the Workshop on Computer Music and Audio Technology in Taipei, the Annual Electroacoustic Music Festival in Santiago de Chile, the Florida Electroacoustic Music Festival, SIGGRAPH, the transmediale International Media Art Festival, Boston Cyber Arts Festival, Cycle de concerts de Musique par ordinateur, the International Conference for New Interfaces for Musical Expression, the International Workshop on Computer Music and Audio Technology in Taiwan, and the International Electroacoustic Music Festival "Primavera en La Habana," in Cuba. In addition, his work has been presented in such diverse venues as the Museum of Modern Art in New York, the Pompidou Center in Paris, the International Academy of Media Arts and Sciences in Gifu, Japan, and the Center for Computer Research in Music and Acoustics at Stanford University. Stolet's recent work has centered on performance environments where he uses a variety of wands, sensing devices, game controllers and other magical things to control the sonic and videographic domains. In addition, Stolet has collaborated with The New Media Center at the University of Oregon to transform an original electronic music textbook into *Electronic Music Interactive*, an Internet deliverable, multimedia document containing motion animations, sound, and glossary, that has received rave reviews in the press (Electronic Musician, Keyboard Magazine, The Chronicle of Higher Education, and Rolling Stone Magazine). Recently Stolet completed the first book about the sound-specification programming language Kyma, entitled Kyma and the SumOfSines Disco Club that is currently available in English and will soon be available in Chinese.

Strange Strings Trumpelt in a Pocket

by Bruno Liberda

A fair game between instruments and electronics, which are influencing each other on sounds and gestures, based on a rather severe structure of polyrhythmical tempi, which will become blurred and indistinct throughout the execution of the piece and melt into one big colorful (sound)picture. Strange Strings Trumpelt in a Pocket was composed for SoundProof in 2012.

Bruno Liberda started his academic musical education when he was 16. In Vienna, he studied composition under Roman Haubenstock-Ramati who became his most influential teacher and mentor. He received several awards and scholarships in Europe & US. Today Liberda lectures electronic music at the Universität für Musik und Darstellende Kunst Wien. His ballet Valse triste (1977) was the first composition of electronic music ever to be performed in the Staatsoper Wien. By combining traditional and electronic instruments he explores the fascination of music as so aptly described by Józef Maria Hoene-Wroński: Music is the corporealization of the intelligence that is in sound. His scores are often the result of process-orientated, non-linear composing. Traditional notation, optical stimulation and integration of graphical & verbal description are key elements of his attempt to describe sound in a very direct way. http://en.wikipedia.org/wiki/Bruno Liberda

System of Shadows

by Brian Belet

System of Shadows (2007) was composed in close collaboration with performer/text-sound poet/composer Stephen Ruppenthal, and the work is dedicated to him. The music environment is an interactive field for the live performer and Kyma. The trumpet music is fully notated through the three movements, with the invitation for the performer to improvise and otherwise comment on the music as the performance unfolds. All of the computer music is live processed trumpet within Kyma: various analysis/re-synthesis, deconstruction/reconstruction, and filtered feedback algorithms generate a unique sonic layer with each performance. The collaborative composing process is therefore reflected and reinterpreted during each collaborative performance. The 'shadow' imagery operates both as a systematic process between trumpet and computer (and between computer and trumpet) and as a symbolic metaphor. The two sound sources shadow each other in a variety of ways, including reflection, variation, anticipation, and commentary.

'15 Minutes of Fame'

Impervious

by Mark A. Lackey

A composer whose work has been performed by the Eastman Wind Orchestra and Definiens Project in Los Angeles, **Mark A. Lackey** earned the DMA in composition from The Peabody Conservatory where his teachers included Christopher Theofanidis and the late Nicholas Maw. Impervious is the single climactic arc of an obsessive rhythmic idea. Electronics were based on the composer's voice and processed using Pure Data and SoundHack.. The trumpet is featured in half-valve, growl, and wah-wah effects, while the strings use whispering sul ponticello technique.

Partisanship

by Jim McManus

Jim McManus is currently an Professor at Ohlone College in Fremont, California. He enjoys playing music as well as composing, and continues to perform informally. Marching all to the same beat, talking over each other, not much listening going on. A general mood of irritation born of the rage that comes from feeling marginalized, ignored.

Roofproof

by Bruce Hamilton

Bruce Hamilton produces music in a variety of genres, published by Non Sequitur Music and heard on several labels. Hamilton is Associate Professor of Music at Western Washington University where he co-organizes the Bellingham Electronic Arts Festival. "roofproof" is a miniature trio with fixed stereo playback that pits more or less parallel lines against a noisy groove and ambient chord clouds. Different tunings in the playback part produce microtonal inflections, broadening the already ambiguous harmonic landscape.

Dry Wind

by Elainie Lillios

Elainie Lillios likes composing music for fabulous performers. "Dry Wind" for SoundProof Ensemble is inspired by Wally Swist's haiku: the dry wind simmers— high-pitched songs of cicadas rattle in the trees

Zodiacal light

by Christopher Lee

Christopher Lee studied composition at Baldwin-Wallace College, Indiana University and Rice University. His music has been performed by the Cleveland Chamber Symphony, Speculum Musicae, California EAR Unit, and others. He teaches at the University of Massachusetts Lowell and the Dana Hall School. Zodiacal light, or "false dawn," is a diffuse glow of light that appears on the horizon just after sunset and before dawn. Most commonly seen in spring and autumn, when the zodiac is at a steep angle to the horizon, this uncanny phenomena is caused by sunlight reflected off particles of dust in space.

Solifluction by Julius Bucsis

Julius Bucsis is a composer, guitarist, music technologist, producer, and educator. He has performed extensively in many styles including jazz, rock, and improvisational music. His compositions cover a broad range of categories. His most recent activity involves performing a set of original compositions for electric guitar and live computer processing. Solifluction refers to water-saturated soil flowing down slope over impermeable material. On Earth this phenomenon can occur in regions where a surface layer of soil becomes mobile over a deeper layer of stable permafrost. The piece was inspired by data suggesting that this phenomenon also occurs on Mars.

Texturologie 13: Plenum of Proof by James Caldwell

James Caldwell is Professor of Music at Western Illinois University and co-director of the annual New Music Festival. Since 2004 he has studied studio art and art history at WIU as a way to stretch creatively and to reacquaint himself with the experience of being a student. Texturologie 13 is one of a series of compositions with textures suggested by continuous field or all-over pattern paintings (like Dubuffet's Texturology series). The instruments etch lines, points, and patterns into the pulsing and ringing computer music made from plate bell samples. (Title phrase from Whitman's "Song of Myself.")

Triple Pulsar by Brian Belet

Brian Belet lives in Campbell, California, with his partner and wife Marianne Bickett. Here he composes, hikes, and tends to his fruit trees and roses. He performs with the SoundProof ensemble. To finance this real world he works as Professor of Music at San Jose State University. Three instruments – three sets of independent pulsing gestures – with Kyma frequency phasing, time delays, and reverb ('red shift' factors). A brief snapshot of distant events – perhaps a window into a larger environment.

Summer Nocturne by Mark Phillips

Ohio University Distinguished Professor **Mark Phillips** won the 1988 Barlow International Competition for Orchestral Music. His music has been performed by groups such as the St. Louis Symphony Orchestra and the Cleveland Orchestra and recorded by such artists as Richard Stoltzman, the Warsaw Philharmonic Orchestra, and the Lark Quartet. Living in rural Appalachia. The dog days of summer, with their loud chorus of nocturnal insects, are the big exception. In Summer Nocturne, I sought to capture the pulsating, shimmering essence of those nights, while also imposing a bit of harmony.

Chase by Ken Paoli

Ken Paoli is currently a professor of music at College of DuPage in Glen Ellyn, IL. He was a faculty member at DePaul University and Western Illinois University. Ken is active as an arranger and keyboardist and maintains a busy schedule of performance in the Chicago area. Chase contrasts an acoustic trio with an electronic trio in alternation. Portions of the electronic accompaniment are generated from pictures of Saturn taken by the Hubbell telescope converted to audio. The central section features the instruments in brief solos with electronic accompaniment. A bit frantic but meant to be fun.

Bing

by Lanier Sammons

Lanier Sammons is a composer whose music often explores ideas like audience interactivity, improvisation, the intersection of popular and classical musics, and the pairing of electronic and acoustic sound. Bing is built around a spectrally and temporally manipulated recording of a single note from a music box. The trumpet, violin, and viola explore the rich sound world found within this single "bing."

Box-and-One by Steve Wurcer

Steve Wurcer is a multi-instrumentalist and a veteran of Milwaukee clubs and festivals. As a studio musician he has contributed to theatrical scores for Milwaukee Repertory Theater, Milwaukee Shakespeare Company, American Players Theater, and others. He has a degree in English from Cornell and studied jazz performance at the Wisconsin Conservatory of Music. Box-and-One is a structured improvisation where the violin and viola are each sampled and played back at quasi-random intervals. The pitch of the live input controls the playback speed of the delayed sample in an inverse manner (higher pitch live input = lower pitch playback). The trumpet is unprocessed. The title of the piece refers to the basketball defense of the same name.

Proof of Concept

by Scott Miller

Scott Miller is a composer of music described as 'not for the faint-hearted listener' (Juliet Patterson, mnartists.org). Known for his interactive electroacoustic music, he is a Professor of Music at St. Cloud State University, and is currently Vice President of Programs for the Society for Electro-Acoustic Music in the U.S. There really is only one way to see if this will fly, isn't there?

On the Brink in Comfort

by Michael Wittgraf

Michael Wittgraf is Professor of Music and Chair of the Music Department at the University of North Dakota, where he specializes in composition, theory, technology, and bassoon. His music has been performed throughout the United States, as well as in Canada, France, Germany, Austria, and Australia. On the Brink in Comfort is designed to operate with active feedback. Strategically programmed limiters let the listener move to the brink of uncontrolled feedback, comfortable in the knowledge that nothing will explode.

On the Clock #9 by Mark Soden Jr.

Mark Soden Jr. currently performs under the name phog masheen and can be found following the festival circuit for those involved in the noise genre. A resident of Costa Mesa California, Mr. Soden's hobbies include; growing food, visits to the Mojave Desert and covering up his exceedingly checkered past. As the title suggests, On the Clock #9 has a fixed audio track that was developed while gainfully employed to do something completely different. The strings spruce up what might be an unnervingly aggressive party groove and move it through a some festive heterodyning and a semetrical scale breakdown.



Installation

October 12-13 Philip Lynch Theatre Lobby

60X60 EMM MIX

Celebrating a Decade of One-Minute Miniatures

"An express without any delay...It's this kind of madness that makes the cultural world go round."

-The New York Times

60x60 is an hour performance that highlights 60 composers who have composed works 60 seconds or less. 60x60 started in 2003 and has created an annual International mix as well as other mixes such as the annual Canadian Mix, Athena Mix, and this year debuts the first European Mix. 60x60 has been presented at EMM every year since 2005. This year 60x60 in celebration of a decade of one-minute miniatures has created a special 60x60 EMM Mix which features all the composer who have both been selected for Electronic Music Midwest and 60x60 over the past 10 years. The 60x60 EMM mix will play continuously throughout the festival as a sound installation.

60x60 brings a diverse selection of art to hungry audiences around the world. 60x60 is a churning wheel of production, performance and dissemination. Representing an aesthetic and geographic diversity of composers, choreographers, and artists, 60x60 is an hour performance project containing 60 works where each piece is 60 seconds in duration. The mission of 60x60 and its presenter, Vox Novus, is to expose contemporary music to the largest audience possible. 60x60 combines grassroots ideology with innovative methods of presentation and distribution. Each year the project grows in artistic and distributive scope. Achieving its initiative, 60x60 presents many multi-media performances across the globe.

Since its inception in 2003, the 60x60 has promoted the music of more than 2000 emerging and established composers, setting an unprecedented example among contemporary music organizations of its scale and larger. 60x60 has presented more than 500 choreographers and more than 1000 dancers since 2007. 60x60 has presented more than 225 performance events in more than 20 countries worldwide.

60x60 represents a slice of the contemporary music scene showcasing composers from around the world, writing today's music.

http://www.emmfestival.org

60x60 Director: Robert Voisey

"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 – and yes, it is spreading."

-60x60: netsuke for the musical mind, Richard Arnest, Sounding Board, Spring 2011

Rob Voisey and his idea 60x60, has been described as "mad" by the New York Times and publications around the world, the "kind of madness that makes the cultural world go round." Besides founding and directing 60x60, Voisey composes/curates the one hour "macrocompositions" consisting of 60 one minute works from different composers/sound artists. He has created over 35 one hour mixes which have been performed hundreds of times in more than 30 countries in performances, radio, and Television.

As a producer, Robert Voisey is regarded as having ambitious ideas for the dissemination of contemporary music. His 60x60 Dance collaboration in 2008 brought huge success to the project and Roslyn Sulcas in The New York Times wrote: "The idea--60 new dance pieces are performed to 60 new pieces of music, each lasting no more than 60 seconds--is quite mad. But it's this kind of madness that makes the cultural world go round, and so our thanks are due to the composer Robert Voisey"

"Composer and electronic music impresario Robert Voisey devised the 60x60 concept so large numbers of composers could bring their work to audiences in a portable, palatable, and decidedly unconventional format. Since the series' inception in 2003, Vox Novus — Voisey's organization dedicated to the promotion of contemporary composers and their work — has solicited 60x60 submissions by composers at all professional levels worldwide and presented its hour-long recordings at concerts in cities from Brooklyn to Bucharest. ... This digitized, compartmentalized, sound-bite format is a tantalizing new way to experience widely varied and eclectic electronic music. And 60x60's longevity and international acclaim show that Vox Novus' innovative strategy to attract audiences and encourage composers has actually worked" - Alexandra Jones, Classical Voice of North Carolina

60x60 contains 60 works from 60 different artists. Each work is 60 seconds in duration and sequenced together to create a one hour performance. "A minute can be ample time to express a whole gamut of imaginative sounds, or it can be a constraint which forces an artist to isolate what is the most important element of a work. The point of the project is that it enables an audience to take in and enjoy a cross section of different approaches to new music within a reasonable duration. And the purpose of Robert Voisey is to promote new music" -Malcolm Miller, Music & Vision

60x60 (2012) EMM Mix

by Robert Voisey

sey	
1. Snowmass	Jeremy Baguyos
2. Long Story Short	Jay Batzner
3. Vocal Point	Brian Belet
4. On a Wire	Kari Besharse
5. Hallelujah	Marita Bolles
6. Transferred	Jason Bolte
7. From Pianalan	George Brunner
8. Blue	Madelyn Byrne
9. My Life Is Meticulously Random	Jen-Kuang Chang
10. Cantus Curatio	Da Jeong Choi
11. Moog of Destruction	Andrew Cole
12. Siren Song	Christopher Cook
13. Play Maceo, Play (Drum & Mess Mix)	Ian Corbett
14. Song for 180	Zlatko Cosic
15. Lo siento	Brad Decker
16. Minutia	Greg Dixon
17. Fountasia	Benjamin Dorfan
18. 60 Morneaus	Matthew Dotson
19. Monologue	Ivan Elezovic
20. Loretto Alfresco	Robert Fleisher
21. Gladly Beyond 22. Mechanique	Larry Gaab Jason Ernest Geistweidt
23. Rituals Minipod	Peter Gilbert
24. Character Sketch	Jacob Gotlib
25. NYCDizMiniMix	Arthur Gottschalk
26. Manipulations	Guillaume Ct
27. Too-ah	James Hegarty
28. Android's Waltz	Marie Incontrera
29. Fast Prelude	Aaron Krister Johnson
30. Aquarelle	Noah Keesecker
31. Molasses	Kevin Kissinger
32. Nebulae	Laura Kramer
33. Reminiscence	HyeKyung Lee
34. Tiny Yellow Chicks Fifth And Tiny Yellow Chicks Octave	Patrick Liddell
35. Entracte	Elainie Lillios
36. UmYeah.	Stan Link
37. Small World IV	David McIntire
38. black Lungs	Christian McCleer
39. Isolation	Dohi Moon
40. Elevation	David Mooney
41. Doomed	David Morneau
42. #37	Mike McFerron
43. Click Glut (cello) 44. Automation v2.2	Rick Nance Paul Oehlers
45. Florentine	Michael Olson
46. Slices	Ken Paoli
47. Licks	Michael Pounds
48. BLO	Christopher Preissing
49. Mantra	Tim Reed
50. earth	M. Anthony Reimer
51. Peptyde Hallucination	Philip Schuessler
52. Thread	Steven Snowden
53. An Evening of Opera	Jorge Sosa
54. Analogy	Asha Srinivasan
55. Spring Ahead	Samuel Tymorek
56. 22-May	Bert Van Herck
57. Emily	Joseph Vogel
58. Nevada	Robert Voisey
59. Toying With Time	Andrew Walters
60. Rewire	Tom Williams

Snowmass

by Jeremy Baguyos

Jeremy Baguyos explores artistic expression and creativity at the intersection of technology and the performing arts. Most of his activities can be classified as composition, realization, and production/performance of academic computer music, especially interactive computer music, algorithmic music, improvisation environments, and sound installations. He is Associate Professor of Music Technology and Artist Faculty of Double Bass at the University of Nebraska (Omaha). He earned a MM in Computer Music as a student of McGregor Boyle at the Peabody Institute of Johns Hopkins University.

Snowmass was conceived while climbing up Snowmass Mountain near Aspen, Colorado in August of 2008 and realized in a makeshift studio near Castle Creek. It is a bittersweet work because I knew that climb would be one of the last activities I would be able to do during the last of my visits to Aspen, Colorado. "Snowmass" is an optimistic work in that I hope to return again, but under more ideal circumstances. The work exhausts all relevant compositional possibilities of one customized timbre and one motive.

Long Story Short...

by Jay Batzner

Jay C. Batzner is a composer, sci-fi geek, comic book reader, amateur seamster, home brewer, and juggler on the faculty of Central Michigan University where he teaches music technology, theory, composition, and electronic music courses. He has been many places and has done several things, some of which are rather impressive.

Wagner meets Blipverts. The 14 hour Ring cycle compressed into 60 seconds. Even at this superhyper speed I think it is boring...

Vocal Point

by Brian Belet and Stephen Ruppenthal

Brian Belet lives in Campbell, California, with his partner and wife Marianne Bickett. He performs with the SoundProof ensemble, and is Professor of Music at San Jose State University.

Stephen Ruppenthal is Principal Trumpet with Redwood Symphony, the Brass Act Quintet, and co-founded the SoundProof Ensemble. He is recording a CD of new trumpet/electro-acoustic works composed for him. By day he is Director, Technical Communications at Sony Entertainment." Vocal Point stretches the linguistic dichotomy of the written and spoken word. Interjecting digitally-processed, contrapuntal speech patterns provides a sonic platform for communicating different contexts and structures. Disintegrating words are juxtaposed within sonic gestures; infused with strangeness disguised as meaning.

Vocal Point dislocates meaning in favor of sonic fragmentation, and focuses not so much on linguistic minimalism as on a canvas or palette for sonic reconstruction.

On a Wire

by Kari Besharse

Kari Besharse is a composer of acoustic and electroacoustic music, a guitarist, an educator, a sci-fi nut, and an outdoors enthusiast. She has taught music theory, music history, and electronic music courses at Illinois Wesleyan University and music theory courses at University of Illinois at Urbana-Champaign. Her education includes undergraduate studies at the University of Missouri at Kansas City (B.M. a[euro]-98), and graduate work at the University of Texas at Austin (M.M. a[euro]-02) and University of Illinois at Urbana-Champaign (D.MA. a[euro]-09). Her music has been presented around the world by venues and organizations such as The California Ear Unit, Society of Composers, Inc., Texas Computer Musicians Network, The LaTex Festival, The Florida Electroacoustic Music Festival, Electronic Music Midwest, ICMC, SEAMUS, Bourges, Elektrophonie, Third Practice, 60X60, The Electroacoustic Juke Joint Festival, New Music Forum, Pulse Field, and the Art of Sounds Festival at Belgrade, Serbia.

On a Wire was created from various scraps and pieces of material from several different pieces. Almost every sound in this miniature comes from noises and fragments improvised on classical or electric guitar. These sounds were then processed in many ways to create an intense sixty-second tapestry.

Hallelujah

by Marita Bolles

Marita Bolles is a composer whose music has been commissioned by and for performers who share a commitment to newly composed and experimental concert music. Her works frequently include theatrical elements, sound spatialization, the incorporation of original texts, and graphic notation. In addition to composing music, she is exploring music and its intersection with visual art through the production of "objets de la musique"--art objects that play music when interacted with by the user. For more information: www.maritabolles.com

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

Transferred

by Jason Bolte

Jason Bolte 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 earned a B.M. with an emphasis in Music Engineering Technology and a M.M. in Music Composition from Ball State University. Jason's music is available on the Vox Novus and Miso Records labels.

Transferred is a 60 second work derived from samples of a Mancala board game for his Unsafe Bull Podcast.

From Pianalan

by George Brunner

George Brunner is an American composer of international acclaim recognized for his electroacoustic and acoustic music works. Significant residencies include Institut International de Musique Electroacoustique de Bourges (2003 & 2009), Electronic Music Studios of Stockholm (1996, 1998 & 2001), and Istanbul Bilgi University, Turkey (2002 & 2004). Significant commissions include the Royal Irish Academy, Dublin Ireland (2003 & 2004), Morris Lang, principal percussionist of the New York Philharmonic (1997, 2007, 2012), Relache Ensemble (2001), and various individual performers and chamber groups. He composed 2 Short Operas produced by Remarkable Theatre Brigade for their Opera Shorts Program (2009, 2010). Mr. Brunner is founder and director of Electronic Music New York (EM-NY) and the International Electro-Acoustic Music Festival of Brooklyn College, which has been in existence since 1987. Brunner is the Director of the Music Technology Program and Composition Faculty for the Conservatory of Music at Brooklyn College. His music has been released on Chrysopee Electronique 25 (2003), MSR Classics (2009), and MSR Classics (Autumn 2010). For more information visit Brunner's personal page on Vox Novus. http://www.voxnovus.com/composer/George_Brunner.htm

Blue

by Madelyn Byrne

Madelyn Byrne is an active composer of both acoustic and electro-acoustic music. Her work has been recorded on Innova, Everglade, and New World/CRI Records and has been presented on a wide range of new music festivals. Madelyn joined the Palomar College Faculty in 2000.

Blue is inspired by an art collaboration with Lily Glass, which is based on environmental elements.

My Life Is Meticulously Random

by Jen-Kuang Chang

Jen-Kuang Chang, a native of Taiwan, is the recipient of the Music Omi International Musicians Residency Award, the First Prize winner of the Yorgos Foudoulis Composition Competition in the orchestral ensemble category and the Second Prize winner in the music technology category, the CLIC Foundation Digital Art International Contest Award, and the Second Prize winner of the JIMS International Composition Contest for Improvised Chamber Music "Stadtpfeifer" in Salzburg. His music has been featured in Spark Festival, FEMF17 Festival, EMM Festival, SMart Multimedia Art Festival, Transhift08 Festival, SCI Region VI Conference, Electroacoustic Juke Joint Festival, Symposium for Arts and Technology, Summer Studies for Jazz & Improvised Music Salzburg, Sonoimagenes Festival, Expo Brighton 2008, ElectroMediaWorks '08, FONLAD'08 Festival, Signal and Noise Festival, Australasian Computer Music Conference 2008, FILE Electronic Language International Festival 2008 in Sao Paulo, and ASTAS ROMAS 404 Festival in Trieste.

Cantus Curatio

by Da Jeong Choi

Da Jeong Choi was a teaching fellow (ABD) in the Division of Composition Studies and in the Division of Music History, Theory, and Ethnomusicology at the University of North Texas. Also Choi is the president of the Composers Forum at UNT. Her works have been broadly performed at ICMC, SEAMUS, NMFW, BCM, SCI, KNM, EMM, CFAMC, NASA, the International Review of Composers, Rarescale, ISCM, Seoul Contemporary Music Festival, Pusan Contemporary Music Festival, Society of Music Research, Sung Nam Choir Festival, Pan Music Festival, etc. Furthermore, Choi received various awards including the second prize at Percussive Arts Society Composition Contest, the first prize at Joong Ang Competition, and Gold Prize at MunHwa Broadcasting Corporation Composition Contest for Young Composers. Choi received BA from Dankook Univ. and MA from Rutgers Univ. Previous teachers include Jung Sun Park and Gerald Chenoweth. Choi has studied composition with Joseph Klein, Cindy Mc Tee, and Jon Nelson at UNT.

Cantus Curatio describes the "healing process" in our bodies by using granular synthesis, max msp, original sound, voice (choir) and percussion instruments.

Moog of Destruction by Andrew Cole

Andrew Seager Cole is a composer, guitarist, and media artist splitting his time between Appleton, Wisconsin and Kansas City, Missouri. He has written contemporary acoustic and electro-acoustic music, collaborated with film makers, directors, artists, dancers, and taken part in a number of interactive instillations. He is a founding member of the Baltimore based new music group AfterNow and the vice president of the Kansas City Electronic Music and Arts Alliance. Andrew is currently a Chancellor's Doctoral Fellow at the University of Missouri Kansas City. He has a BA in philosophy and music at Goucher college, and MM's in both Computer Music and Composition at Peabody Conservatory. Until the summer of 2008 he worked as the Johns Hopkins Unversity Digital Media Center's Digital Audio Specialist and taught digital media at Johns Hopkins University and electronic music at Loyola College of Maryland.

Moog of Destruction was written using a Moog synthesizer. The title really just says it all.

Siren Song by Christopher Cook

Christopher Cook has received awards and honors from the Fromm Music Foundation, the NEA, ASCAP, MTNA, and the National Assembly of Local Arts Agencies. His compositions are widely performed in university and festival settings, including June in Buffalo, Music of Our Time, the Utrecht Music Festival, the International Computer Music Conference, and the Society for Electro-acoustic Music in the United States Conference. He is director of theory and composition at Christopher Newport University.

Siren Song is largely created from recordings of soprano Rachel Holland. The recorded material has been manipulated through a variety of processes to construct the sonic landscape of the piece. The work recreates the Song of the Sirens from Greek mythology, luring sailors with their seductive voices to shipwreck on the rocky coast of their island. The harmonic overtones of a specific pitch are used to create a harmonic pallet throughout the work.

Play Maceo, Play (Drum & Mess Mix)

by Ian Corbett

Dr. Ian Corbett is the Coordinator of the Audio Engineering Program, and Assistant 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. Ian's composition credentials include a Doctor of Musical Arts degree from the University of Missouri-Kansas City, a Fellowship Diploma from the London College of Music, and an M.M. degree from Emporia State University, KS. For more information please see www.offbeatopenhats.com.

Originally a movement from *Three Improvisatory Groovescapes for multi-channel surround sound and instrument*, the work was intended to explore particular aspects of the 360 degree soundstage. This stereo rehash, sped up, presents the grungy grooves as more drum & bass like, and is intended to be humorously entertaining.

Song for 180

by Zlatko Cosic

Zlatko cosic is a video artist born in Banja Luka, Bosnia and Herzegovina. Cosic earned a Master of Fine Arts in Visual Art from Washington University and a Bachelor of Arts in Video Production and Interactive Digital Media from Webster University. Cosic's work spans from short films, video and sound installations to theater projections and live audio visual performances. His artwork was shown in over twenty countries for which he has received a variety of recognition. Cosic currently lives in St. Louis and works as a multimedia producer, professor and artist.

Song for 180 was created for video entitled "180". Each video within "180" was originally created for three different sets of the 60x60 Project which is comprised of Cosic's 60 videos with 60 second compositions by 60 different composers. These one hundred eighty videos formed a new visual structure which inspired the creation of Song for 180. www.zlatkocosic.com

Lo siento

by Brad Decker

Brad Decker's music has been acknowledged and performed both nationally and worldwide. He was selected finalist for the 2005 ASCAP/ SEAMUS Student Composer Competition, the Bourges 31e Concours International de Musique et d'Art Sonore Electroacoustiques, the IV Edition Pierre Schaeffer International Competition of Computer Music, and the 2004 Concurso Internacional de Musica Eletroacustica de Sao Paulo. His music has also been performed at numerous American festivals. Dr. Decker is Visiting Assistant Professor of electronic music at Illinois Wesleyan University, and Visiting Lecturer at the University of Illinois. His dissertation on Franco Donatoni was deposited in January 2006.

"I have discovered that all human evil comes from this, man's being unable to sit still in a room." -Blaise Pascal

Minutia

by Greg Dixon

Greg Dixon holds a Ph.D in music composition from the University of North Texas where he specialized 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). 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. His music has been performed internationally at conferences including ICMC, SEAMUS, PdCon, EMM, and performed as part of EuCuE's and Vox Novus' concert series. gregdixonmusic.com.

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

Fountasia

by Benjamin Dorfan

Ben Dorfan is studied music and biology at Oberlin College. His work has become increasingly focused on exploring the relationship between natural and developed spaces; he is working on a series of multimedia compositions drawing inspiration and source material from outdoor environments in northern Ohio. In the past year, Ben's music has been performed at the Spark Festival of Electronic Music and Arts in Minneapolis, MN, the SEAMUS National Conference in Salt Lake City, UT, and in Wilmington, DE, Oberlin, OH, Boston, MA and New York, NY as part of Avian Music's Spring 2008 east-coast tour.

60 Morneaus

by Matthew Dotson

Matthew Dotson received a PhD in Composition at the University of Iowa where he has studied with Lawrence Fritts, John Eaton and David Gompper in addition to assisting in the operations of the Electronic Music Studios. Performances of his music include New York City (New York City Electroacoustic Music Festival), Romeoville, Illinois (Electronic Music Midwest), Cleveland, Mississippi (Electroacoustic Juke Joint), Gainesville, Florida (Florida Electroacoustic Music Festival), Belgrade, Serbia (Art of Sounds Festival), and Santiago, Chile (Festival Ai-Maako).

60 Morneaus is a collage of 60 samples taken from David Morneau's 60x365 project in which Morneau produced a new work every day for one full year. The samples I utilized were determined by randomly selecting a date and then extracting a small motive from the composition of that particular day.

Monologue

by Ivan Elezovic

Ivan Elezovic's compositional output ranges from acoustic to electroacoustic works including mixed media, and has been recognized by numerous competitions and festivals: SEAMUS VI International Electroacoustic Music Festival of Santiago de Chile; Seoul International Computer Music Conference SICMF; International Festival of Acousmatics and Multimedia; North Carolina Computer Music Festival (North Carolina State University); the 10th Biennial Symposium for Arts and Technology; the 36th Annual College Music Society-Mid Atlantic Chapter Conference; the Canadian Electroacoustic Community CEC; GroundSwell-New Music Series; Global Stage Concert Project; Vox Novus 60x60 Project; Palmares du 32e Concours International de Musique et d'Art Sonore Electroacoustiques de Bourges; and the International Tribune of Composers.

Creating this piece apropos 20th anniversary of Giacinto Scelsi's death gives me a great opportunity to emphasize some of the most important highlights of the composer's life and his music. What captured my attention is what Scelsi called the "third dimension" of the sound, a definition that is more metaphorical than scientific. What Scelsi implies by the "third dimension" is the analytic attributes of musical elements other than pitch and duration most notable in Quattro Pezzi (su una nota sola) [Four Pieces (each one on a single note)].

Loretto Alfresco (piccolo)

by Robert Fleisher

Robert Fleisher attended the HS of Music and Art (NYC), graduated with honors from the University of Colorado, and earned the MM and DMA in composition at the University of Illinois at Urbana-Champaign, studying with Salvatore Martirano, Ben Johnston, and Paul Zonn. Since 1983, he has been on the music faculty of Northern Illinois University (DeKalb), where he currently coordinates the music theory and composition area. His music has been heard in Australia, Canada, France, Germany, Italy, Mexico, Spain, Taiwan, the UK and throughout the USA. The author of 'Twenty Israeli Composers' (1997), he is also a contributing composer and essayist in Theresa Sauer's 'Notations 21.'

"This brief bit of musique concrete was created in 1970. Sound sources include assorted pots, pans, pipes and other objects played by my childhood friend, Tom Loretto, under a tree on the small Wisconsin farm then owned by my sister. After resting comfortably in my archives for nearly 40 years, LORETTO ALFRESCO (lasting just over one minute) was premiered at the NYC Electroacoustic Music Festival in 2009. LORETTO ALFRESCO (piccolo), with a duration of 59 seconds, was created for 60x60 (Crimson Mix), and premiered during the 2010 ICMC in NYC."

Gladly Beyond

by Larry Matthew Gaab

Larry Matthew Gaab (b. 1950) is a native of the United States. His body of works are for tape alone and for mixed acoustic and electronic instruments. His works have been selected at electro acoustic festivals and concerts in the United States and in Europe.

Gladly Beyond represents raw energy extending and expanding. Propulsive waves thrust against and over the boundaries. Temporal limits abate all the excitement.

Mechanique

by Jason Ernest Geistweidt

Jason E. Geistweidt is a multimedia tinkerer, experimenter, and hacker living in Chicago, where he teaches in the Interactive Arts and Media department at Columbia College. His most recent work focuses upon interactive performances and installations that, in some way, are realized over networks. Currently he is developing/rolling-out the netChimes project (www.netchimes.org), a globally-distibuted wind instrument.

Mechanique is the first in a series of one-minute sketches for stereo presentation. The overwhelming majority of the original source material is derived from contact microphones affixed to a large cast iron bathtub located at my father's house in Hilda, Texas. Other recordings include my grandparent's old upright piano which sits in the living room as well as sounds of our aluminum kitchen sink here in the Chicago apartment. These sources all possess a very intimate, organic quality that comes across in the work as childlike and playful - beginning with intensive energy, becoming exhausted, reflecting, reiteration transitioning to abandonment.

Rituals Minipod

by Peter Gilbert

Peter Gilbert's music has been performed in the US and abroad in venues ranging from the Kennedy Center to the Rock and Roll Hall of Fame. He directs and is on the faculty at The Young Composers Program at the Cleveland Institute of Music, where he received Masters in composition. He has taught at Harvard University while learning to play the drums.

Rituals Minipod is 1 of 4 pieces assembled during a residency in Bourges, France at the Insitut International de Musique Electroacoustique Bourges. They are reshufflings of pieces which themselves are reshufflings of other music by the composer.

Character Sketch

by Jacob Gotlib

Jacob Gotlib is an experimental composer who was born and raised in Louisville, KY and is currently based in Buffalo, NY. His work is performed by ensembles throughout the United States and Europe, most recently at the Wellesley Composers Conference, The Acht Bruecken Festival, The Tuscaloosa New Music Festival, and the Fulcrum Point New Music Project. Jacob was a founding member of the Kansas City Electronic Music and Arts Alliance, which continues to be a vital force in the Kansas City arts community. He is currently finishing his PhD in Music Composition at SUNY Buffalo.

Character Sketch was inspired by a short video of a man staring at himself in the mirror -- the source of the spoken word sample, "My character...personality..." The piece is a musical response to the video, in which I perceived the man to be in a state of intense apprehension and self-doubt.

NYCDizMiniMix

by Arthur Gottschalk

His music is described as "brainy and jazzy" (American Record Guide) and "fascinatingly strange" (BBC Music Magazine); Arthur Gottschalk is Professor of Music Composition at Rice University's Shepherd School of Music. Among many awards, his Concerto for Violin and Symphonic Winds won First Prize in the XXV Concorso Internazionale di Composizione Originale (Corciano, Italy), and in 2011 he was awarded a prestigious Bogliasco Fellowship for further work in Italy. Other awards include the Charles I The composer had the honor of working with the late Dizzy Gillespie on a number of occasions, including a Fantasy Records release featuring Gillespie and legendary tenor man Arnett Cobb.

Many of the trumpet sounds heard in this piece came from the out-takes of that session; others were provided by trumpeter Reynaldo Ochoa. These sounds were assembled, edited, and layered, and each layer was then processed and staggered in relation to other layers - creating a momentary glimpse of the trumpet.

Manipulations

by Guillaume Cote

Guillaume Cote is a young sound artist with a marked preference for a musical discourse based on contrasts, leaving full liberty to noisy sounds and acoustic instruments. His artistic process essentially rests in the search for beauty in things' imperfections. He is presently a student of electroacoustic composition and teacher assistant at Universite de Montreal. Apart from acousmatic music, Guillaume have a deep interest in free jazz and have his own trio with Mathieu Frenette (alto and sopranino saxophone) and Philippe Roy (contrabass). His works have been played around the world, including Musiva Viva Festival (Portugal, 2010), Electronic Music Midwest Festival (USA, 2010), Longueur d'ondes (France, 2010), NoiseFloor Festival (UK, 2011) and SEAMUS national conference (USA, 2011).

Too-ah

by James Hegarty

James Hegarty's works have been performed throughout the US and in several countries abroad. He has contributed works to programs at numerous universities and festivals including the 60x60 project. He has received grants from state arts agencies and the NEA. Hegarty founded the music technology program at St. Louis Community College at Forest Park and the Associate Professor of Music at Principia College where he teaches music composition. He holds degrees from Principia College, the American Conservatory, and Northern Illinois University where he studied computer music with James Phelps.

Sounds of an amplified violin, electronic beats, synth tomes, and shortwave broadcasts are scratched and glitched with a wacom tablet in MSP.

Android's Waltz

by Marie Incontrera

Marie Incontrera, composer and pianist, is a native of Brooklyn, New York. Her music has been performed throughout the United States and internationally at respected venues including Symphony Space, Christ and St. Stephen's Church, Galapagos Art Space, Roulette, the Kaufman Cente, and at the Meridian Festival in Bucharest, Romania. She has been a featured composer on the New York City Electroacoustic Music Festival, Electronic Music Midwest, the International Electroacoustic Music Festival, the Hartford Women Composers' Festival, as part of Max Lifchitz's North-South Consonance Series, and won Remarkable Theater Brigade's Art Song Competition. Her Music has also been performed and read by the New York Miniaturist Ensemble, New York Youth Symphony's Symphony Singers, Remarkable Theater Brigade, American Composers' Orchestra, and New York Youth Symphony Players and Basso Moderno. Marie serves as Opera Liaison for the New York Chamber Virtuosi, and is the General Director and Composer in Residence of Alphabet soup Productions. She has been a recipient of the Miriam Gideon Composition Award for women composers. Android's Waltz is a tiny waltz whose time contraint corresponds to the attention span of the internet generation.

Fast Prelude

Aaron Krister Johnson

Aaron Krister Johnson is a Chicago-based multi-keyboardist, teacher and composer. His work has received glowing words from Keyboard Magazine, Chicago Sun-Times, Chicago Tribune, Windy City Times, Chicagocritic.com, and Tokafi.com. Passionate about the past and future possibilities of pitch, he founded UnTwelve, a concert series and website which explores music beyond the standard 12-note system. His compositions are heard internationally, including the 2009 60x60 International Mix. He is the pianist, organist and choir director at Temple Sholom of Chicago, a post held since 1998. Active in Chicago theatre, his score for Ibsen's Peer Gynt received a 2005 Jeff nomination. Other theatrical scores include Modigliani, Petrified Forest, Clash by Night, Madwoman of Chaillot, Natural Affection, Twelfth Night and Julius Ceasar. He is also responsible for all the fabulous content at akjmusic.com. He is a graduate of both SUNY Purchase and Northwestern University in piano performance. Finally, he is the proud husband to Lorna and father to his precocious 4 year-old daughter Annika.

Fast Prelude is a neo-baroque composition in 19-tone equal temperament. One can think of it as a "Bach invention seen through shattered glass". It modulates quite rapidly in a devil-may-care manner, and the synthesizer sound was realized using Csound on the author's Linux system.

Aquarelle

by Noah Keesecker

Noah Keesecker is a multi-disciplinary artist with an extensive background in composition. His work expands into the realm of video, installation, text, interactive and performance art, and animation. Coming from a background in music performance and composition, his work has evolved into a diverse blend of high-energy image-heavy works fused onto musical structures of his own creation. His source materials range from found video, to gesture based digital abstractions, to frame-by-frame animation techniques. In addition to his work in video and music, Keesecker is continually exploring more physical design mediums as well, such as, graphic design, clothing, and bicycles with the goal of forging the sight and sound of his current creative work with more physical, tactile, interactive and object-oriented performance pieces.

Aquarelle is a recording of a work for mbira and live DSP performed using MAX/MSP. The performances of this piece were done in small installments at various locations using a portable set-up so the performances could happen and then disappear. This enabled the performance to exist briefly in a unique space and then fade away. The title refers to the wash technique used in watercolors in relation to the soft layering of textures, as well as the "running" performance aspect.

Molasses

by Kevin Kissinger

Kevin Kissinger is an electronic musician and classically-trained organist from Kansas City, Mo. His interest in electronic music started in the 1960s when he worked with electronic project kits, a Hammond Organ, and whatever tape recorders he could get his hands on. In the 1970s, Kevin built a large modular synthesizer. Kevin built his first theremin in 2005 and acquired a Moog Theremin shortly thereafter. Since that time, Kevin has created many compositions for the theremin and performs throughout the USA. Kevin earned a BMus degree in Organ Performance from the University of Missouri at Kansas City Conservatory of Music.

Molasses is a multi-track theremin work that creates the sound of a theremin-ensemble. The inventor of the theremin, Leon Theremin, envisioned complete theremin orchestras. However, attempts at large theremin ensembles didn't work out too well -- the instruments' radio-frequency oscillators interfered with each other and, lacking keyboards, fretboards, or any tactile references, the thereminists had difficulty to hear themselves and play in tune. "Mollasses" utilizes multiple tracks -- fifteen of them -- to create a theremin ensemble sound that Theremin himself could only imagine.

Nebulae

by Laura Kramer

Laura M. Kramer (b. 1984) studied at the University of Southern California, where she studies with Frank Ticheli and James Roetter. She holds a Master of Music in Composition from Indiana University (2008), and a Bachelor of Music in Saxophone Performance and Music Theory/Composition from West Chester University of PA (2006). Laura's works have been featured at the International Electroacoustic Listening Room Project, Midwest Composers Symposium, Midwest Graduate Music Consortium, North American Saxophone Alliance Conferences, SEAMUS National Conferences, and the Western Illinois University New Music Festival. She has composed incidental music for the IU Theatre Department's production of Oscar Wilde's An Ideal Husband, and was awarded honorable mention in the 2009 Margaret Blackburn Biennial Composition Competition by the Pittsburgh Alumnae Chapter of Sigma Alpha Iota. Laura has served as graduate assistant director of the Indiana University New Music Ensemble, as well as guest production manager for Alarm Will Sound. www.laurakramermusic.com

Reminiscence

by HyeKyung Lee

An active composer/pianist, HyeKyung holds a D.M.A in Composition and Performance Certificate in Piano from the University of Texas at Austin. Her works are available on Vienna Modern Masters, Innova, New Ariel, Equilibrium, Capstone, MSR Classics, and SEAMUS CD Series Vol.8. Currently she is Associate professor at Denison University, Granville, Ohio.

The piece reflects my childhood in countryside in Korea where nature was not disturbed.

Tiny Yellow Chicks Fifth And Tiny Yellow Chicks Octave by Patrick Liddell

Patrick Liddell, aka ontologist, lives and breathes in Oakland CA. His work combines music, video, and other kinesthetic experience to discuss ideas pertaining to philosophy of mind and the root of consciousness. Please write to canzona@gmail.com for discussion and collaboration.

The tonal sound in this piece comes from two central Javanese instruments, the gender barang and the slenthem. Each of them are playing two standard musical fragments whose names translate from Indonesian as "Tiny Yellow Chicks Fifth" and "Tiny Yellow Chicks Octave". I granularly processed the original tones and merged them with the massive bird canopy.

Entracte

by Elainie Lillios

Lillios Elainie Lillios likes to listen between the lines... Sounding between...

Um....Yeah.

by Stan Link

Composer Stan Link married musicologist Melanie Lowe. Tribal differences aside, they had a daughter named Wednesday. Her parents support her chocolate habit by teaching at Vanderbilt. A disk of Stan's music, In Amber Shadows, appears on Albany Records. Published in journals whose combined readership numbers well into the single digits, Stan is slowly perfecting ineffectuality. Turn Ons: aesthetic failure. Turn Offs: certainty[.] Favorite Position: Difficult. Astrological Sign: "Lane Ends"

My brother-in-law sent my daughter a toy piano whose main purpose was actually just to irritate me. I foiled his plot by being delighted. Joyful to the point of becoming speechless, this piece has no idea what it's saying.

http://www.emmfestival.org

#37

by Mike McFerron

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). His music can be heard on numerous commercial CDs as well as on his website at http://www.bigcomposer.com.

Hommage to the founder of 60x60

Small World IV

by David McIntire

David D. McIntire began composing electronic music in the 1980s using an old English synthesizer, some sine wave generators and bits of tape sliced up with razor blades, which he purchased in bulk quantities. He composes electronic music with a computer now, but his music sounds pretty much the same. So you can't really blame the computer.

Small World IV is one of a series of pieces that explore highly restricted realms of material. Here, the sonic palette is confined to a couple of timbres and the melodic compass is extremely narrow.

black Lungs

by Christian McCleer

Christian McLeer is artistic director and founder of Remarkable Theater Brigade (RTB), a company that creates and produces new musical works. His musical success began as a youth, winning piano competitions and commissions while still in high school. He received his first commission at the age of 14 for the American Cancer Society for which he wrote and performed HOPE, later included on the CD Encores 2 by the renowned pianist Anna Marie Bottazzi. He attended Julliard Pre-College and worked his way through Manhattan School of Music where he acquired his Bachelor's degree, composing and performing professionally for classical, jazz and rock ensembles.

Isolation

by Dohi Moon

Dohi Moon is in doctoral study of music composition under Prof. Mark Sullivan in Michigan State University, where she is teaching the course, 'the Foundations of Music Technology', as a graduate assistance. Her music were selected by the 2007 Electronic Music Midwest Festival in Kansas city, the 5th Annual festival of contemporary music in San Francisco, the 34th international competition of electroacoustic music and sonic art Bourges in France, LA MELANCOLIE in France, MusicByte 5.1 Concert in Illinois, the 5th Cello Plus International Chamber Music series in Michigan, and New music Project by Western Michigan Orchestra in Kalamazoo.

Elevation

by David Mooney

David R Mooney (b. 1949) is a self-taught composer of fixed music on disc. Mooney can be found riding his bicycle up and down the hills of Pittsburgh, listening to the sounds of the city. Sometimes these sounds make their way into his compositions. Works have been played at concerts, festivals and conferences including ICMC, SEAMUS, Electronic Music Midwest, Logos Foundation Summer Concerts, the Shy Anne Film and Video Festival, EuCue Concerts, Bourges Festival Synthese, Zeppelin2004/2009, Vox Novus's 60x60, and at Engine 27. Mooney's music is available on a number of commercial and private releases. Details: opaquemelodies.com/

Some elevators go in and out more than up and down.

Doomed

by David Morneau

David Morneau is a composer of an entirely undecided genre, a provider of exclusive unprecedented experiments. In his work he endeavors to explore ideas about our culture, issues concerning creativity, and even the very nature of music itself.

We're all doomed.

Click Glut (cello)

by Rick Nance

Rick is originally from the Southeast US, studying composition early with Charles Norman Mason, and Michael Angell, then going to the UK to study with Jonty Harrison, Andrew Lewis and John Young. He is now an independent composer and researcher working in the UK. "Click Glut" is a cello realisation of a electroacoustic model. This aural model serves to replace a written score. By routing the signal via headphones through the cellist (Craig Hultgren) the audience is left hearing only acoustic cello. You might try thinking of the performer being treated as a very complex (wet-ware) distortion box.

This is not a type of improvisation. If anything, it is closer to New Complexity. An honest attempt at accuracy is essential. James Mooney refers to this as a 'special case' of electroacoustic music being that the performance is entirely acoustic, but could not exist without the EA model.

Automation v2.2

by Paul Oehlers

Paul A. Oehlers is most recognized for his "extraordinarily evocative" film scores. (Variety) Films incorporating his music have screened at the Berlin International Film Festival, the Philadelphia Festival of World Cinema, the Indiefest Film Festival of Chicago, and the Hamptons International Film Festival, where the film Paul scored, Most High, captured the Golden Starfish, the largest independent film award in the United States. The film has gone on to win the Grand Jury Prize at the Atlanta International Film Festival and the Prism Award for Outstanding DVD of the Year.

Florentine

by Michael Olson

Michael James Olson is a composer and media artist 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 IIT Technology Festival (Mumbai), Noisefloor Festival (UK), SEAMUS, and ICMC. Michael holds a M.M. from Georgia Southern University, and is presently a doctoral student at Ball State University.

Florentine chronicles a brief journey through a vast landscape populated by swirling textures of bells, strings and percussion.

Slices

by Ken Paoli

Ken Paoli received his undergraduate training at DePaul University, studying composition with Phil Winsor. His graduate degrees are from Northwestern University, where he studied composition with Lyndon DeYoung and M. William Karlins. He is currently a professor of music at College of DuPage in Glen Ellyn, IL. Prior to his current position Ken was a faculty member at DePaul University and chairman of Music Theory and Composition at Western Illinois University. Ken resides in Wheaton, IL and maintains a busy schedule of teaching, performing, composing and arranging.

Slices uses audio samples to provide sound "slices" of around one second or less. These samples are combined and recombined, stretched and shortened, to make rhythmic and melodic material that is expanded to make compositional "motives." The result is a timbre and textural patchwork with variation and continuity.

Licks

by Michael Pounds

After a relatively short career as a mechanical engineer, Michael Pounds turned his energies toward composition, studying at Bowling Green State University, Ball State University, the University of Birmingham in England, and the University of Illinois, where he completed his doctorate. His awards include the ASCAP/SEAMUS Student Commission Award, a Residence Prize at the Bourges International Electroacoustic Music Competition, a Rotary Foundation Ambassadorial Scholarship for studies in England, and residencies at the MacDowell Colony and I-Park. His music has been performed throughout the United States and in Canada, Mexico, England, Ireland, France, Spain, Austria, Korea, Australia and New Zealand. He was a co-host of the 2005 national conference of the Society for Electro-Acoustic Music in the U.S. (SEAMUS). Michael is currently the Assistant Director of the Music Technology program at Ball State University, where he teaches courses in composition, acoustics, music perception, recording and computer music.

Licks was created using only recordings of a 1960s Les Paul guitar playing through a ca. 1954 Supro tube guitar amp, using only a Shure SM58 microphone. The piece was composed for the 60x60 project

BLO

by Christopher Preissing

Christopher Preissing creates music for concert, stage, and installation. He has received awards from numerous residency programs and the Jerome Foundation, Meet the Composer, Illinois Arts Council, City of Chicago, ICMC 60x60, and American Composers Forum. His recent composition for *The Waking Room* was called a "brilliant - sound-crazy score" by the Chicago Tribune. Preissing's approach to artmaking investigates non-hierarchical relationships among sources and collaborators.

A powerful directed stroke or physical attack with an inanimate object or part of the human body intended to cause blunt impact injury or penetrating trauma. *BLO* was created from edited and processed field-recorded samples collected in an abandoned apartment complex and an old warehouse in Chicago's Bronzeville and Bridgeport neighborhoods, and from the remains of a piano discovered at the bottom of a silo located outside Beloit, Wisconsin.

Mantra

by Tim Reed

Tim Reed was born in May of 1976 weighing 11 pounds and 9 ounces. During the following fifteen years, his weight steadily increased, reaching approximately 170 pounds in 1991. Tim's height also increased during this time, reaching 6 feet and 4 inches in 1991. Between 1991 and 2007 his height remained steady at 6 feet and 4 inches while his weight fluctuated between 165 and 210 pounds. Tim is currently 6 feet and 4 inches in height and weighs 179 pounds (May 2012).

A pushup is a little thing. But, little things add up.

earth

by M. Anthony Reimer

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

earth is part of a larger dance piece called Blindness that explores the intersections between art, the planet, and conflict. The sonic elements of earth are inspired from text used elsewhere within the larger work, sounds made by the human body, as well as literally sounds of the earth.

Peptyde Hallucination

by Philip Schuessler

Philip Schuessler received his BA at Birmingham-Southern College in Birmingham, Alabama where he studied music composition under the tutelage of Dr. Charles Mason and Dr. Dorothy Hindman. He received his M.A. from the University of Miami while studying with Dennis Kam and Keith Kothman. He studied at the State University of New York at Stony Brook.

Peptyde Hallucination is a cinematic electro-acoustic miniature that pillages from and expounds upon samples from the larger work entitled Fairfax that was composed at the same time. The piece is a study in the depiction of mice in a scene from an imaginary film and incorporates singing, vocal gestures as textural drama.

Thread

by Steven Snowden

Steven Snowden creates music for a diverse array of media including theater, dance, film, installations, and the concert stage. Along with composition, he performs and promotes new music for horn, and constructs instruments from found objects for use in electro-acoustic improvisation and interdisciplinary projects. He is the recipient of a 2012-2013 Fulbright Grant to Portugal in music composition/ technology where he will utilize and augment motion tracking systems to facilitate interactive collaboration between music and movement.

An Evening of Opera

by Jorge Sosa

Jorge Sosa is a Mexican composer. His works have been widely performed in Mexico, the United States and Europe, including performances in New York, Paris, Barcelona and Mexico City. Jorge received his DMA in composition from the University of Missouri at Kansas City. Jorge was selected for the American Lyric Theater's Composer and Librettist Development Program. His piece Bounce for Solo Saxophone was performed at Carnegie Hall in 2007. Jorge's Refraction III selected for the Festival de Musica Nueva Manuel Enriquez. Jorge's music is available in his website, www.jorgesosa.com.

An Evening of Opera is based on the play "The Massive Anual" by Emily Combere:

Analogy

by Asha Srinivasan

As an Indian-American composer, Asha Srinivasan draws from her Western musical training and her Indian heritage to create her compositional language. Her music has been presented at various national and international venues including SEAMUS, ICMC, June in Buffalo, SCI, and the National Flute Convention. Recently, she won the Ruam Samai award at the 2011 Thailand International Composition Festival for Dviraag (flute and cello) and she has been selected for the 2012 Mizzou New Music Summer Festival where a new work will be premiered by Alarm Will Sound. She has also won national commissioning competitions, including the BMI Foundation's Women's Music Commission and the Flute/Cello Commissioning Circle. Other honors include: multiple ASCAPlus Awards, the Walsum prize for Kalpitha (string quartet), and the Prix d'Ete 2nd prize for Alone, Dancing (flute and electronics), which was recently released on the album Ambiance: Collaboration IV under the Beauport Classical label. Her studies include: D.M.A. in Composition at University of Maryland, College Park; M.Mus. in Computer Music Composition and Music Theory Pedagogy at the Peabody Conservatory, and B.A. at Goucher College. Ms. Srinivasan is currently an Assistant Professor of Music at Lawrence University in Wisconsin. More details at www. twocomposers.org.

Food for thought: The average life span of a gastrotrich is three days. *Analogy's* analogy is probably pretty clear and doesn't need much more explanation.

Spring Ahead

by Samuel Tymorek

Samuel Tymorek is a musician and programmer currently living in Boston, Massachusetts. A primary concern in both his lines of work is the use of technology to create things of beauty. He received an MA in Music Composition from SUNY Buffalo, where he studied composition and computer music with Cort Lippe. He received a Bachelor of Science in Music at the University of Oregon, where he studied electronic music composition with Jeffrey Stolet and acoustic composition with Robert Kyr, David Crumb, and Terry McQuilken.

Spring Ahead is a work based on Henry Cowell's Rhythmicon. As in that invention, pitches are mapped to rhythms based on their relationship to a base pitch and tempo. In this realization, the base pitch/tempo is present throughout in one static "voice"; while another "voice" starts below, then rises above the static voice, its rhythms changing accordingly. The piece marks the passage of time in a precise manner, as the static voice moves at exactly one beat per second. However, this passage through time is obscured by the moving voice as it overtakes the base voice.

22-May

by Bert Van Herck

Bert Van Herck is currently Visiting Assistant Professor at the University of Iowa. He was trained as a pianist and composer at the Lemmensinstitute in Belgium and obtained a PhD in composition from Harvard University, where he worked with Helmut Lachenmann, Brian Ferneyhough, Julian Anderson, Magnus Lindberg, Chaya Czernowin, Hans Tutschku, Cristopher Hasty; and at Columbia University with Tristan Murail. His music explores a variety of genres, with special interest in electronic music, microtonal music, and large ensemble/ orchestra.

During the day of May 22 in Quincy MA, I recorded sounds and made a small soundscape with them. May this little piece make me more aware of the unintentional sounds that surround us all the time!!

emily

by Joseph Vogel

Joseph M. Vogel is a composer of acoustic and electronic works for all kinds of instruments and ensembles. He is interested in acoustics and in collaborating with other artists of all types. He can also be found performing around the Twin Cities and is a founding member of the group Toma. He lives in Minneapolis with his two cats; Gwenhywfar & Morgaine.

My first experiment with no-input mixing. No-input mixing is where you take an output of the mixer and feed it back into an input. I then played with the volume sliders, and the EQ to create the different tones.

Nevada

by Robert Voisey

"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.

Nevada is part of Rob Voisey's States project inspired by Jon Nelson's 50/50.

Toying With Time

by Andrew Walters

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 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.

Toying With Time uses the sounds of a toy piano to create chime-like and gear-like sounds that one might hear when time is up and the seconds are slipping away.

Rewire

by Tom Williams

Tom Williams is an award winning composer and principal lecturer at Coventry University, UK. He studied composition at Huddersfield and Keele Universities and completed a doctorate in composition at Boston University.

Rewire uses some of the sound material from my work Wire & Wind and reworks it.



Concert 2

October 12, 2012 Philip Lynch Theatre - 10:00am

The Broken Harp Valeria Jonard

Valeria Jonard, comb

(dys)functions Samuel Wells

Samuel Wells, trumpet

Soon as the sun forsook the eastern main

Peter Gilbert

Let Noise Ring William Blocker

William Blocker, tube-o-phone

Openings Michael Pounds

Michael Pounds, laptop

Glyph Tropes Patrick Long

Patrick Long, electronic percussion

http://www.emmfestival.org

The Broken Harp

by Valeria Jonard

This piece is part of a larger project, which involves a research in sounds that are just above the human hearing threshold. For this piece, I use a comb as primary source of sound. This is processed in real time using Max/Msp. The signal process is limited to keep the sound qualities of the comb, as it slowly becomes the self-accompaniment. As the piece evolves, a more complex texture is built.

Native from Mexico, **Valeria Jonard** is a composer residing in Kalamazoo, Michigan. She studies her master's degree at Western Michigan University. Valeria received her bachelor's degree in 2009 at the "Conservatorio de las Rosas" in Morelia, Mexico. Her recent interest focuses in combining different technologies and sources of sound in order to create "Sound Sculptures." In 2011 she was awarded with the FONCA scholarship (National Fund for Culture and Arts) considered one of the most important supporting grants for young artists in Mexico. She is the composition Graduate Assistant at W.M.U.

(dys)functions

by Samuel Wells

"Ahh, the trumpet. Now there's an instrument on which one can truly embarrass himself!" - Garrison Keillor

(dys)functions for trumpet and fixed media presents the potentiality of functionality where traditionally dysfunctionality is the quality. Also, its construction is based entirely noises from a trumpet.

Samuel Wells is composer and performer based in Kansas City, Missouri. A musician with wide and varied interests, he is always seeking new and exciting musical opportunities.

Hailing from Des Moines! Iowa, Sam has performed throughout the United States, as well as in Canada and France. He has performed electroacoustic works for trumpet as part of the Chosen Vale Trumpet Seminar, as well as the Electronic Music Midwest, and Electroacoustic Barn Dance festivals. Sam and his music were featured by the Kansas City Electronic Music and Arts Alliance (KcEMA) on November 12, 2011 as part KcEMA's 2011-2012 concert series. Sam has also had music selected for the SEAMUS 2012 festival.

Sam has degrees in both performance and composition at the University of Missouri-Kansas City, where he studied composition with James Mobberley, Paul Rudy, Chen Yi and Zhou Long, and trumpet with Keith Benjamin. He is currently attending Indiana University for degrees in Trumpet and Computer Music Composition. More information is available at www.samwellsmusic.com

Soon as the sun forsook the eastern main by Peter Gilbert

Soon as the sun forsook the eastern main pealing thunder shook; Majestic grandeur!

Exhales the incense of a blooming spring. Soft purl the streams, birds renew their notes and through the air floats mingled music.

Through all the heav'ns what beauteous dies; the west glories in the deepest red.
Our breasts glow--living temples of our God--fill'd with the praise of that which gives the light and draws the sable curtains.

let placid slumbers sooth each weary mind, at morn to wake the labours of the day more pure

Night's leaden sceptre seals my drowsy eyes, Then cease, my song, till fair Aurora rise.

adapted from Phillis Wheatley's An Hymn to the Evening by Peter Gilbert

Peter Gilbert says of his music, «I'm asking performers to listen, to immerse themselves in the sound of the piece. I think of my role as inventing landscapes or architecture. The music then lives through their sensitive responses to those surroundings. Fortunately, I've been lucky to have incredible collaborators throughout my life.» His work combines traditional instrumental writing with elements of improvisation, live-performed electronics, and other media.

His multi-media opera dreimaldrei gleich unendlich (trans: 3x3=∞), written with partner, Karola Obermüller, was premiered in 2009 as part of the Musik der Jahrhunderte festival in Stuttgart and is featured in the «Imagining Media» exhibition celebrating the 20th anniversary of the ZKM | Institut für Akustik und Musik (Karlsruhe, Germany). He and Obermüller will also appear at the Global Composition world soundscape conference to present on their new work "Taking Mountains. Gilbert was also part of a collaborative group of composers who received a Siemens Foundation grant for the experimental music theatre piece Robert S. for Theater Bonn in 2011.

He has held artist residencies at ZKM, Bourges (France), La Mortella (Italy), and been a fellow at the Akademie Schloss Solitude (Germany) and composer-in-residence for the Newburyport Chamber Music Festival. Other accolades and commissions have come from the Barlow Foundation, the Russolo Foundation, the Look & Listen Festival, the Third Practice Festival, the Institut International de Musique Electroacoustique de Bourges, the Washington International Composers Competition and the ZKM | Institut für Akustik und Musik. Gilbert's work as a composer, performer and producer can be heard on New Focus Recordings and at http://petergilbert.net.

He has taught composition, electronic music, music theory and music history at Harvard University, Wellesley College, Northeastern University, University of Massachusetts-Dartmouth, Case Western Reserve University, and the Cleveland Institute of Music and he was Founder and Co-Directer of the Young Composers Program at CIM from 2003-2010. Gilbert holds degrees from Illinois Wesleyan University and the Cleveland Institute of Music, as well as a PhD from Harvard University. He currently teaches at the University of New Mexico as Assistant Professor of Composition.

Let Noise Ring

by William Blocker

Let Noise Ring was composed in 2011 for tube-o-phone and computer. The tube-o-phone is an instrument that I built in 2010 for a class project at Lewis University.

William Blocker was born in the small town of New Lenox, IL where he graduated from Lincoln-Way Central High School. He is currently a senior at Lewis University majoring in Music Merchandising and minoring in Music Technology. He is the creator and builder of the "tube-o-phone," a homemade instrument. His musical interests include creating and recording sounds as well as composing music. He studies bass guitar with Bob Ferraris and participates in recording ensemble at Lewis University. Some of his musical influences include Johnny Cash, Bob Marley, Keith Moseley, Victor Wooten, and Bela Fleck. When he is not working on music related activities, he enjoys watching Chicago sports and hanging out with his dog Maddie.

Openings by Michael Pounds

Openings is the first version of a piece being developed for a live accordion player and a second performer using a computer performance system being developed with support from the Indiana Arts Commission. This piece is intended to be the first in a series of works that explore live performance with gestural control of computer processing of live and computer-generated sound. This version of the piece uses pre-recorded accordion sounds as the source material for all of the music. Thanks to Rick DiGiallonardo for letting me record his accordion sounds. Thanks also to Nathan Daywalt for his assistance.

Michael Pounds holds degrees in composition from Ball State University, the University of Birmingham (England), and the University of Illinois. His awards include the ASCAP/SEAMUS Student Commission Award, a Residence Prize at the Bourges International Electroacoustic Music Competition, and residencies at the MacDowell Colony and I-Park. His music has been performed throughout the US and abroad. He was a co-host of the 2005 SEAMUS national conference. Michael is the Assistant Director of the Music Media Production program and a composition faculty member at Ball State University, where he teaches composition, acoustics, music perception, recording and computer music.

Glyph Tropes

by Patrick Long

Glyph Tropes is a 12-minute work for midi percussion controller and interactive computer media system running a midi/video patch created with the max/msp/jitter programming language. The computer responds to live performance input in a variety of way, at times allowing percussive strokes to trigger sounds, chords, indeterminate gestures, successions of pre-determined pitches or even entire algorithmic processes. The live percussionist also «plays» an image synthesizer, causing the presentation and alteration of video images.

In this piece, the shapes, sounds and implied meanings of glyphs from various cultures, languages and even planets (note the crop circles) are used as inspiration for a succession of musical passages, or tropes. The piece progresses somewhat like a video game, with each new trope (or perhaps "game level") challenging the percussionist in various ways— sometimes to read precisely notated gestures from the laptop screen while at other times to improvise within parameters, etc— always with the goal of musical coherence and escalating drama. In the tradition of the classical theme and variations, the piece is also a challenge to the composer and the audience. How many different ways are there to re-imagine glyphs as music? After the more obvious solutions are exhausted, the spectacle becomes increasingly elaborate, whimsical and wild.

An active composer and percussionist, **Patrick Long** (b. 1968) is a graduate of Syracuse University (B.M Composition/Percussion 1991) and the Eastman School of Music (MM 1993, DMA 1996 in composition). He has completed over 70 premiered compositions to date for a wide variety of performing forces, including solo, chamber, orchestra, choir, band and fixed media. In particular, he is known for his works that combine live performers with interactive electronics and video. He is currently an associate professor of music at Susquehanna University, where he teaches composition, theory, music history and music technology



Concert 3

October 12, 2012 Philip Lynch Theatre - 2:00pm

Animal Opus Yvonne Freckmann

Externalities Christopher Biggs

Zachary Boyt, cello

Take a Place in the Light Corey Cunningham

Golfballs the Size of Hail Jay C. Batzner

Bruce Bonnell, horn

Aural Hygiene James Keith Fabry & Carolyn Horst

Velo David Ikard

Largamente Con Amore, Capriccio Con Attitude Ian Corbett

Ian Corbett, alto saxophone

Piece for Snare Drum and Live Electronics Yemin Oh

Andrew Spencer, percussion

http://www.emmfestival.org

Animal Opus

by Yvonne Freckmann

Animal Opus (2011) for tape celebrates the richness of sounds found in nature, and especially those produced by animals. It all began with my wanting to capture the personalities and voices of my family's many cats, and then I decided to visit the San Antonio Zoo where I discovered the fascinating sounds of flamingos. I approached the chosen animal samples as studies, altering and processing some more than others or not at all. I hope Animal Opus will open ears and help listeners experience a part of our world in a fresh way.

Animal Opus (2011)

- 1. Flamingo Excitement
- 2. Miau Mixtur 1
- 3. Frog Nocturne
- 4. Miau Mixtur 2
- 5. Horse Nocturne
- 6. Miau Mixtur 3
- 7. Epilogue

Yvonne Freckmann is a composer, performer and avid promoter of new music. Her passion is collaborating on projects with her friends and colleagues, as a composer and pianist, and sharing stories and experiences through music. She spent the summer of 2012 at *Brevard Music Center* doing just that. Currently, she is pursuing a composition master's degree at the University of Louisville as a Bomhard Fellow, studying with Drs. Marc Satterwhite (composition) and Krzysztof Wolek and Allison Ogden (computer music). She earned her B.M. in Piano Performance and Composition from Trinity University in San Antonio, Texas in 2010, where her principal teachers were Dr. Carolyn True (piano), and Dr. Timothy Kramer (composition). Her first electroacoustic composition, *Remember From Womb You Came* (2008) has been performed at the *2011 Electrogals Festival: Gals Gone Wired*, the *2008 SCI Student National Conference*, and the *2009 New York City Electroacoustic Music Festival*, where she was the youngest participant. She also enjoys playing accordion and swing dancing. For more information visit *yvonnefreckmann.wordpress.com*.

Externalities

by Christopher Biggs

Externalities for amplified cello, digital audio, and digital video was completed in 2011. The piece reflects on economic externalities—costs of economic and consumer actions that are not reflected in the pricing of consumer goods. The piece focuses primarily on negative environmental externalities. The cellist represents a consumer who is trying to figure out how she wants to relate to this system. In the first section she experiments with different actions and experiences the results, which are represented in the digital audio and video. In the second section the cellist takes a broader look at the global economy and the climate. In the final section the cellist imagines alternatives to the present system.

Christopher Biggs is a composer and multimedia artist residing in Kalamazoo, MI, where he serves as the Assistant Professor of Digital Composition at Western Michigan University. Chris' recent work focuses on the integration of live instruments with digital audio and video. Chris' work has been presented across the United States and Europe, as well as in Latin America and Asia. His music is regularly performed on conferences, festivals, and recitals. Chris received 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.

Take a Place in the Light

by Corey Cunningham

When I first began to assemble the materials for *Take a Place in the Light* my intent was to create a piece that was a commentary on the evolution of the electric guitar. I wanted to highlight the ways in which the technological and physical changes to the electric guitar have affected the way in which we approach the instrument, focusing particularly on the music and playing of Jimi Hendrix. To that end, I recorded a series of short guitar phrases, mostly based around sounds unique to the instrument. While I was in the process of editing the clips together, I received word that one of my good friends from my teenage years had died suddenly at the age of 25. As I continued working on the piece, it was clear to me that this event, and the ways in which it made me reflect on my own life, were heavily influencing the direction of the work. Without me consciously realizing it, the piece was becoming much darker and more directly emotional than I

had originally intended. Rather than changing course to try and fit my original plan (which I had been struggling with), I decided to let the piece develop more intuitively. This proved an interesting challenge in bending the clips that I had recorded to fit a completely different musical and emotional conception. I do not consider the piece to be a memorial to my late friend, but rather an acknowledgment of the effect that his life had on me. The title is taken from a line in Allen Ginsberg's poem "Transcription of Organ Music," and is not meant to specifically reference any religious tradition, only a spiritual awareness one often has when contemplating their own mortality.

Corey Cunningham is a second year master's student in music composition at the University of Michigan. He earned his bachelor's degree in composition from the University of Wisconsin-Eau Claire, where he graduated magna cum laude. He has studied composition with Michael Daugherty, Ethan Wickman, and Michael Cunningham, as well as further studies in electronic music with Evan Chambers. He has participated in lessons and master classes with Sydney Hodkinson and Libby Larsen, and has been invited to participate in the 2012 highSCORE festival in Pavia, Italy, with composers Amy Beth Kirsten and Christopher Theofanidis. In addition to composing, Corey is also an active performer and teacher. He has directed ensembles at both UW-Eau Claire and UW-Stout, as well as maintaining a private studio teaching composition, saxophone, guitar, and bass. As a jazz saxophonist he has toured and recorded professionally, and won a Downbeat award for Best Large Jazz Ensemble with UW-Eau Claire's Jazz Ensemble I. As a guitarist, he has been active performing in a variety of styles, from folk to heavy metal to hip-hop.

Golfballs the Size of Hail

by Jay C. Batzner

Golfballs the Size of Hail is the first piece in the Supernatural project of works for natural horn and electronics. The title comes from one of my favorite lines found in Flaming Carrot comics and its influence on the musical texture should be aurally clear. In addition to the delay shenanigans affecting the horn, sound files from David McIntire's Putney Project are in play.

Jay C. Batzner has been a source of irritation for musical biographers for more than three decades, due to his refusal to provide standardized biographical claptrap suitable for concert programs and musical encyclopedias. He further irritates in his refusal to adopt any musically dogmatic viewpoint, choosing instead to write music that «sounds good.» - bio by David D. McIntire

A chamber music specialist, **Dr. Bruce Bonnell** has enjoyed a successful career as orchestral performer, soloist, clinician and pedagogue on the horn and natural horn throughout North America and Southeast Asia. Born and raised in Newfoundland, Dr. Bonnell received his undergraduate degrees in Music Education and Performance from Memorial University and The Guildhall School of Music (London, England), his Master of Music from Northwestern University (Pi Kappa Lambda) in 1991 and a Doctor of Music at Indiana University in 2003. From 1997-98 he was Assistant Professor of horn and theory at Indiana State University and has been professor of horn at Central Michigan University since 2000.

In May of 2008, Dr. Bonnell released Souvenirs: Chamber Music for Horn, Flute and Piano with Italian flute virtuoso Vieri Bottazzini and acclaimed Canadian pianist Dr. Peter Green on Centaur Records. The recording garnered rave critical reviews and was nominated for the 2009 "Classical Recording of the Year" award by the East Coast Music Association. Dr. Bonnell is featured on Double Star -the Music of David Gillingham performing the Concerto for Horn and Symphonic Band with the CMU Symphonic Wind Ensemble, released in 2010 on the White Pine Record Label.

Dr. Bonnell's orchestral experiences include Second Horn in the Hong Kong Philharmonic from 1991-1994, and Principal Horn in the Malaysian Philharmonic from 1998-2000 where he earned high praise for his playing from such notable maestros as Kurt Masur, Sir Neville Marriner, Kenneth Jean, David Atherton, Jan Pascal Tortelier and Hans Graf. He has performed with the Newfoundland Symphony Orchestra, Ottawa Symphony, Hull Chamber Orchestra, Bloomington Camerata, and is presently Principal Horn with the Saginaw Bay Symphony Orchestra. Solo and chamber music highlights include the finals of the 1989 Canadian Music Competition, the 1998 Fischoff Chamber Music competition and recitals throughout North America and Southeast Asia.

An enthusiastic performer of new works for horn, Dr. Bonnell premiered David Gillingham's Baker's Dozen at the 2001 International Horn Symposium, Danzas Breves for Horn and Percussion by José-Luis Maúrtua at the 2004 Sound Symposium in St. John's, Newfoundland, and gave the world premiere of David Gillingham's Concerto for Horn and Symphonic Band in St. John's, Newfoundland in May of 2007 and at the 41st International Horn Symposium in June of 2009.

As a member of the Powers Woodwind Quintet, he has toured and performed throughout the Midwestern states and has worked with the group on several recording projects including Brementown Musicians released in 2006 on Centaur Records, Clarinet Chamber Music of Alvin Etler, also on the Centaur label, in 2008, and a forthcoming recording on the White Pine label entitled Gems of the Woodwind Quintet Repertoire due for release in 2010. His teachers include William Costin, Kjellrun Hestekin, Michael Hatfield, Paul Tervelt, Richard Seraphinoff and Richard Bissill.

Aural Hygiene

by James Keith Fabry, Carolyn Horst

The title is a play on words that stems from the way the sound was produced: A friend and I placed an electric toothbrush on the strings of an electric guitar, hoping to create a drone from the vibrations of the toothbrush. However, the pickups of the guitar not only captured the vibrating strings but also the gears inside the toothbrush. The machine-like timbres and mysterious harmonies were generated during an improvisation with the toothbrush-guitar, and minimally processed in post to enhance those uniquely beautiful sounds.

James Keith Fabry (b.1990) is an American composer, arranger, and audio engineer whose music blends cunning intellect with an emotive sensibility that appeals to the casual listener.

James's musical output includes chamber and large ensemble works, and he is particularly interested in interactive electronic and electroacoustic works. His very first classical composition, Symphony Kranjac for symphonic band, received second place honors in the Wisconsin Scholastic Music Association (WSMA) composition competition, high school division. James was selected by his teachers to be the exclusive candidate for the Lawrence Symphony Orchestra student composition reading in May 2012.

James studied composition and electronic music with Asha Srinivasan and Joanne Metcalf at Lawrence University in Appleton, WI, where he received his Bachelor's degree in Music Theory/Composition. While at Lawrence, James also studied improvisation with John Mayrose and Matt Turner, and trumpet with John Daniel. After suffering a performance injury, James turned to the computer as his primary instrument, and has since concentrated on developing his electroacoustic compositional voice.

James is also the lead vocalist and bassist in the Madison, WI-based progressive rock band The Mood Manual. The band performs frequently in the Midwest, and their first CD, Trial, was released in July 2011. James's other interests include Alexander Technique, acting, meditation, and Reiki, a Japanese spiritual energy technique. James studied AT with Kathy Privatt, acting with Kathy Privatt and Jackie Troy, and received his Level II Reiki practitioner certification while studying with Deb Karpek.

Velo

by David Ikard

Velo is a fixed media piece composed entirely of sounds from a bicycle or sounds that might be heard while riding a bicycle in a rural setting. The piece sends the listener on a journey through a soundscape that begins in a quite literal fashion but as the piece progresses, the sounds become more and more abstract. The calm development section represents that moment during a vigorous workout when the body's endorphins have kicked in and the rider feels as if time has slowed down and is completely isolated from the rest of the world. Eventually the listener is transported back into reality, only to find that it is not the same reality that he departed from. Things seem different. Everything seems backwards which leaves the listener to question if the original reality was the «true» reality, or is this new one the correct reality.

Short curriculum: Composer and conductor **David Ikard** is currently persuing a DMA in composition from the University of Oklahoma. Mr. Ikard has been featured at new music festivals and his music has been performed by ensembles across the U.S. as well as abroad. Composition teachers include Marvin Lamb, Konstantinos Karathanasis, Kim Archer and David Maslanka among others.

Largamente Con Amore, Capriccio Con Attitude by Ian Corbett

I couldn't help myself.

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. 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. Ian authors articles on audio recording related subjects occasionally for Sound On Sound («The Worlds Best Recording Technology Magazine»). Ian holds a Doctor of Musical Arts degree in composition from the University of Missouri-Kansas City. He can frequently be found playing in various jazz clubs and restaurants around Kansas City. For more information, please see: www.offbeatopenhats.com.

Piece for Snare Drum and Live Electronics

by Yemin Oh

Several physicists have hypothesized existence of an extra dimension of this universe, and speculative theories about dimension of space have been introduced. The endeavor of physicists inspired me to think about an extra dimension of music. In this piece, I tried to create an additional dimension that might be conceptually abstract using a live video camera and four channel sounds as the extra dimensions. Effects of the live video could produce another potential dimension.

Yemin Oh is a Korean composer who is always looking for fascinating and captivating music. He graduated from Kyung hee university in Seoul with a Bachelor's degree of Music Composition in 2002. After he was awarded some prizes in various music competitions at the end of undergraduate degree, his curiosity of electronic sound was piqued. After graduating from Kyung hee university, he attended University of Hartford for a Graduate Professional Diploma of composition, and he got a Master's degree of Music Technology at Georgia Southern University. Currently he is pursing a PhD in Experimental Music & Digital Media at Louisiana State University where he continues the search for fascinating electronic sources of sound for his music.



Concert 4

October 12, 2012 Philip Lynch Theatre - 5:00pm

Tastes Like Red Matthew Schwager

Rutux Kuei-Fan Lin

Andrea R. DiOrio, clarinet Kuei-Fan Lin, piano

Wunderkind Timothy Roy

Adam Marks, piano

Putt'n Around Jason Bolte

Canotila Mike McFerron

Andrew Spencer, claves

http://www.emmfestival.org

Tastes Like Red

by Matthew Schwager

This piece was carefully extracted from a one-second video clip of the inside of a burned-out building in Butte, Montana.

Butte possesses a rich spiritual tradition. More than a hundred years of robust, violent mining has bequeathed it an inheritance of ghost stories, legends, and other folkloric paraphernalia. As a result, the town is stuffed full with little playful Halloween tours and independently published ghost story books with poorly designed covers, but underneath the sheen there's something more compact. There are stories of nineteenth-century laborers who didn't come home from the coal mine one particular day, of men hoisted and hung in the city courtyard, of madams plying their trade for decades in dingy little cells. If you ask the right people, and ask patiently, you will hear pauses and the ruffling of brittle newspapers and, finally, a solemn affirmation of the people that once were.

These ghosts don't really float around, moaning, in the old hotels and oil-baron mansions that loom over the city, no matter what you hear. You can probably dispose of the most popular stories told by smiling locals as commercial poppycock. But having stood in the underground sections of Butte, in the subterranean living quarters of the whores and the boarded-up bedrooms just recently discovered by today's building managers, I can say with certainty that these ghosts do exist, quietly. They're in the walls, under the floors. Buried under the pavement of downtown, which is, thanks to economic attrition, deserted save for abandoned buildings and so much shattered glass. These ghosts persist in the emotions of spaces and places, and Butte persists, too, grey and proud and ragged and losing strips of its hide in the rough wind.

Here I present to you Butte's eternal mystery, the dark vacuum under the wrapping-paper of memories, the something that was on your mind some time ago. The cold of the room wraps around you, curls up, tastes bitter, floats on the fog carpet of your breath, hardens to ice on the machinery, tastes like red.

Matthew Schwager is an undergraduate at Montana State University, where he studies music and literature. He is planning on exploring more aspects of Butte and the mystery of memories in future video works.

Rutux

by Kuei-Fan Lin

The aborigines, who have intimate relationship with the nature, form a unique group in Taiwan. Most of them survive relying on their abilities to live in harmony with the nature. Because of this relationship, they often express their respects and gratitude to their ancestors and the God by many kinds of ceremonies and expect they can continue praying for their lives. In addition, they believe the soul will not disappear and will exist around their lives when they die. To communicate with their forefathers' souls, they use their special languages and original songs, which sometimes change along with the shift of time and place.

The word "Rutux" is derived from one of fourteenth aboriginal languages, which means the soul of the ancestor. According to the important thought, the composer tries to convey the main idea of the souls in aborigines' mind and attempts to create the atmosphere of the ceremonies, which are held for blessing their ancestry. In the music contents, the composer uses the technical skills of clarinet, such as polyphonic chords, to mimic the traditional instruments used in aboriginal ceremonies and adopts some traditional songs sung in the praying processes.

Kuei-Fan Lin was born in Taiwan in 1984. She received her Master of Musical Arts in Composition and Theory from National Taipei University of Education (2008), where she studied with Yu-Chung Tseng. She is presently working toward a DMA in composition at the University of Arizona with Craig Walsh. She has received numerous prizes, among them: Second Prize for the 8th MUSICACOUS-TICA (2011), Third Prize for the 6th Taiwan Computer Music Competition (2010), Third Prize and Mention Award for the 4th MUSI-CACOUSTICA (2007), and Mention Award for National On-line Arts Creativity Composition (2007). Her pieces have also been selected from the SEAMUS 2012 National Conference (2011), the 2011 Shanghai Conservatory of Music International Electronic Music Week (2011), the 2011 International Computer Music Conference (2011), and the finalist for the "electro-acoustic" section of the 8th International Competition for Composers "Città di Udine Italy" (2010). Her piece was also selected for inclusion on the "Citta di Udine" CD series (8th Edition).

Wunderkind

by Timothy Roy

Wunderkind is a well-known German term historically applied to a person who possesses an extraordinary talent or brilliance (particularly musical) at an early age. The creative impetus for this work was the desire to explore the intellectual workings of a developing child prodigy, the electronic component used to expand the palette of such a restricted instrument while representing the mind's ear of the child. The opening cadenza begins clumsily as the "child" seemingly explores the instrument for the first time. Musical ideas begin to mature, congeal, and find meaning. The fixed media playback begins after two minutes of solo, and a complex and harmonically-saturated sound world emerges from and interacts with performed gestures, meant to be perceived as imagined musical structures, astonishingly advanced for a mere child.

All of the sounds in the fixed media were created by recording and processing my own toy piano.

Timothy Roy is a composer whose music seeks to illuminate both the beautiful and sacred in the world. Timothy is a graduate of Southern Methodist University, where he was both a President's Scholar and Theodore Presser Scholar, studying composition with Martin Sweidel, Kevin Hanlon, and Simon Sargon, and piano with Alfred Mouledous. 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, and a sound installation commissioned to celebrate the 100th anniversary of the Neiman Marcus Corporation. His music has been selected for performance by Denison University's "Tutti" New Music Festival, Heidelberg University's New Music Festival, Electronic Music Midwest, the Electronic Music Studios Concert Series at the University of Iowa, the Kansas City Electronic Music & Arts Alliance (KcEMA), Stacey Barelos' Missouri Piano Project, and the International Electroacoustic Music Festival of Chile, "Ai-maako." He was recently a Finalist in the ninth edition of the International Composition Competition "Città di Udine." Timothy teaches undergraduate courses in music theory at MidAmerica Nazarene University in Olathe, Kansas, while completing a master's degree in composition at the University of Missouri-Kansas City, studying with James Mobberley, Paul Rudy, and Chen Yi.

Praised as an "excellent pianist" with "titanic force" (New York Times), **Adam Marks** combines a commitment to contemporary music with innovative programming designed to reach new audiences of all types. He is a Laureate of the 2008 Orleans Competition for music composed since 1900. A frequent recitalist, Adam has performed extensively throughout the United States, as well as Europe. As a soloist, Adam has appeared with the Manchester Symphony Orchestra, the National Repertory Orchestra, and the Brandeis-Wellesley Symphony Orchestra. Other notable venues include Salle Cortot in Paris, Zankel and Weill Halls at Carnegie, Miller Theatre in New York, Ravinia, Pritzker Pavilion in Millennium Park, the Art Institute of Chicago, Chicago Cultural Center, Montalvo Arts in California, and the New World Symphony Stage. As a teacher, Marks has presented lectures and masterclasses at New Music On The Point, fresh inc festival, Yale, Juilliard, Manhattan School of Music, Mannes, NYU, The Colburn School, University of British Columbia, Colorado University at Boulder, University of Northern Iowa, Carthage College, and Manchester College.

Collaboration is a crucial element in Marks' career. As the pianist and Director of Artistic Programming for Chicago's Fifth House Ensemble, he designed and presented programs for concert stages, cultural institutions, and educational facilities alike. Other endeavors include performances with eighth blackbird, mezzo-soprano Jennifer Beattie, graphic novelist Ezra Claytan Daniels, performance artist Connie Beckley, video artist Jenny Perlin, and many others.

Mr. Marks currently serves on the faculty of Carthage College in Kenosha, Wisconsin. He holds degrees from Brandeis University and the Manhattan School of Music. His teachers include Sara Davis Buechner, Anthony De Mare, Donn-Alexandre Feder, Evan Hirsch, and Lois Banke. Adam Marks is on the professional artist roster of both Yamaha pianos and Schoenhut toy pianos.

Putt'n Around

by Jason Bolte

Putt'n Around was composed in response to David McIntire and Irritable Hedgehog's Putney Project . The work uses material derived from David's early exposure to the EMS VCS-3, also know as the «Putney.»

Jason Bolte is an Assistant Professor of Music and Director of the MONSTER Studios at Montana State University where he teaches composition and music technology. He 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 earned a B.M. with an emphasis in Music Engineering Technology and a M.M. in Music Composition from Ball State University. He also holds a D.M.A. in Music Composition from the University of Missouri - Kansas City Conservatory of Music and Dance, where he was a Chancellor's Doctoral Research Fellow, a School of Graduate Studies Dean's Doctoral Fellow, and an Ovation Scholar. Before joining the faculty at MSU, Jason taught at the University of Central Missouri and the Kansas City Kansas Community College.

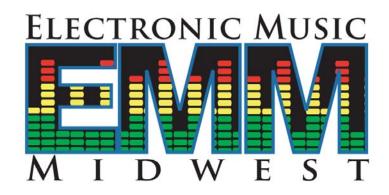
A composer of acoustic and electroacoustic music, his work has been performed throughout the United States, Europe, South America and Asia. In the summer of 2007, he was an Associate Artist in Residence at the Atlantic Center for the Arts with Master Artist Denis Smalley. Jason's music has received awards 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 Electroacousticas (Finalist 2009), 2nd. International Electroacoustic Music Contest – CEMVA (Third Prize 2008), 9th Electroacoustic Composition Competition Música 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.

Canotila

by Mike McFerron

Canotila, according to Lokota Native American lore, are spirits that live in trees.

Mike McFerron is professor of music and composer-in-residence at Lewis University and he is founder and 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.



Concert 5 October 12, 2012 Philip Lynch Theatre - 8pm

fluid dynamics Adam Scott Neal

Sublimation Kyong Mee Choi

Andrew Spencer, marimba

Autonomous Agents Cody Kauhl

Calliphora Mark Oliveiro

Alicia Crossley, bass recorder

Impression of Tibet Hua Sun

Hua Sun, laptop

water M. Anthony Reimer

Siren Song Christopher Cook

Rachel Holland, soprano

Copenhagen Wheel Zachariah Zubow

Andrew Spencer, percussion

http://www.emmfestival.org

fluid dynamics

by Adam Scott Neal

In fluid dynamics, video and audio were both heavily processed to highlight and emulate the natural behaviors of water, oil, heat, and light.

Adam Scott Neal (b. 1981, Atlanta) is a PhD fellow at the University of Florida, studying with Paul Koonce, Paul Richards, and James Paul Sain. He studied with Robert Scott Thompson at Georgia State University, earning a BM in music technology and an MM in composition. Following this, he earned an MA in sonic arts from Queen's University Belfast, where he studied with Pedro Rebelo. Adam has enjoyed over 80 performances of his music in 14 states, as well as the UK, Canada, China, Slovenia, and Switzerland. He has organized numerous contemporary music concerts in academic and non-academic settings, and currently serves as President of the UF chapter of the Society of Composers, Inc. and Media Director of Atlanta-based Terminus Ensemble.

Sublimation

by Kyong Mee Choi

Sublimation for marimba and two-channel tape represents composer's idea based on these following meanings. From Merriam-Webster Dictionary SUBLIME means to improve or refine as if by subliming; to cause to pass directly from the solid to the vapor state and condense back to solid form; to elevate or exalt especially in dignity or honor; to render finer (as in purity or excellence); to convert (something inferior) into something of higher worth intransitive senses; to pass directly from the solid to the vapor state; to divert the expression of (an instinctual desire or impulse) from its primitive form to one that is considered more acceptable.

Kyong Mee Choi, composer, organist, painter, and visual artist, received several prestigious awards and grants including John Simon Guggenheim Memorial Foundation Fellowship, Robert Helps Prize, Aaron Copland Award, Illinois Arts Council Fellowship, First prize of ASCAP/SEAMUS Award, Second prize at VI Concurso Internacional de Música Eletroacústica de São Paulo, Honorary Mentions from Musique et d'Art Sonore Electroacoustiques de Bourges, Musica Nova, Society of Electroacoustic Music of Czech Republic, Luigi Russolo International Competition, and Destellos Competition. She was a Finalist of the Contest for the International Contemporary Music Contest «Citta' di Udine and Concurso Internacional de Composicai eletroacoustica in Brazil among others. Her compositions have been performed at the international venues including the Australasian Computer Music Conference, Musica Contemporanea in Ecuador, International Computer Music Conference, Electroacoustic Musical Festival in Santiago de Chile, MUSICA NOVA, Society for Electro-Acoustic Music in the United States, College Music Society among others. Her music was published at SCI, EMS, ERM, SEAMUS, Détonants Voyages (Studio Forum, France) and CIMESP (São Paulo, Brazil). Choi received a D.M.A. from the University of Illinois at Urbana-Champaign, a M.M. from Georgia State University and a B.S. in chemistry and science education from Ewha Womans University. She studied Korean literature in a master's program at Seoul National University in South Korea.

She is an Associate Professor of Music Composition at Roosevelt University in Chicago where she teaches music composition and electroacoustic music. Samples of her works are available at http://www.kyongmeechoi.com.

Autonomous Agents

by Cody Kauhl

Nature untouched by modern society possesses a sincerity not rivaled in areas of human influence. However, mechanized objects that lay motionless for ages begin to return to the soil from whence they came. By breaking, cracking, or rusting, these machines now sound and behave quite differently than when first constructed. Although many of these agents need to be activated via switch, button, or plug, the resulting sounds are now autonomous, both in form and function.

Cody Kauhl (b. 1988 in Marine, IL) is a current graduate student pursuing a M.M. in Music Composition at University of Missouri - Kansas City (UMKC). Performed in the Midwest and East Coast, Cody graduated Summa Cum Laude in Spring 2011 with a B.M. in Music Theory/Composition at Southern Illinois University Edwardsville (SIUE). He has received a commission by the Vestal Middle School's 6th Grade and 7th/8th Grade Bands in Vestal, New York and has also won a number of composition contests at SIUE, including 1st Prize in 2010 for his work "Quartet for Strings" and 2nd Place in 2009 for "Miserere."

Calliphora by Mark Oliveiro

Calliphora is a beautifully misleading word which refers, not to an idyllic fantasy island set on crystal blue waters, but the genus of the common Blowfly. Using the numerology of the Flies life cycle and computer generated sounds which aim to mimic the sonifications of these insectoid organisms, *Calliphora* is a segmented work of alien sounds in a familiar environment. As if under the microscope, studied from various angles, this work attempts to find beauty and interest in a subject most find abhorrent. *Calliphora* was written for another striking and misunderstood phenomenon, the bass recorder.

Flies are still gross, though.

Born in Sydney, Australia in 1983. **Mark Oliveiro** started composing at an early age with recognition of his work in performances by Australian national orchestras including: Darwin Symphony Orchestra and Orchestra Victoria. Works also performed by the Sydney Eclectic Composer Society, BIT20, The Juventas Ensemble, Nexas Sax, the Song Company, Pictures on Silence, and Chronology Arts.

Active in the International New Music and Computer Music community Mark's music has been performed at the 3rd international workshop for Young Composers of Latvia (2006), the 45th International Festival Of Stresa, Italy (2006), Australasian Computer Music Conference (2008-2011), the Society for Electro-Acoustic Music in the United States (2011), LaTex (2010-2011) and Sonic Rain (2011).

Mark holds a Bachelor of Music in Composition (first class Honours) from the University of Sydney and a Master of Computer Music, Composition from Indiana University. Currently, Mark is working towards his Ph.D at the University of North Texas. He has studied with renowned composers Michael Smetanin, Mary Finsterer, Luca Francesconi, Klas Torstensson, John Gibson, Don Freund, Andrew May, Joseph Klein and Jon Nelson.

Impression of Tibet

by Hua Sun

Tibet is a beautiful and pure paradise. The souls of Tibetans are like diamonds that don't need to be polished. Because of Tibet's environment and unique culture, Tibetans have their own special musical structures and unique ways of vocal pronunciation. Impression of Tibet uses a Tibetan female vocal sound as the basis for a real-time performance composition that describes the culture of Tibet.

Hua Sun, an international graduate student from University of Oregon. Also, Hua is a member of FMO(Future Music Oregon). Hua has successfully performed his work in FMO concert at his first term in master program on March 2012, and his music has been selected by Kyma International Sound Symposium. Hua hold Bachelor's degree from Xing Hai Conservatory of Music. During his undergraduate study, Hua hosted and performed the concert for graduate students in 2006 and 2009. His music which is composing for film has been awarded the Third Award for the 1st eARTS Digital Audio China Competition 2010(Shang Hai) and the Cuprum Award for National Computer Music Production 2008 (Guang Dong).

water

by M. Anthony Reimer

water is loosely based on one movement of a larger stereo work, *Blindness*, composed for the NYC dance company Collective Body Dance Lab in the spring of 2012. In turn, the movement from Blindness was inspired by an earlier electro-acoustic work entitled *Turning the Tide*. For me, the addition of the simple rhythmical elements to the earlier material has provided a very interesting insight into my own work. Mostly motivated by the dancers and the choreographer, the construction of these elements allowed me to perceive my own work through the perceptions of others in a way I had not previously experienced. Consequently, this has motivated the very interesting process of reengineering the new material with the older material in the "original" quadrophonic format.

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 internation- ally. 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.

Siren Song

by Christopher Cook

Siren Song, composed for Rachel Holland is a work for soprano and electronics. The electronic sounds are largely created from recordings of Dr. Holland, and have been manipulated through a variety of processes to construct the "sound world" for the composition. The work recreates the Song of the Sirens from Greek mythology, luring sailors with their seductive voices to shipwreck on the rocky coast of their island. As her song emerges, she is accompanied by her own computer-enhanced voice adding an additional depth, making her irresistible to sailors at sea! The harmonic overtones of the pitch "C" are used to create a harmonic pallet that the singer interacts with throughout the work. The voice is used instrumentally, as she "vocalizes" and no text is sung.

Christopher Cook received the Doctor of Music degree from Indiana University where he served as assistant director of the Center for Electronic and Computer Music. He has received awards and honors from the Fromm Music Foundation at Harvard University, the National Endowment for the Arts, ASCAP, MTNA, and the National Assembly of Local Arts Agencies. He was Composer-in-Residence at Amherst College, the University of Evansville, Monroe County Community Schools Corporation (Indiana) and for the city of Somerset County, Pennsylvania.

His compositions are widely performed in university and festival settings, including June in Buffalo, Music of Our Time, the Indiana State University Contemporary Music Festival, The Society of Composers Inc., Annual American Music Week (Sofia, Bulgaria), and the Utrecht Music Festival (The Netherlands). His Electro-acoustic works have been presented at conferences and festivals including the International Computer Music Conference, Society for Electro-acoustic Music in the United States, Florida Electro-acoustic Music Festival, Electronic Music Midwest, and the InterMedia Manifold TechArt exhibit. He is director of theory and composition at Christopher Newport University.

Soprano **Rachel Holland** has been praised for possessing a voice of both power and sweetness. Since her operatic stage debut, Ms. Holland has striven to perform a variety of styles from the opera and concert stages to recital and chamber works. Her professional credits include companies such as The Virginia Opera Association, Virginia Symphony Orchestra, Cincinnati Opera, Indianapolis Opera, the Buffalo Philharmonic Orchestra, Cedar Rapids Symphony, and the Sioux City Symphony. She currently resides in Newport News, VA where she serves as the Director of Vocal Studies at Christopher Newport University.

Copenhagen Wheel

by Zachariah Zubow

A Copenhagen Wheel is a "smart" attachment for the rear bicycle wheel that stores the energy created when pedaling and braking the bicycle. This energy can then be harnessed to give the bicycle an extra boost of energy when pedaling up a hill or whenever the rider needs a little extra help around town. Data from the Copenhagen Wheel is sent to your smart phone that includes distance, speed, calories burned and a number of other bits of information. This type of technology is far distant from the days of taping playing cards to the frame of a bicycle in order to get just a bit of sound as you rode around town. The ideas for Copenhagen Wheel come from the thought that our basic technologies found just a few decades ago have tremendously changed into objects that are implemented into our everyday lives. The transition from creating just a few sounds from a bicycle's spokes to a bicycle giving us real information is expressed in the choice of cardboard boxes and live electronics. Cardboard boxes are also used to represent the basics of our technology while the electronics that are manipulated in real-time represent the immersion of technology into simple, everyday objects.

Zach Zubow's compositions have been featured on numerous new music conferences and festivals throughout the United States, Europe and Asia. Zach was named regional winner in the 2011 SCI/ASCAP Student Composition Commission Award for his string quartet, Sundown, which has also won the 2012 College Music Society Mid-Atlantic Composition Award. He was also the 2011 first prize recipient for the Five College Composition Competition hosted by the University of Massachusetts for his alto saxophone and percussion duo, Rounded Angles and first prize winner of the 2012 College Music Society Southern Region's Composition Competition for his piece for found percussion titled Hiking the Cascade Creek Trail. As well as composing, Zach has presented his research regarding beat class transformations in Ligeti's Étude No. 4, Fanfares, from Ligeti's first book of études that will be published in the online journal, Proceedings, for the New Music Festival at the University of Central Missouri. A new CD of works produced by ABLAZE Records titled "Millennial Masters Series" was released in October 2011 that features Nebulae for flute and tape performed by Dr. Rebecca Ashe. Zach has received degrees from Luther College, Illinois State University and is now pursuing a PhD in music composition at The University of Iowa. For more information please visit www.zachzubow.com.



Concert 6 October 13, 2012 Philip Lynch Theatre - 10:00am

Imbroglio Andrew Babcock

Asleep Jack Smith

Jack Smith, double bass

Improvisations with Varying Degrees of Restraint

Sean Peuquet

Windhorse Linda Antas

Linda Antas, flute

Objects Ben Murphy

Murmurs Michael James Olson

Topher Ruggiero, piano

fzzl for snare drum and live electronics

Joseph Van Hassel, snare drum

Dan VanHassel

http://www.emmfestival.org

Imbroglio

by Andrew Babcock

Imbroglio, from the Italian imbrogliare, meaning 'a confused mass' or 'a misunderstanding of a complicated or bitter nature', was created using a few sounds sampled from a pocket AM radio. The sounds were transformed using a variety of signal processing techniques, such as waveshaping, pitchshifting, delay, filtering, and reverberation, and combined so that the stereo field exhibits an obscurity between foreground and background information at various times throughout the piece.

Born in Buffalo, NY, **Andrew Babcock** has been working in a variety of contexts with music and multimedia for over 10 years. After studying composition with Samuel Pellman at Hamilton College, he worked in New York City as a composer and sound designer for television, radio, and film. Andrew recently completed an MA in composition at the University at Buffalo, where he studied with Cort Lippe and Jeffrey Stadelman. Andrew's main interests lie in acousmatic music and exploring the transformative potential of mundane sound materials and their ability to yield complex sonic associations and narrative structures. He was awarded first prize in the 2011 Sound in Space competition sponsored by Harvard University, Northeastern University, and the Goethe-Institut. His works have been featured internationally at festivals such as Sonorities, ICMC, NYCEMF, and SEAMUS. Andrew is currently working towards his PhD in composition at the University of Florida in Gainesville, studying with Paul Koonce, Paul Richards, and James Paul Sain.

Asleep by Jack Smith

Lying awake. Frustration. Try to relax. Thoughts blur together. Images and sounds become a single unidentifiable entity. Sleep finally comes, briefly. Awake again. Frustration. It's never enough. Thoughts are hazy. Maybe tomorrow night will be better...

Jack Smith is a composer and bassist currently studying at Central Michigan University. His music is very eclectic, ranging from a drone piece scored for a full orchestra to a microtonal piece for bass quintet. Quote from his SoundCloud page: "I write the kind of music that I like listening to. At the moment I'm just exploring the many different styles I can create. I enjoy it, I hope you do too."

Improvisations with Varying Degrees of Restraint by Sean Peuquet

The composition of this piece marks, problematizes, and indulges in the continuum between improvisation and composition. Initially, a software instrument was used in the recording of ten iteratively-layered improvisations, which then served as a backdrop or canvas for the piece. Shorter passages were then "improvised" using a range of techniques from onset detection and music feature analysis to electric guitar, with ever greater precision and intent. Eventually individual sounds were meticulously constructed in isolation and then thrown into the existing messy sound field. Where the process of working on the piece became a bit less haphazard was in the striping away of material; it was through the carving out of silence and space that distinctions between the materials became possible, and ultimately, meaningful. In this way, issues of timing, pacing, and the articulation of form were the last things to be considered. Faced with the question of "what's this piece about?," my answer was to throw more material at it, and see (hear) what stuck, and then show it sticking. I like to think of it as music in search of an idea, rather than music composed in response to one (what I normally do).

Sean Peuquet is a composer, installation artist, software programmer, and occasional music hardware tinkerer. His works have been performed at SEAMUS National Conference, ICMC, the Chosen Vale International Trumpet Seminar, Electronic Music Midwest, the Boston CyberArts Festival, and the New York City Electronic Music Festival, among other spots. Sean received his B.A. from the University of Virginia in 2005, where he studied music, psychology and astronomy. In 2007, he earned his Masters degree in Electro-Acoustic Music from Dartmouth College, where he wrote his thesis on Discoverable Composition, where an audience is not explicitly aware of music happening in its environment. Currently, he is a Ph.D. candidate in Composition at the University of Florida, working on a dissertation that addresses approaching composition as a metric for relating places. 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.

Windhorse

by Linda Antas

The Windhorse is a central figure in Tibetan culture and Tibetan Buddhism. On a concrete level, it is the equine symbol that appears in the center of a common type of prayer flag, representing the center of the cardinal directions, well-being, and good fortune. The Windhorse is often depicted bearing the Three Jewels in which those seeking enlightenment take refuge: the enlightened being (Buddha), the teachings (Dharma), and the community of those seeking enlightenment (Sangha).

Dr. Linda Antas is a composer, computer music and audio specialist, flutist, and educator. Her compositions have been performed and broadcast around the world and are published on Media Café, TauKay, Centaur, and EMS labels. A Fulbright Fellowship recipient, Antas has also been recognized by the International Music Contest Citta' di Udine (TauKay Edizioni Musicali), and has received commissions from the International Computer Music Association, the Rind Fund, and internationally-renowned performers including Esther Lamneck and Eric Mandat.

She has performed as a flutist at the National Flute Association Convention, the Phonos Foundation's (Barcelona) "Instrumental-Electro-acoustica VI Festival", the Seattle Chamber Players' "Icebreaker Festival", and recently performed Elliot Carter's Esprit Rude / Esprit Doux with clarinetist Eric Mandat in celebration of the composer's 100th birth year. She regularly collaborates with a variety of visual artists, choreographers, and musicians.

Objects

by Ben Murphy

Objects was generated entirely through digital synthesis using Csound.

Ben Murphy is a composer and performer of acoustic and electroacoustic music, currently living in Bowling Green, Ohio. His music has been performed in Australia, Italy, England, and across the United States at such events as the SEAMUS National Conference, Mountain Computer Music Festival, International Computer Music Conference, soundSCAPE Festival, and the Australasian Computer Music Conference. This year, he was awarded First Place in the Music Teachers National Association (MTNA) Young Artist Composition Competition.

Murphy holds a Bachelor's degree in Composition and Music Technology from the University of Montana, where he was an active member of the University of Montana Percussion Ensemble and Symphonic Wind Ensemble, and co-composed and performed as a percussionist in an electroacoustic duo. In 2011, he was awarded the Presser Foundation Undergraduate Scholar Award, the highest honor for a music student at the University of Montana. He is currently studying composition and music technology with Elainie Lillios and Mikel Kuehn at Bowling Green State University.

Murmurs

by Michael James Olson

Murmurs is the first in a set of pieces that explores the interactions between instruments and electronics within a vibrant, blurry landscape. Throughout the piece, twisted melodic fragments move through both the piano and the electronics, creating ghostly melodies which ebb and flow through a vast imaginary space.

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), IIT Technology Festival (Mumbai), SEAMUS (Miami), Noisefloor Festival (UK), EMM (Illinois), 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.

Topher Ruggiero received his B.M. from Ithaca College, an M.M from Kent State University and is currently a Doctoral student at Ball State University where he studies with Ray Kilburn.

fzzl for snare drum and live electronics

by Dan VanHassel

fzzl fuses the acoustic and electronic through the use of a small transducer attached to the bottom of the snare drum. This allows electronic sounds produced by the computer to resonate through the drum rather than separate speakers. Using a contact microphone attached to the top, the drum is used to trigger and interact with all sorts of electronic modifications and extensions of its sound. The piece was written while I was studying West African dance-drumming which inevitably found its way into the piece, along with a healthy dose of experimental electronica à la Aphex Twin.

Dan VanHassel is a composer and multi-instrumentalist living in the San Francisco Bay Area. His music has been performed across North America, Europe, and Asia by performers such as pianist Keith Kirchoff, Red Fish Blue Fish, Ensemble SurPlus, percussionist Joseph Van Hassel, and saxophonist Michael Straus. Active as a performer, Dan draws influence from his experience performing in rock bands, gamelans, free jazz groups, and chamber ensembles. Dan is co-director of the Wild Rumpus new music collective in San Francisco and was a founding member of the new music ensemble Agenda, the free-improv group Output, and the composers collective Test Pattern. He has studied composition at Carnegie Mellon University, the New England Conservatory, and the University of California at Berkeley.

Joseph Van Hassel is a Connecticut-based percussionist specializing in orchestral and chamber music. Performance highlights include premieres of works by Libby Larsen, Joseph Turrin, and David Macbride, engagements at Carnegie Hall in New York City, the Hindemith Foundation in Switzerland, and the 2007 PASIC Focus Day in Columbus, Ohio. He has performed with numerous orchestras throughout the Midwest and east coast, and toured the United States with the 2008 Juniper Music Festival. Joseph has recorded for the Equilibrium label and with the Percussion Group Cincinnati for Mode Records. He is currently a doctoral candidate at the Hartt School of Music.



Concert 7 October 13, 2012

Philip Lynch Theatre - 2:00pm

swarms of light in metal

jeff herriott

Andrew Spencer, percussion

Ur

Halim Beere

Villareal Improvisation

Jean-Paul Perrotte

Dans le piano (world premiere)

Robert Fleisher

Ion Trails (Cloud Chamber Storms)

Brian Belet

Andrew Spencer, percussion

Cracked Hemispheres Devour Derelict Coasts

Larry Matthew Gaab

Micro Lumen 1

Moneeo

Per Samuelsson & Irene Sahlin, lumen sensors

swarms of light in metal

by jeff herriott

In swarms of light in metal, the interaction between performer and electronics is intended to mirror the interdependence between different elements in an ecosystem. Individual components of ecosystems may by themselves seem simple, but the inter-relationships between them are highly complex and infinitely variable. In the same way, this piece focuses on small, subtle sounds and minute variations in timbre, both in the percussion and the electronics. The relationships between these sounds reflect our ecology, as small changes in any part of the piece affect the meaning and significance of the others. swarms of light in metal was composed for percussionist Trevor Saint and premiered as part of the Percussive Arts Society International Conference (PASIC) Focus Day in 2010.

Jeff Herriott is particularly attracted to sounds that change at the edges of perception, which gently shift and bend. He creates music without hurry, using slow-moving shapes with a free sense of time. His works often explore repetition with subtle variations in gestural pace, instrumental character, and tuning. His music is designed to create a personal, intimate experience that invites listeners to focus on momentary details while the larger structure unfolds in ways that they may not quite grasp. Jeff employs electronics extensively in his work, principally to alter instrumental timbres and shift tunings by tiny amounts - changes that listeners may not actively perceive but which can foster a sense of uncertainty and wonderment.

Jeff's music has been performed and commissioned by bass clarinetist Michael Lowenstern, the Electronic Hammer, Due East, percussionist Greg Beyer, clarinetist Guido Arbonelli, Arraymusic, Noise Ensemble (Morris Palter, Mark Menzies, and Chris Adler), the Syracuse Society for New Music, violinist Colin Jacobsen and members of the The Knights, and CONTACT contemporary music. His work has been supported by a MATA Festival commission, an American Composers Forum commission through the Jerome Composers Commissioning Program, a McKnight Foundation Visiting Composer Residency, and the American Music Center Composers Assistance Program.

Jeff is currently an Associate Professor of Music at the University of Wisconsin at Whitewater, where he is the coordinator of the Media Arts and Game Development Program and teaches courses in audio, multimedia, music technology, and composition. Jeff completed his Ph.D. at the University at Buffalo (principal studies with composer Cort Lippe), having previously received degrees from Florida International University and Middlebury College.

Ur

by Halim Beere

Often the most interesting phenomena are found at the borders. The transition from night to day, the life stages between childhood and adulthood, the light as a storm is arriving or leaving – these are a few examples of the dynamism that can occur at the frontiers of two opposing states.

Ur explores the stylistic boundaries and intersections of music. Instrumental works, on the one hand, are often conceived through harmony and rhythm, where concrete compositions, on the other hand, often deal with gestures of sound mass. But where is the line drawn? Are not these various devices but accents of a single musical tongue, or like multi-lingual signposts on the road to *Ur*?

Ur was composed with the aid of custom algorithmic processes (coded in Grace Common Music and Supercollider), and realized in the Experimental Music Studios at the University of Illinois.

The music of **Halim Beere** explores intersecting worlds, where ideas become blurred and the dissimilar are found to be one and the same. Raised in Eureka among the redwood forests of northern California, Beere received his Master's in composition at the University of Illinois at Urbana-Champaign where he continues as a doctoral student. In addition to writing chamber and concert music, he has composed for theatrical productions (The Five Dollar Show) and a feature length film (The Milk Can). The ARMAC orchestra commissioned and premiered Gambol for Orchestra at Carnegie Hall in 2009, the new music ensemble MEANS commissioned Traceless in 2010, and in 2011 the Chicago-based Belden Trio commissioned and premiered Rhubarb. Pangæa, his commissioned first symphony, received its world premiere in California in October of 2010. His compositions have been read by the JACK quartet and featured on concerts with the University of Illinois New Music Ensemble and Bang on a Can. As a composer of electro-acoustic and interactive computer music, his work was also featured at two SEAMUS national conferences, and has been included on Measures of Change, a recent CD release of electro-acoustic works by University of Illinois graduate composers. His primary undergraduate teachers were J. Brian Post and Cindy Moyer, and while in Illinois his teachers have included Mei-Fang Lin, Erik Lund, Stephen Taylor, Heinrich Taube, and Scott A. Wyatt.

Villareal Improvisation

by Jean-Paul Perrotte

The following video was shot April 28th, 2011 at the Nevada Museum of Art in Reno Nevada as part of the *Leo Villareal: Animating Light* exhibition. The sound was improvised using patches created with Max/MSP/Jitter. One random tone generator, a granulator and another patch which generated data from three films I shot of Leo's works. That data was fed to sequencers in Logic Pro and mixed with the other patches and a Korg FM synth for good measure.

Jean-Paul Perrotte is an American composer born in Washington D.C. in 1964. He is currently finishing his Ph.D. in Composition at the University of Iowa where his teachers have included Professors Lawrence Fritts and David Gompper. He is currently faculty at the University of Nevada, Reno and is active composing music in his studio.

Jean-Paul's compositions include works for electronics and acoustic instruments, electronics alone and more recently, works for video and dancers. His compositions have been performed across the United States both at national conferences and university concert halls and in Europe.

Dans le piano

by Robert Fleisher

Dans le piano is one of three vintage (c. 1970) tape pieces recently retrieved from my analog archives (comprising 100 7-inch reels); this is its premiere. Sounds were derived almost entirely from the interior of the upright Chase and Baker piano in my childhood home on Manhattan's upper west side. (Laura Nyro's father was among the instrument's tuners.) No score survives, so I assume this piece was largely improvised (though some editing is evident). The title's oblique reference to Debussy's *Pour le piano* acknowledges the primacy of timbre in this work.

Robert Fleisher attended the High School of Music and Art in his native New York City, graduated with honors from the University of Colorado, and earned a doctorate in composition at the University of Illinois at Urbana-Champaign, studying with Salvatore Martirano and Ben Johnston. He is currently professor and coordinator of music theory and composition at Northern Illinois University (DeKalb). He is also the author of *Twenty Israeli Composers* (1997), and is a contributing composer and essayist in Theresa Sauer's *Notations 21* (2009).

Ion Trails (Cloud Chamber Storms)

by Brian Belet

The percussion performance drives the live computer-processed sound layers, leaving traces of the original material as it undergoes sonic change and eventual information decay. The score indicates set introductory and concluding gestures, with interior sections containing several related gestures. The gestures in a given section can be performed in any order, including repetition and omission. The performer is invited to modify or improvise within any gesture, and to also respond to the computer music as it occurs. The Kyma environment generates real-time modification and resynthesis of the percussion music. Both environments relate to, are affected by, and respond to each other, resulting in a unique realization for each performance.

Brian Belet lives in Campbell, California, with his partner and wife Marianne Bickett. Here he composes, hikes, and tends to his fruit trees and roses. He performs with the SoundProof ensemble (Patricia Strange, violin, and Stephen Ruppenthal, trumpet/flugelhorn). To finance this real world he works as Professor of Music at San Jose State University.

Cracked Hemispheres Devour Derelict Coasts

by Larry Matthew Gaab

The piece plays with balance and cohesion. Dense sound fields composed of interrelated objects of different sizes and forms gather and coalesce. Broad dissolving landscapes with unstable temporal patterns create strained agglomerations of sound. Asymmetrical constructions transmute into interwoven layers as abstracted deletions. Structures are continually broken open loosening the contours and varying the articulations. Uncertain alignments fragment the details and reconfigure the margins.

Larry Matthew Gaab (b. 1950) is a native of the United States where he creates music at his studio in Chico, California. His body of works are for tape alone and for mixed acoustic and electronic instruments. The pieces utilize improvisation, composition, and computer generation. His works have been selected at electro acoustic festivals and concerts in the United States and in Europe.

Micro Lumen 1

by Moneeo (Per Samuelsson & Irene Sahlin)

Light controls our life, and experiences during our whole life. As a artistic material light is very uniqe, it can change between extremities in the fraction of a second. The LED innovation makes not just more environmental friendly light, but also faster response times for switching light on/off compared to traditional light sources. *Micro Lumen* use handheld LED lights to control musical events and gestures to create a soundscapes with light as the controller.

Moneeo are a live-music, cross-culture multimedia experience on stage with innovative musical instruments you have never seen before. The combination of Culture, innovation and sound-art makes Moneeo to a really new kind of experience that cross the borders of different arts and genres. Moneeo are the duo of 2 swedish sound artists, inventors and musicians that are creating their own music instruments made with new technology.

With materials like joysticks, webcams, gamecontrollers, sensors, computers with their homebrew softwares - mixed up with beautiful plastic tubes with LED lights, military left overs, and handcrafted wood objects with sensors the instruments looks like no other instruments. Moneeo's concept is to create concerts and happenings that are a visually attractive, and very often lights and video projections are syncronised to make a futuristic experience. www.moneeo.com

Per Samuelsson (b. 1971) has been active in the music-scene since 1984, with a big interest for sound and music production. In the past ten years Per have been focusing on commissions as a composer, sound designer, and innovator, in various experimental electronic projects. Per have been composing pieces for multichannel surround systems, music for art, video art and live performance. For more information, visit www.persamuelsson.se

Iréne Sahlin (b. 1972) is a omposer and sound artist who likes getting into new untried projects. Active in electro-acoustic music and live electronics. Often combines sound and light in a creative symbiosis. Constantly involved in new projects, often in connection with other art forms. For more information, visit http://www.irene.se



Concert 8 October 13, 2012

Philip Lynch Theatre - 5:00pm

Constellations: Romeoville Mix

Robert Voisey

Robert Voisey, voice

Klangfarben Steve Sachse

Abyss Nolan Stolz

Mary MacKinnon, tuba

Within and Without Andrew Walters

Tapping Undercurrents Carter John Rice

Andrew Spencer, woodblock

Present Bin Li

Colin DeJong, piano

...lilac shrieks and scarlet bellowings... Mikel Kuehn

Awaken2 Sangbong Nam

http://www.emmfestival.org

Constellations: Romeoville Mix

by Robert Voisey

Constellations: Romeoville Mix is a layered mix of many one-minute ambient miniatures. Each miniature is named after a constellation and almost exclusively uses vocal samples from the voice of Robert Voisey. These miniatures are used like a sonic mobile which can be used in any order, layered on top of one another, with any subset, or repeated to create a new sonic "mix". Each new mix is named after the venue which premiers the specific Constellation mix. This mix will use the 8 channel system at Electronic Music Midwest at Lewis University in Romeoville and will have the live vocal talents of Robert Voisey layered on top of the mix.

"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" – Richard Arnest, Sounding Board

Composing electroacoustic and chamber music, **Robert Voisey's** aesthetic oscillates from the Romantic to the Post Modern Mash-Up. Voisey's electronic work ranges wildly in style and aesthetic but has the common feature of being collaborative and community orientated. Some of his current projects include: one minute electronic works for 60x60; 50 second miniatures named for each State in the Union; and Constellations, a project of miniature ambient pieces put together in a mobile form.

Rob Voisey's neo-romantic chamber works are routinely performed in New York City on the Composer's Voice concert series and his 10 minute opera was featured on "Opera Shorts" produced by the Remarkable Theater Brigade. His chamber works are routinely featured in New York on the Composer's Voice concert series as well as other new music performances.

"With few opportunities and much competition,...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. His work has been performed in venues throughout the world including: Carnegie Hall, World Financial Center Winter Garden Atrium, and Stratford Circus in London. Voisey has been profiled and music broadcasted on HEC-TV public television in St Louis, Elektramusik in France, as well as radio stations all around the world including: Cityscape NPR St. Louis Public Radio; Arts & Answers & Art Waves on WKCR, Upbeat with Eva Radich on Radio New Zealand; and Kol Yisrael Israeli Radio. Rob Voisey embraces a variety of media for his compositions, and pioneers new venues to disseminate his music and reach audiences around the world.

60x60 - Robert Voisey's 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."

States - 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 EMMMIX" 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.

Klangfarben

by Steve Sachse

The inspiration for this acousmatic miniature comes from a merging of literal and selective interpretations of the term "Klangfarbenmelodie", a musical technique which adds color, texture, and timbral changes to a melodic line by dividing the notes among several different instruments. These divisions give a sporadic evolution to the way that the melody can be perceived by the listener. In one sense, the element of a continual evolution of sound adds a progression to this piece. On the other hand, in my experience the term has also been the subject of inquiry simply for the way that it can be heard by non-German-speaking ears. The sounds in the piece also play upon the division of the word into shorter, purely-aural units: "Klang", and "Farben". These have been freely associated with the piece's musical devices, which are based purely upon my own imaginative perceptions of how those words can be heard.

Steve Sachse writes and performs music from a number of diverse areas of interest including traditional and contemporary forms of classical and jazz styles, American roots music, electronic and electro-acoustic mediums, and various experimental and improvisational styles. The focus of his recent activities has been directed at community outreach and interdisciplinary collaborations in both local and national settings. Originally from southeastern Missouri, Steve attended Missouri State University in Springfield, Mo., where he received his undergraduate degree in music composition in 2008, and where he also worked for a number of years as a local jazz musician and guitar instructor. He will receive a master's degree in composition from the University of Colorado in December of 2012.

Recent awards, performances, and collaborations include CoCoCo 2012, a 2012 masterclass with the Jack Quartet, the Playground Ensemble, the Tesla Quartet, the Missouri Piano Project, the Flatirons Brass, the 2011 Exchange of Midwestern Composers, a 2012 grant from Meet the Composer, the Ted Manning Commissioning Award, honorable mention in the 2011 Edward Levy Commissioning Prize, a 2013 reading with the International Contemporary Ensemble, and co-organizing the 2013 International SuperCollider Symposium in Boulder, CO.

Abyss

by Nolan Stolz

Abyss for tuba and fixed electronic media was written for Mary MacKinnon during a Dec 2010/Jan 2011 residency at Goldwell Open Air Museum at Rhyolite, NV. The barn in which this work was composed is located at the site of the ghost town of Bullfrog, about one mile from the ghost town of Rhyolite. The electronic part consists of synthesizers reproducing the sounds of low tuba pitches. The sounds were created by analyzing the spectral content of live tuba samples and then re-synthesizing them using the software program MetaSynth. The live tuba swims through the crevasses between the frequencies in the electronics part. Only occasionally do higher frequencies emerge from the abyss.

Nolan Stolz is a musician living in his hometown of Las Vegas, NV. His compositional voice is clearly influenced by his performance background in jazz and progressive rock, yet firmly rooted in the contemporary classical tradition. His music has been performed throughout the United States, Canada, South America, and across Europe, including festivals such as the 52nd Académie Internationale d'Eté de Nice (FRANCE), Suolahti International Summer Music Festival (FINLAND), North American Saxophone Alliance National Conference, National Flute Association Convention, University of Alabama-Huntsville New Music Festival, Belvedere Chamber Music Festival, Electroacoustic Juke Joint, eXtensible Electric Guitar Festival, Las Vegas International New Music Festival, Las Vegas Music Festival, Music Today Festival, Oregon Bach Festival, and several College Music Society conferences. He has been commissioned by the Alturas Duo, CCSU Chamber Players, Synchronix, LVA Jazz Ensemble, Las Vegas Music Festival Orchestra, SUNY-Stony Brook, and several solo artists. He has won several awards, including the Max DiJulio Composition Prize. His "Lullaby for Sam" appears on guitarist Aaron Larget-Caplan's CD New Lullaby, and his "Catharsis II" (piano quartet no. 2) is on Millennial Masters Volume 3 from Ablaze Records. Stolz has a doctorate in composition from The Hartt School, and he has been on the faculties of University of Nevada-Las Vegas, University of South Dakota, Three Rivers Community College (CT) and Naugatuck Valley Community College (CT). Stolz will be an artist-in-residence at Prairie Center of the Arts in Peoria, IL (July/Aug 2012), Osage Arts Community near Belle, MO (Aug/Sep), Goldwell Open Air Museum in Rhyolite, NV (October), Virginia Center for the Creative Arts near Amherst (November), and at Sitka Center for Arts and Ecology in Otis, OR (Jan-May 2013).

Mary MacKinnon, a native of Okinawa, Japan, currently serves as the principal tubist of the Michigan Philharmonic. In addition, Mary has performed with the Toledo Symphony Orchestra, National Philharmonic of the Dominican Republic, Massachusetts Symphony Orchestra, and the Garden State Philharmonic. As an active soloist and chamber musician, she has been featured at the International Tuba Euphonium Conference, Midwest Regional Tuba Euphonium Conference, and Detroit Chamber Winds & Strings. As an advocate of contemporary music, she has commissioned works by numerous composers including Eric Guinivan, Brian Kehlenbach, Laura Kramer, Jonathan Sokol, Asha Srinivasan, and Nolan Stolz.

Mary earned her Bachelor of Music degree from the Hartt School of Music and Master of Music degree from Indiana University. She is currently pursuing a Doctorate of Musical Arts degree in Contemporary Music from Bowling Green State University. Her principal instructors include David Saltzman, Daniel Perantoni, Toby Hank, Roger Bobo, and Joanna Hersey.

Within and Without

by Andrew Walters

With a nod to Cage and Cowell, *Within and Without* features only sounds from the piano that do not involve actually playing the piano. This piece came to mind as I was giving dictation exercises and found myself alarmed with all the extraneous sounds I was making while I was playing: the creaky bench, the squeaky pedals, etc. I took these sounds that we normally do not notice or try to eliminate and created this piece.

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 appears on volume nine and sixteen of the "Music from SEAMUS" compact discs. Currently he is Assistant Professor of Music Theory and Music Technology at Mansfield University in Mansfield, Pennsylvania.

Tapping Undercurrents

by Carter John Rice

Tapping Undercurrents is a musical work which literally exemplifies the search for sounds. The performer uses a single woodblock to conjure up a vast sound-world by continually tapping into an ever flowing undercurrent of electronics. Varying degrees of success are had throughout the work, but eventually the sound-world, which was at first difficult to find, becomes overwhelming and in need of restraint.

Carter Rice is an emerging composer of new music in both the acoustic and electroacoustic realms. His music is eclectic and draws from a wide array of sources. Carter hopes to create a wider audience for new music by balancing accessibility of form with new and engaging colorations of sound. Currently, Carter is studying electroacoustic composition with Elainie Lillios at Bowling Green State University.

Present

by Bin Li

Present was written for a contemporary dance choreographed by Jingze Wang. It was premiered in the Hammer & Nail 2012 event presented in Buskirk-Chumley Theatre in Bloomington, Indiana.

Below is original program notes written by the choreographer:

"What you need to know about the past is that no matter what has happened, it has all worked together to bring you to this very moment. And this is the moment you can choose to make everything new, right now."

Born in 1987 in Fuzhou, China, **Bin Li** is an emerging composer based in the United States. His music has been performed in festivals and venues such as the Aspen Music Festival, the Buskirk-Chumley Theatre, Electronic Music Midwest, Electroacoustic Barn Dance, Sound-Crawl, the Jacobs School of Music and the Bishop Nightclub. Bin has received awards from Indianapolis Chamber Orchestra Composition Competition, International Society of Bassists Composition Competition, Jacobs School of Music Dean's Prize Composition Competition and Migratory Journeys International Composition Competition.

Bin holds a Bachelor's Degree of Music in Composition from the Jacobs School of Music at Indiana University. His principle teachers at IU were Claude Baker, David Dzubay, P.Q. Phan and Jeffrey Hass (Electronic). Additional studies include Samuel Adler in Berlin and George Tsontakis in the Aspen Festival. Bin's pre-college composition studies were with Frank Felice and Zurong Guo. In addition to his music activities, Bin has also earned a Bachelor Degree of Science in Business at Kelley School of Business at Indiana University. He is a qualified CPA candidate and working as a public audit assistant and financial consultant. Bin's upcoming projects include a performance by the Indianapolis Chamber Orchestra and other commissions from Ensemble Lunatik (Quebec City) and several individual players. Bin Li's music is published by Grundgestalt Edition (ASCAP).

Colin DeJong serves as an accompanist for dance at Chicago High School for the Arts, and as a piano instructor at Clarendon Hills Music Academy. He has been a dance accompanist at the Interlochen Arts Camp for the past three summers and played for classes at the Joffrey ballet, and accompanied ballet for two years in Indiana University's Pre-College Ballet program in Bloomington, IN. He earned a Bachelor's in Composition and a Master's in Music Theory from the Jacobs School of Music, where he was active as a composer, arranger, singer, accompanist, and conductor, as well as an associate instructor in music theory.

...lilac shrieks and scarlet bellowings...

by Mikel Kuehn

...lilac shrieks and scarlet bellowings... (2010) is a nine minute visual and sonic interpretation of six related texts of E. E. Cummings that focus on themes of nature and the cycle of life. The film is in six linked sections, each focusing on one of Cumming's texts enhanced with images by Jean Dethuex and electroacoustic music by Mikel Kuehn. The sonic material is derived from manipulated environmental sounds and the recitation of Cummings texts by soprano Deborah Norin-Kuehn. The images were created first by Detheux (in 2008) and were then set to music by Kuehn in 2009-10. The visual idea behind the work was to create a life in multiple parts, followed by a «recollection» of that life, as if at the moment of death.

Described as having "sensuous phrases ... producing an effect of high abstraction turning into decadence," by New York Times critic Paul Griffiths, American composer Mikel Kuehn (b. 1967) holds degrees in composition from the Eastman School of Music (Ph.D., MA) and the University of North Texas (BM). His music has received awards and honorable recognition from ASCAP and BMI (student composer awards), the Chicago Symphony Orchestra (2000 and 2002 First Hearing Contests), Composers, Inc. (Lee Ettelson Award), the Copland House (Aaron Copland Award), Eastman (Hanson and McCurdy Prizes), the League of Composers/ISCM Composers' Competition (First Prize), the Salvatore Martirano Memorial Composition Contest, the Ohio Arts Council (Individual Excellence Award), and the Luigi Russolo Competition (Italy). Twice selected to represent the United States abroad (by ISCM and SEAMUS), in both the acoustic and electroacoustic mediums, Kuehn's works have been programmed on numerous concerts, conferences, and festivals internationally. His works have been commissioned by the Civic Orchestra of Chicago, Ensemble 21, Flexible Music, the Hoff-Barthelson Music School, cellist Craig Hultgren, guitarist Dan Lippel, pianist Marilyn Nonken, and Selmer Paris. He has been a resident composer with organizations such as the Banff Centre (Canada), the Birmingham Art Music Alliance, the Copland House, The MacDowell Colony, and Yaddo. Kuehn is associate professor of composition at Bowling Green State University where he served as director of the MidAmerican Center for Contemporary Music and the Bowling Green New Music Festival from 2007-2010. His music is available on ACA Digital, Centaur (CDCM series), Errol (France), ICMA (Ireland), MSR Classics, and New Focus (forthcoming) labels.

Awaken2

by Sangbong Nam

In Buddhism, people use sound to awaken the world every morning. It was an interesting challenge for the composer to use "sound" to awaken the world. The original source of this piece is a big drum, one of the instruments that Buddhists use in temple. With this sound, the piece awakens a new sonic world.

Sangbong Nam is a Korean-born composer and a second winner at 2011 ASCAP/SEAMUS student competition. He is currently a Doctoral student at the University of Cincinnati College-Conservatory of Music where he has earned the Scott Huston Award for composition. His teachers there include Mara Helmuth, Joel Hoffman and Michael Fiday. He was a chief researcher at U-tech performance lab at Korea National University of Arts and received his Master's and Bachelor's degrees in Music composition at Seoul National University in Korea where he studied with Tai-bong Chung and Donoung Lee. Sangbong Nam's works have been concerned with live electro-acoustic music and installation music using sensors, and have been performed in ICMC (England 2011, Montreal 2009); SEAMUS (Wisconsin 2012, Miami 2011); SICMF (Seoul 2008); Network Concert (Seoul-San Francisco, 2008); and Asian-Pacific Week Opening Concert (Berlin, 2005). Recently, his piece "Awaken" was released by Ablaze Records. (http://www.ablazerecords.net/Electronic_vol1.html)



Concert 9

October 13, 2012 Philip Lynch Theatre - 8pm

Steven Kemper

Mythical Spaces

i. Underground

ii. Water

iii. Forest

iv. Mountain

v. Temple

Andrew Spencer, percussion

selectric.metal Travis Garrison

One Benjamin Martinson

Benjamin Martinson, voice

Colorful Movements Ryan Olivier

This "B" is for Brian David D. McIntire

Brian Padavic, double bass David D. McIntire, electronics

Among Fireflies Elainie Lillios

Erin Lesser, flute

Drum Break Justin Merritt

Andrew Spencer, percussion

http://www.emmfestival.org

Mythical Spaces

by Steven Kemper

Mythical Spaces explores the intersection of myth and place. Mythical spaces are imaginary, real, natural and human-made. They are the sites of mythical events and bridges to the spiritual world. Sonically, Mythical Spaces captures the essence of each space as well as its mythical significance by reproducing material physicality through the use of a different amplified "vessel" in each movement.

i) Underground

People and gods used to live underground until they emerged from the depths and into our world. These myths are prevalent in the American southwest as well as the Trobriand Islands. This movement explores the idea of the subterranean world as primordial, where the emergence into our world represents a journey from darkness to light.

ii) Water

The "earth-diver" myth, where a being dives to the bottom of the ocean to grab a particle of sand that will be used to create the Earth is one of the most diffuse and common origin myths in the world. This movement sonically retells the narrative of the creation of the Earth—from a single particle to shimmering harmonic landscape.

iii) Forest

From Sub-Saharan Africa to Japan, forests are viewed as sacred by cultures worldwide. Animist beliefs imbue the individual elements of the forest with living spirits. These forests may be viewed as natural temples, places where humans can enter the supernatural world. Wind rustling through the trees and an environment rich with the energy of spirits pervade this movement.

iv) Mountain

Valhalla, Mt. Everest, Mt. Olympus, Mt. Denali, and Mt. Fuji are examples of mythical and real mountains that are considered sacred. Mountains are home to the gods. Evoking a sense of heroism, this movement contains the sounds of dramatic rumbling gestures broadcast over great distances.

v) Temple

Earthly temples have their duplicates in the transcendental sphere—the heavens. The temple represents the efforts of more centralized societies to build a bridge to a mythical place. This movement employs sounds of sacred instruments and a strong element of ritual that constructs a ceremony of transcendence.

Steven Kemper composes music for acoustic instruments, instruments and computers, musical robots, dance, video, and networked systems. He is currently a Ph.D. candidate at the University of Virginia in Composition and Computer Technologies. Steven received a M.M. from Bowling Green State University in composition and a B.A. from Bowdoin College.

Steven's works have been performed by the Boston Modern Orchestra Project, NOW ensemble, and the Grupo Sax-Ensemble and presented at ICMC, SEAMUS, SIGCHI, FEMF, Pixilerations, American Composers Alliance Festival of American Music, and the Seoul International Computer Music Festival. In 2010, Steven won the International Computer Music Association 2010 Student Award for Best Submission for Shadows no. 5, part of a collaborative series of pieces with composer and dancer Aurie Hsu, for tribal fusion belly dance, electroacoustic music and RAKS (Remote electroAcoustic Kinesthetic Sensing) System, a wireless sensor interface designed specifically for tribal fusion belly dancer.

Steven is a co-founder of Expressive Machines Musical Instruments, a collective dedicated to creating and composing music for robotic instruments. He is also a member of UVA's Interactive Media Research Group (IMRG) where he is a software developer for NOMADS (Network-Operational Mobile Applied Digital System), a web based tool for artistic creation and teaching in large-scale classroom and performance contexts.

selectric.metal

by Travis Garrison

Type. Bounce. Hit. Manufacture. Drone. Mix. Bake. Serve.

Travis Garrison is a composer, audio engineer, and performer of electroacoustic music. 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 aesthetics, history, and theory of electroacoustic music.

Travis recently received Honorable Mention in the SCI/ASCAP 2012 Student Commission Competition. His works have been performed at conferences and festivals including the International Computer Music Conference (ICMC), the Society for Electroacoustic Music in the United States (SEAMUS) conference, the Electronic Music Midwest (EMM) festival, the New York City Electroacoustic Music Festival (NYCEMF), and the Symposium on Arts and Technology at Connecticut College. 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 a Ph.D. candidate in Music Composition with a cognate in Historical Musicology at the University of Florida, and has recently joined the staff of East Carolina University. For more information, please visit http://www.travisgarrison.com

One

by Benjamin Martinson

One is an exercise in musical simplicity. The vocalist goes through a series of simple vocalizations, finished with improvised harmonic overtone singing, and the Max/MSP patch uses the sounds produced by the voice to create a larger texture.

The technique of harmonic overtone singing is a method by which one singer can produce two simultaneous pitches. By precisely forming the shape of the mouth while chanting a fundamental pitch, the singer is able to selectively resonate a single overtone of that pitch anywhere from an octave and a fifth to three octaves and a fifth above the fundamental. The almost electronic sound of the harmonic overtone singing in combination with the lack of timbral manipulation of the audio used in the patch serves to blur the distinction between where the singer ends and the computer begins. If this piece is successful, the voice, overtones, and computer manipulation will merge into a single, meditative entity, in which the distinction between elements will become entirely irrelevant.

Benjamin Martinson (b. 1987), a native of Alaska holds a Master's degree from the University of Cincinnati, and a Bachelor's degree from Butler University. His music is strongly influenced by both his background as a vocalist and his experience as a programmer. His works have been performed at ICMC 2012, the 2012 SEAMUS National Conference and the 2006 National MENC Conference, and recent commissions include a piece for Sacramento-based women's choir Vox Musica with live electronics, and a virtuosic piece for the American Pianists' Association Fellows Solo Piano Competition.

Colorful Movements

by Ryan Olivier

Colorful Movements features four short experimental pieces. The first movement, Metronomic Hommage, explores synchronization by simultaneously starting 40 metronomic boxes set to different tempi. The second movement, Additives, explores timbral transformation. Each timbre is visually represented by mapping the composite waveform onto a circle. The third movement, Partial Imitation, is a quasi-fugue whose imitation is based on partial numbers. The last movement, Polypartials, features translucent, embedded spheres each with a different color, pitch, and beat duration, which correspond to a partial in the harmonic series resulting in a visual and aural representation of the ratios of the harmonic series.

As a military brat **Ryan Olivier** grew up in the southern United States. Upon graduation from Loyola University New Orleans, he journeyed north to study at Temple University in Philadelphia where he is currently a doctoral student studying with Maurice Wright. His electro-acoustic work has been featured at Miami's 12 Nights Festival, Pennsylvania State University's Crosscurrents Festival, Temple University's Cybersounds Concert Series, the Society of Composers, Inc. Regional Conference, the New York City Electro-acoustic Music Festival, the Society for Electro-Acoustic Music in the United States National Conference, and the International Computer Music Conference.

This "B" is for Brian

by David D. McIntire

This "B" is for Brian is an open-form composition for bass and live electronics. Recent works of mine have displayed a tendency towards using simple structures and processes that produce copious activity and detail. The work consists of a number of layers of material, all similar in nature, but varied. One might think of these layers as a sheaf of transparencies, all with somewhat different renderings of a common image. How many of these transparencies are layered together can vary from performance to performance. The details and density will change, but the over all shape and affect is consistent.

David D. McIntire is a sound artist based in Kansas City, and founder of Irritable Hedgehog Music, a micro label specializing in minimal and electroacoustic music.

Brian Padavic is a bassist and composer based in Kansas City.

Among Fireflies

by Elainie Lillios

Among Fireflies (2010) for alto flute and live, interactive electroacoustics takes its inspiration from a haiku by poet Wally Swist who generously granted permission to use it for the piece:

Dense with fireflies The field flickers Through the fog

Swist's imagery inspired me to consider texture and perspective, which became two focal aspects of the piece. The piece's opening gestures place the performer in a field surrounded by a multitude of fireflies – perhaps the performer is a person, or perhaps the performer is a firefly him/herself. The piece's progression slowly separates the performer (and listeners) from the masses of fireflies, the increasing distance changing our perspective on their activity and brilliance. By the piece's end, we view the fireflies through the fog from a great distance, where only the smallest, blurred flickers persist, but the memory of their presence remains. *Among Fireflies* was commissioned by the Lipa Festival of Contemporary Music at Iowa State University in Ames, Iowa.

Elainie Lillios' music reflects her fascination with listening, sound, space, time, immersion and anecdote. She has received grants/commissions from Rèseaux, 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, Prize Winner in the 2010 Medea Electronique "Saxotronics" Competition, 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, Kalamazoo Animation Festival International, International Computer Music Association, and La Muse en Circuit. Her pieces have been widely performed nationally and internationally at venues including International Computer Music Conferences, Society for ElectroAcoustic Music in the United States National Conferences, Australasian Computer Music Conference, 3° Festival di interpretazione della musica acusmatica, Inventionen Festival, Logos Foundation, Musica-Scienza, Third Biennial of Electroacoustic Music of São Paulo, Festival Futura, and others. She has been a special guest at the Groupe de Recherche Musicales, Rien à Voir, festival l'espace du son, and June in Buffalo. Elainie's acousmatic music was released in August 2011 on Entre Espaces, produced by Empreintes DIGITALes in Montreal, widely considered the world leader in electroacoustics/acousmatics. Elainie's music is also available on Centaur, MSR Classics, StudioPANaroma, La Muse en Circuit, New Adventures in Sound Art, SEAMUS, and Leonardo Music Journal Volume 19. Upcoming releases include Nostalgic Visions on SEAMUS Volume XXI and Veiled Resonance on Medea Electronique.

Hailed as a "superb flutist" (New York Times), **Erin Lesser** has performed as soloist and chamber musician throughout Canada, Europe, China, Brazil and the USA. She is a member of Alarm Will Sound, Argento Chamber Ensemble, Due East, and the Wet Ink Ensemble. Erin also completed a two-year fellowship with The Academy - A Program of Carnegie Hall, The Juilliard School, and The Weill Music Institute, and continues to perform with Ensemble ACJW as an alumni member. In September 2011, Erin became Assistant Professor of Flute at Lawrence University.

Erin has performed on music festivals and series including: Kilkenny Arts Festival, Shanghai International Electro Acoustic Music Festival, Aldeburgh Festival, Holland Festival, International Spectral Music Conference in Istanbul, SEAMUS, NY Microtonal Festival, Monday Evening Concerts in LA, Miller Theatre Composer Portrait Series (NYC) and the Dame Myra Hess Series in Chicago. Ms. Lesser is a Pearl Flute Performing Artist.

http://www.emmfestival.org

Drum Break

by Justin Merritt

Composer **Justin Merritt** (bn. 1975) was the youngest-ever winner of the ASCAP Foundation/Rudolph Nissim Award. He is also the winner of a host of other awards including the 2011-12 McKnight Fellowship, the Copland Award, the Minnesota Orchestra Composer Institute Prize, and the Polyphonos Prize.

He received his Bachelors from Trinity University and his Masters and Doctorate from Indiana University. He studied composition with Samuel Adler, Sven-David Sandstrom, Claude Baker, Timothy Kramer, Don Freund, and electronic and computer music with Jeffrey Hass. He is currently Associate Professor of Composition at St. Olaf College. He resides in Northfield, Minnesota with his wife Faye and their children Cullen Fang Ouxiang and Molly Fang Qinghe.





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