

13th Annual Festival
Electronic Music Midwest



October 24-26, 2013
Kansas City Kansas Community College

Providing access to new electroacoustic music by living composers

ELECTRONIC MUSIC



M I D W E S T

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October 24, 2013

Dear Friends,

Welcome to the 13th Annual Electronic Music Midwest! We are truly excited about our opportunity to present this three-day festival of electroacoustic music. Over 200 works were submitted for consideration for this year's festival. Congratulations on your selection!

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

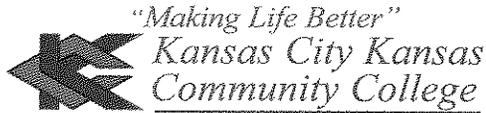
We are grateful to Kari Johnson for serving as our artist in residence this year. Kari is an outstanding performer who specializes in performing new music and we're confident you will be impressed by her performances throughout the festival.

The 2013 EMM will be an extraordinary festival. If only for a few days, your music in this venue will create a sodality we hope continues for a longtime to follow. Your contribution to this festival gives everyone in attendance insight into the future of this ever developing field of expression.

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

Welcome to EMM!

Mike, Jason, Jay, David, Rob, and Ian



October 1, 2013

Dear Festival Participants:

On behalf of Kansas City Kansas Community College, welcome to the 2013 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 guest artist will be pianist Kari Johnson. A member of the music faculty at Avila University, Ms. Johnson specializes in lesser-known works of the Baroque era and late 20th-century. With extensive training in harpsichord, she has performed throughout the United States at several prestigious new music festivals. Her technical virtuosity and flair for dramatic interpretation will truly enliven the week's events.

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,

Cherilee Walker, PhD
Dean, Humanities & Fine Arts

Fall, 2013

Dear Festival Attendees:

On behalf of Lewis University, a founding co-sponsor of the Electronic Music Midwest (EMM) Festival, it is my privilege to congratulate and encourage all in attendance at the thirteenth annual Electronic Music Midwest (EMM) Festival, being held this year from October 24-25 at Kansas City Kansas Community College. The 2013 Festival will feature more than 50 composers who have been invited through a juried process to present their works. This highly regarded Festival focuses on electroacoustic music and composers, providing a valuable forum for audiences and composers to interact through fine concerts and presentations.

Those attending the Festival will have the opportunity to hear guest artist Kari Johnson, a classically-trained pianist whose specialty is new music and electronic music performance. Her many performances include venues such as the 2011 Thailand International Composition Festival, the Electro Acoustic Juke Joint, Montana State University, Western Michigan University, and Washington State University. A faculty member at Avila University where she teaches applied piano, Ms. Johnson released her first commercial CD in 2012.

Always very educational and quite 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 gratitude to the Department of Music at Lewis University for its continuing support for the program, particularly Dr. Lawrence Sisk, professor and chair, and Dr. Mike McFerron, professor and composer-in-residence. I am pleased that Dr. McFerron is Director of the 2013 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*. May you enjoy the varied compositions that will be featured during this Festival.

Sincerely,



Brother James Gaffney, FSC
President



EMM Guest Artist, Kari Johnson

“...Johnson played beautifully, displaying a firm musicality and a flair for drama.”

- Kansas City Star

“...her sensitivities rather extraordinary, baroque while futuristic.”

- www.acousticmusic.com

Kari Johnson is a pianist who specializes in new music and electronic music performance. Praised by critics for her “amazing musicality” and “flair for drama,” Ms. Johnson works to create a dynamic, captivating experience for her audience. Like most pianists, Johnson began her training in traditional classical repertoire. Throughout her undergraduate and graduate studies, she developed an interest in playing rarely performed and highly stylized works, particularly music of the early baroque and late twentieth century. In 2008 she received an offer to participate in UMKC’s Musica Nova as a scholarship member, and began to specialize in new music. This shift in aesthetic allows her to work with many composers, both “up-and-coming” and established. Ms. Johnson has performed at a variety of venues, including EMM, SEAMUS, EABD, the 2011 Thailand International Composition Festival, the Electro Acoustic Juke Joint, Montana State University, Western Michigan University, and Washington State University. In 2012 Ms. Johnson released her first commercial CD through the record label Irritable Hedgehog. This recording of Scott Blasco’s Queen of Heaven has received positive critical review.

In addition to her active performing schedule, Ms Johnson is on the faculty of Avila University, where she teaches applied piano. She also maintains a large pre-college teaching studio, both privately and through the UMKC Community Music and Dance Academy. She is an active adjudicator and presenter, participating in events at Kansas City area schools and through the Kansas City Music Teachers Association.

Ms. Johnson is currently a Doctoral Candidate at the University of Missouri-Kansas City. She holds a Master of Music in Piano Pedagogy from the University of Illinois Urbana-Champaign, a Master of Music in Piano Performance from Bowling Green State University, and a Bachelor’s degree in Piano Performance and Piano Pedagogy from Central Missouri State University. She studied harpsichord with Charlotte Mattax, and her primary piano instructors include John McIntyre, Timothy Ehlen, Robert Satterlee, and Mia Hynes.



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Concert 1

October 24, 2013

Performing Arts Center - 7:30pm

60x60 (2012) International Mix

"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 in length. 60 one-minute works by 60 different composers/sound artists are presented back to back without pause for one hour. Each work is synchronized with an analog clock in order for the audience keep track to which composer they are listening to in the 60x60 hour. The clock also guides the listener to where they are in the composer's minute.

60x60 began in 2003 and has created an annual mix of 60 International composers/sound artists for the past decade. 60x60 brings a diverse sampling of the contemporary music scene to audiences hungry for the new experience. This performance at the Electronic Music Festival is the world premiere performance of the 2012 International mix of the 60x60 project.

60x60 is a churning wheel of production, performance and dissemination. Representing an aesthetic and geographic diversity of composers, 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 performances across the globe.

60x60 Director and curator of the 2012 60x60 International Mix: 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 "macro-compositions" 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. "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

More can be found at <http://www.60x60.com>

<http://www.emmfestival.org>

1. Thresgold by Diego Felipe Pinzon Garcia

Created in 2003 by Diego Pinzon, and formed today with Miguel Nova and Jaime Coy, Man On The Living Road is a experimental music with features from, post-metal, free jazz, and ambient, influenced by projects such as Nine Inch Nails, Tool, Michael Andrews, Mastodon, Massive Attack, Mike Patton, Grails and Jukka Rintamaki, combining traditional rock instruments like guitar, bass and percussion, as well as the use of processors and synthesizers, building a based visual content on abstract minimalist geometries , for futher placing of “sound-scapes” ready to the interpretation of the viewer without the need to give a direct message.

Man On The Living Road creates this geometric based composition using only a guitar, a guitar processor (native instruments, guitar rig) and an Alesis ION synthesizer.

2. Objectum Sexual by SKÜLFÜK

We're just an old-fashioned song-and-dance band at heart. <http://www.myspace.com/skulfuk666>

We see things as living beings. That's a must. Otherwise you can't fall in love with an object.

3. M.k. by Rotem Perach

do you like my shoes” is a punk-pop duo from Tel Aviv, Israel. The band members are Rotem Perach (guitar, vocals) and Oran Zilberstien (drums, vocals). The song “M.k.” is taken from the band's freshly released EP entitled “love the shoes”.

Lost you when they hired me and let me know. I lost you in the fire, lost you in the snow. Lost you in the buildings, lost you in the park. Staring at the ceiling till it gets too dark. That's not alright. MmmK.

4. (The Best Part of) Breaking up by Robert Ratcliffe

Robert Ratcliffe - composer, EDM musicologist, performer and sonic artist is currently completing a Ph.D. in composition (New Forms of Hybrid Musical Discourse) at Keele University (UK). He is the first composer to develop a musical language and compositional technique through the cross-fertilisation of contemporary art music and electronic dance music (EDM). His works are regularly selected for international concerts and festivals, including most recently: the Australasian Computer Music Conference, the Borealis Festival, the Breizh Entropy Congress, Esta Casa Esta Sonada, Espace du Son, the International Computer Music Conference, KcEMA, NIME, RadiaLx, Sonic Art Oxford, Tsonami 2011 and 60x60.

“(The Best Part of) Breaking up is a hybrid work that combines borrowed vocal material from the Handel aria No, no, I'll take no less (from the opera Semele) with characteristic elements from electroacoustic music and electronic dance music. The borrowed vocal material is subjected to a number of ‘dehumanisation’ techniques, involving both the application of electronic processing and the imitation of characteristic EDM vocal techniques by the performer. This includes human simulation of the electronic ‘cutting’, ‘gating’ and ‘re-trigger’ techniques employed by pattern-based effects sequencers, recreating the sound of an audio file that has been sliced into separate fragments.

5. die Tiefen des Rheins by Alan Shockley

Raised in Warm Springs, Georgia (population <475), Alan Shockley holds degrees in composition from the University of Georgia, Ohio State, and Princeton University (M.F.A., Ph.D.). He's held residencies at the MacDowell Colony, the Atlantic Center for the Arts, the Centro Studi Ligure, and the Virginia Center for the Arts, among others. He's currently Assistant Professor and Director of Composition/Theory in the Cole Conservatory of Music at California State University, Long Beach.

Editing the live recording of my piece “glint in river's bed” in two different editing programs generated these overdriven sounds. I extracted this miniature from this happy accident giving it the title “die Tiefen des Rheins”, since both works draw on the opening of Wagner's music drama “Das Rheingold”.

6. Mental Death Metal by Mika Martini

Mika Martini is the solo electronic music proyect of Hugo Espinosa Chellew (Chile, 1967). Founder of Pueblo Nuevo Netlabel. Mika Martini starts a solo music work in early 2004, centered on the mixing of sound sources coming from our ethnic/aboriginal chilean background with abstract sound materials. On 2004, Mika joins “TallerElectro”, an e-group by Comunidad Electroacústica de Chile [CECH] that looks for generation, promotion, and forming of new electroacoustic and acousmatics composers.

The artist said “suck my dick” to his audience and the audience start to fight with him.

7. Hundreds of antennas jumping and swallowing in my backyard by Juan Ramirez

Born in ibahell-tolima-colombia | sound & visual artist | provincial | always single | likes to work as a dilettante | trying to forget all that have learned in college | has a functional family where mom and dad love each other and have sex occasionally | fascinated by insects sounds || knows about photography, animation, video-image-sound editing programs, experiment with different materials, low cost productions, planing projects, learn quickly and more.

“1. GCT GCA GGC TTC AAG ATG CTC AGA CAG ACT CTC CTC CTC CTG GCC CTC GTC GCC ACA GTG 2. CTG GGC GCG ACG CTT CAA GTG CGT CGT CCT CCG CAC ACT GGG CCC GCT CGG GCT TTC GCC 3. GTC TCC AGG GGA CGC ATC TAC GGG GGC CGC GAC GCC ACC AAA GGT GAG TTC CCG CAC CAG 4. GTG TCT CTG CAG TAC GTG CTG CTG ATA ATC CGC TAC CAC AGC TGC GGC GGT TCC GTC ATC

8. Selectric by Emma O’Halloran

Hello, I’m Emma and I like to write music for real and electronic instruments. I’m interested in things imperfect, impermanent and incomplete. Lately, I’ve been playing a lot of traditional Irish folk music. And I love it.

“adj. in the mood to get struck by lightning, to stand in an open field and be singled out and drafted by the universe because of your innate potential to resolve a battle between faceless titans roaring in the sky, a task which doesn’t require you to write a cover letter. (www.diction-aryofobscuresorrows.com) This is a memory piece, and it served to remind me why I write music.

9. Pulsing by Laurie Spiegel

Laurie Spiegel is has always had a bad habit of not really noticing the differences between banjos, analog synths and computers.

Music is music regardless of the tech. My iPad now lets me do the same kinds of things I have always done, whether using acoustic, analog synthesizer or digital computer.

10. Undulata by Cyprian Li

Cyprian Li, Chinese, was born and educated in Hong Kong. Having worked for many years as a Physics and Chemistry teacher he has become a digital artist and electronic music composer. Without formal music training, he started his pursuit of music in the eighties, experimenting and composing with the sounds of synthesizers and algorithmic and signal-processing software. His music has been played in various parts of the world, including Sweden, Spain, France, USA and broadcast on the internet.

Undulata is an undulating, complex mixture of sounds.

11. Hammers to Glass by Adam Scott Johnson

Adam Johnson (b. 1976) is an American artist from Minneapolis, Minnesota with a background in electronic music composition and sound design. He is currently studying Fine Art with an emphasis on video & sound installation at the Pacific Northwest College of Art in Portland, Oregon.

“Hammers to Glass” was created to explore variations in tuning and octaves, emphasizing variations on one theme through a simple play of fluctuating harmony - and, perhaps, posing the question of precisely what is “good” and/or “bad” in a Western musical context.

12. Farewell to Seizures by Ben Bridges

Ben Bridges (aka Biting Eye) plays live home made electronics, analogue synthesizers and drum machines. His music is sometimes ambient, sometimes minimal glitch-tech, and sometimes IDM. Ben started out playing outdoor festivals and clubs on the Melbourne Rave scene and continued on a journey that took him to festivals and events all over Europe and Aisa. Ben currently resides in Hong Kong but frequently performs throughout Asia and Australia.

This work was an experiment in using alternate pitches and detuned analogue synthesizers combined with drum samples and bit shifting outboard effects units, like the eventide orville.

13. Ectoplasm by Ronan Rubline

There were tracks on a Mechanoise Labs, tracks with Commuter and Eva..3 on axclabs, stuff with Pedro from HIV+ on 3 patttes, 1 track on Miss Veronika’s mix album, a vinyl released on Elektrofon recs with Commuter and The Hacker, 4 tracks on the Electronic Manifesto compilations + various collaborations, remixes ‘n’ stuff with bands and netlabels. 6 tracks on Meka prod ‘farewell delta’ based on Korg delta sounds ...

most of the track was made with the analog mute synth created by dirty electronics.

14. Dr. Recycle by Captain Thomas Taglienti

Captain Tom is a New York native. He has been performing his own brand of performance art around the city for several years. He has successfully managed to juggle his life as an embalmer and middle school science teacher with his artistic pursuits. The Captain also is the bassist in the famous Doo-Wop outfit, "The Emotions" backing band. Captain Tom also has a strong connection and reverence for the U.S. Civil War. The Captain grows all his own vegetables.

Dr. Recycle was inspired by the work of an 8th grade student in my class. She had voiced her concerns about the amount of trash her family produced per day. Then she said, "Is there a doctor or something I can call"? Then I laughed and said, "Farhana, you mean, a recycling doctor"? We laughed and she had a good talk with her family about reducing their carbon footprint.

15. Edinbourgeois by Paul Russell

The starting point was naively experimenting with old guitar pedals. Pulling the power out and sampling the noise, plugging the output back into the input and listening to my pedals scream. A teenage love of all things Crackle, Zip and Bleep. Pretty quickly I found out about computers, and their boisterous potential. That was nine years ago, since then I've had material released by Crazy Fungus Records (US), Dance Like No Ones Watching (UK), Quiet Design (US) and Hollow Soul Records (UK).

Burning the candle at both ends, this piece was written in one evening in between soundcheck and the show.. Thanks for extending the deadline!

16. Matricide by Elliott Butt

A Theory and Composition student at Memorial University of Newfoundland, Elliott has been writing music since the age of twelve. While studying the classical style, he still takes time to compose rock pieces and songs. Applying themes such as astronomy and human issues to his work makes the composition of them a very personal experience.

A short piece simply stating that we need to protect our Earth and acknowledge that we are slowly killing it. In a standard rock style with electronic elements.

17. dots, lights and sound by Yoko Honda

Yoko started learning music since she was 2, as her parents found that she has got natural perfect pitch. She has studied various music styles (ex: Classical music, Rock, Pop, Traditional music, Jazz, Electronic music, Dance music, Latin etc.) internationally – she studied in Japan, at LIPA in UK and at UNCSA in US. Now Yoko creates her music for multimedia and for artists with her original sound. She mainly works as a Film & TV composer, songwriter, producer and arranger.

The image I had in my mind is - pastel, bright, fantasy-ish sweetness like cotton candy. My friend also said like: "I saw gentle rain tracing its way down a window pane and yet the sun was shining through". I hope you have your very own, comfortable dotty, bright & sweet vision through this piece.

18. Amor Confusion by Angela McGary

I'm a singer from New Mexico who moved to LA for the big dream. I work for Studio Pros as their new Spanish Singing vocalist and I'm in the process of putting together a children's show with puppets.

It's in Spanish and the main lyrics are "I would like to tell you that I love you.

19. Sundowner Breeze by Valentino Bosi

Music is a parallel universe in which everybody unites. I am proud to be a part of it. Europe is the land and the culture of my roots.

20. Homage to Brahms and Dinner by Kristina Wolfe

Kristina is a graduate student at Brown. Her work has been performed at many festivals and conferences, including the Third Practice Electro-Acoustic Festival, International Alliance for Women and Music conference, International Computer Music Conferences, and others. In 2007, she worked as the Greg Altman Media Intern for Pauline Oliveros at the Deep Listening Institute. She received her B.A. in Music Technology from Florida International University and her Masters of Arts at Dartmouth.

"Homage To Brahms And Dinner (Listening 2) is a composition for Tape composed in 2007 under the direction of Kui Dong. It is important to realize that the piece is not a 'remix' of a Brahms waltz in the sense of plunderphonia. This is a literal representation of a sonic artifact. It is a composition that aims to show the nature of the past and the rich sensation that accompanies an artifact, but also to demonstrate the decaying nature of time and the various symptoms of ancience.

21. Ou est votre chien? by Julia Norton

Originally from Oxford UK, Julia Norton now lives in the San Francisco Bay Area. She is an experimental vocalist and general noise maker, who divides her time between writing, teaching, music directing & as a teaching artist for the San Francisco Opera Guild where she helps school children write their own operas from scratch. She has won awards and grants in recognition of her work. She loves to take part in 60x60 and always leaves her submission until the last minute!

I love to listen to French music and like many people I'm sure, enjoy the sophistication and ambience of it without always understanding what is being said. What if they were saying "Where is your dog? He's eating the pigeon" It wouldn't be half as romantic. I have been told in the past that I spoke French like an African truck driver. Nowadays it's much worse, so I apologize to ALL for the mangling. I loved the dog clip I found on FreeSound, he really sounds like he's swallowed a pigeon whole.

22. Be Prepared by Peter Mottram

Peter Mottram has written and released a variety of music under various guises. Most recently, this has been using the "Car Alarm Quartet" pseudonym, where the music is a mix of acoustic, ambient, orchestral and electronic. This has resulted in a couple of EPs being released on Occasional Records.

"Be Prepared" is a prepared piano piece, but hopefully with a definite contemporary edge to it. The time restriction of the piece caused the piece to be more more rigid and compartmentalised than my usual composition style. The self applied restriction of only using a prepared piano without any effects/processing, also made it a necessity to use the piano to physically create sounds/atmospheres, that I would otherwise have created electronically. This created some unexpected, but not unwanted, results!

23. LA TOCCATA - Tango Milonga by JUAN CHATTAH

Juan Chattah is a music theorist, pianist, and composer. His musical language explores the compositional limits in a wide variety of genres, from music for children to heavy metal to electroacoustic to folk styles. He currently teaches at University of Miami.

Originating in the slums of Argentina, Tango became Argentina's most important export as an exotic and sensual form of music and dance, and evolved in multiple directions. Featuring a volatile musical dialogue between the bandoneon, piano, and solo violin, and including percussive effects on string instruments, "La Toccata" draws on Argentinean folk music, adapting the characteristic fast-paced syncopated bass line of a milonga, and juxtaposing avant-garde harmonic gestures.

24. One Minute Love feat. Mind Map That by Cezary Maciej Ostrowski

Polish electronica composer dealing with twisted pop since 1981.

An ideal pop song to fill the gap between news and commercials ;)

25. You Know My Name (Friend Me on Facebook) by Meat Cove Choir

The Meat Cove Choir is an artistic collective in Meat Cove, which is known to be one of the most alluring places on Cape Breton Island. We are at the end of an 8 km gravel road, where you will experience the magnificent views of the steep mountains and whale populated ocean as you endure your drive in. We are the most Northern Community in Inverness County, Cape Breton.

Isn't everybody on Facebook these days?

26. the shortest song that I know by Nigel Lorimer Simpson

Nigel aka sunslide is a field recordist / pianist / songwriter with work for BBC and British Council and releases waferhome/ etudes/ field-piano/mechanisme/bowie all up on bandcamp. He's part of a growing suffolk county scene supported by local radio.

"this song as a thought of longing simple

27. Already Gone by Lisa Hogan

Songwriter and composer, she has released two records and appeared on numerous others. She has licensed material for Nickelodeon, and currently has a song running as a video on LOGO's network and website written with the songwriter Charlie Demos. The video Insane has been selected as one of the top 10 for 2010. In 2006 Lisa received an M.A. in Music Composition at the Aaron Copland School of Music City University of New York - Queens College.

My mother's dementia has devastated our family. She has been ill for ten years and gone through numerous gyrations in terms of symptoms and medical crisis. This illness is an age old problem that affects millions of individuals and the adult children who are forced to watch and caretake. I plan on interviewing other adults who are affected by this illness. Stylistically these pieces could be songs, or instrumentals. I hope to create a sound installation with this work.

28. Dwelling by Ieva Berberian

I am a composer, songwriter and vocalist. I have been writing music a little over a decade. After graduating Berklee College of Music in Boston, MA, I have recorded two full length albums of original music. I also perform regularly around the US and have recently toured Europe and the UK.

In this piece titled “Dwelling”, I intended for its 60 second duration to appear much longer, like slow motion, incorporating feelings of nostalgia and perhaps even loneliness.

29. Teleplay by John Link

John Link is a composer and founding member of Friends & Enemies of New Music. His music is available on the New Focus, Bridge, and 60x60 labels and he has published several articles and books on the music of Elliott Carter. He lives in New York City and is a Professor in the music department at the William Paterson University of New Jersey.

The prevailing message of Teleplay’s personalized system of interlocking formulas keeps close to the body. Its sumptuous appointments and genuine old-world hand craftsmanship empower enduring elegance with a current sensibility that doesn’t have to be hyper-groomed or relentlessly retro. What’s showing is our style.

30. ElectriCITYofSL by Will Hickl

Will Hickl is a young and passionate alternative/electronic composer from Sugar Land, TX. Recently graduated from Texas A&M University, Will is moving to Nashville, TN to pursue a lifelong dream of writing and performing music. Will has no notable recognitions or accolades, but that is bound to change in the near future.

The title “ElectriCITYofSL” is broken down into “Electric City of Sugar Land,” which is the composer’s native hometown. The piece has a pseudo-funk element to it with a heavy electronic beat driving the groove. A little bit of modern dub-step elements exist within the piece, but the ultimate aura of the song will have you reminiscing the seventies/eighties.

31. Much on shorty by Cris Sirc

Born in Melbourne Australia, 37 years of age, work as a live sound engineer and installation technician, build cars and produce music. In a band called Angler from 1997, released 3 studio albums and 2 live albums. Produced music for Spoken word, film and youtube clips as well as remixes for several artists.

Im not sure what this means... sorry.

32. Top of the Pingree by Paul Scea

PAUL SCEA is the Director of Jazz Studies at West Virginia University. He is a free-lance jazz, new music, and Rhythm & Blues performer on woodwinds, laptop and MIDI Wind Controller, and is active as a composer, arranger, clinician and adjudicator. His experience includes performances with hundreds of nationally known jazz and pop artists. His recordings are critically acclaimed. Prof. Scea holds degrees from Western Washington University and the University of Iowa.

Top Of The Pingree is a development on the closing track from Space Genetics ‘Volume 1’ entitled Top Of Your Head. The electronic percussion layer that underlies the track was created collaboratively by the students in an introductory course in music production and technology at the Pingree School in South Hamilton, Massachusetts. Manipulations and reformations of flute lines from Top Of Your Head intersect with an angular soprano saxophone improvisation.

33. Lift Off by Brad Kemp

Originally from Green Bay, Wisconsin, Brad attended Columbia College Chicago and graduated with a Bachelor’s Degree of Music in Composition. He is a composer, the head musical director at pH productions, a paid church musician, accompanist and music tutor. Brad has been a member of American Composers Forum since 2009 and ASCAP since 2010. He mainly composes for choir and musical theatre. Please visit www.BradKempMusic.com.

“Lift Off” was created using only the voice. The entire piece is my voice put through various effects and filters. I describe this type of music as ‘electronic vocal music’ because by the end of the song, the listener is meant to forget where it began, even though the entire experience is only 59 seconds.

34. Inventor by Steve Betts

Too drunk to write one. Fireworks: Argument: Understatement for gunfire: War: November 5th: Overthrow of Government (thwarted).

35. Anniversary by Jeremy Van Buskirk

Jeremy Van Buskirk's music has been performed by organizations such as Alea III, Longy Chamber Orchestra, Lorelei Ensemble, The Fourth Wall Ensemble, Vento Chair, Longitude, Redline Brass Quintet, Electronic Music Midwest, 60x60, SEAMUS, and ICMC. He currently directs the Longy Computer Music Studio at the Longy School of Music of Bard College. He is also a member of the Boston Composers' Coalition. His CD For the Love of Laughter can be heard at www.tell-talemusicmedia.com.

Anniversary was written to celebrate 60x60's tenth year anniversary. The tradition is to give a gift of tin or aluminum on this occasion. These metals make up the majority of the sound sources for the piece. I couldn't help add a little extravagance at the end.

36. cranial MR by Gerard Lebig

Gerard Lebig (1980) born Zamosc Poland, creates sound and music either by improvisation, musical notation or through direct manipulation of sonic material using acoustic, electronic and electroacoustic media. Use tools and techniques: tenor saxophone, contralto clarinet, zopan wave generators, electronics, air compressors, analog video feedback, sound objects and software. In 2007 graduated Wroclaw Academy of Music. Began from classical music by jazz, free improvisation to experimental and noise.

"Composition constructed from the sounds coming from magnetic resonance of imaging cranial appliance 1.5 T EchoSpeed MR and Multifunction Generators 0,0005 Hz-100kHz type KZ 1406.

37. Berimbau Symphony by Gilberto Assis Rosa

Gilberto Assis is a Musician and works professionally as a Music Producer, Music Teacher, Composer and Arranger besides performing as a Bass Player. He has finished his Master Degree (MFA) at the Pontificia Universidade Catolica (PUC) in Sao Paulo since 2000 based in a research about the Composer Edgard Varese that has culminated in the thesis titled: "Edgard Varese: the search for a sound liberation" He is currently working as a Professor for Audio Mixing at University Santa Marcelina (FASM) and University Anhembi Morumbi in Sao Paulo.

Berimbau Symphony represents the possibility of creating a certain sound complexity from a very limited instrument. To this aim, the work is basically built from the cross-synthesis between saxophone and berimbau.

38. Orchestral Piece by Thomas Gerwin

Thomas Gerwin, classically studied composer and sound artist, came into the field of electroacoustic music very early. Since 1991 he also works intensively on soundscape composition and radio art. Today he mostly works in his studio inter art project in Berlin, Germany, composes for concert performances, radio and film " (with and beyond traditional music instruments, acousmatic, multi-channel and live-electronics) and creates sound and video installations. He is artistic director of "Berlin Loudspeaker Orchestra" and of yearly "International Sound Art Festival Berlin". His works are released and exhibited worldwide and have been awarded with some international prizes and stipends.

"This piece was made in the electronic studio inter art project Berlin, Germany. It uses sounds of my "area contra punctus" (2009) for chamber orchestra - played back and forth, processed and transposed - and the sounds of an accordeon, recorded live with mics on and in the corpus. The topic here is 'correlation and interdependence between noise and sound as well as between sounds heard very far and very near. Best to be heard in a dark room or with headphones and closed eyes.

39. 80 x Infinity by Dixie Treichel

Dixie is a Minneapolis composer, sound artist, theatrical sound designer and radio broadcaster. She has collaborated with artists in theater, dance, film and interdisciplinary formats, creates audio documentaries and is founder/performer with the experimental group the Unique Sounds Ensemble. Her work has been heard at the San Francisco Tape Music Festival, Third Coast International Audio Festival, Strange Attractors Festival, Northern Spark, Women's Electro-Acoustic Listening Room & PRX.

"80 x Infinity, created for 60x60, is an acousmatic piece honoring the 80th birthday of pioneering composer, improviser and teacher Pauline Oliveros. (May 30, 1932 -). It was created with fragments of Pauline's voice and her music.

40. I Love You Love You Not by "Dofi"

Dofi, short for Dog-Fish, is my nickname. "How does a Dog-fish bark?" I often wonder, while continuing to work on sounds, animations, and game programmings in my little world that seems to be constructed with unintelligible music notes.

"I Love You Love You Not", a petite sound poem using "I", "Love", "You", "Note" in Chinese, is completed under the guidance of Dr. Jen-Kuang Chang. It is like a sonic sticky note of my current muddling mind: So many goals to decide and undecided; so many things to do and undo; so many people to love and unlove. My life, maybe just yours, is composed by lots of seemingly pointless choices on the fence of my mind. and, sometimes, that could be a gleeful thing!

41. Bandwidth of Comprehension by Michael Kinney

Born in St. Paul, Minnesota in August of 1969, Michael Kinney began studying the piano at an early age. As a recipient of The Vittorio Giannini Award for Composition, he received a Bachelor of Music in Composition from The North Carolina School of Arts (NCSA) in 1994. In 1998 he received his Masters of Music in Composition from Brooklyn College where he held a fellowship at The Center For Computer Music as well as teaching courses in music composition, theory, eartraining, keyboard skills, and music appreciation from 1996 through 2000. Kinney worked for The Martha Graham School of Contemporary Dance as a musical accompanist from 1995 through 1999. He was on the faculty of the Alvin Ailey School from 1997 through 2001 where he was a musical accompanist as well as teacher of a special music course for people training in dance performance. In 2001 Kinney moved to France to study computer music at The Centre de Création Musicale Iannis Xenakis (CCMIX). Kinney currently resides in Paris and is on the faculty of the Conservatoire National Supérieur de Musique et de Danse de Paris where he creates music for dance and teaches a course in accompagnement de danse.

42. Sketch on Catullus 51 by Angel Faraldo

Angel Faraldo (Spain, 1980) is a composer, sound artist, improviser and digital instrument designer currently based in The Netherlands. His works usually maximize minimal means to generate threshold conditions.

“Sketch on Catullus 51” serves as a preliminary approach to a larger composition for harpsichord and two computers. Although the sound is entirely generated by computer, a vague resemblance to a harpsichord sound can be traced. The inner structure of the piece is somewhat based on ‘Carmen 51’ by Latin poet Catullus. It is entirely composed and produced with open source software (Pure data, Audacity).

43. Burst by Maggi Payne

Maggi Payne is Co-director of the Center for Contemporary Music at Mills College. She also freelances as a recording engineer/editor. Her electroacoustic works often incorporate visuals she creates using images ranging from nature to the abstract. Her works have been presented in the Americas, Europe, Japan, and Australasia. She received Composers and Interdisciplinary Arts Grants from the NEA, and received six honorary mentions from Bourges and one from Prix Ars Electronica. Her works are available on Innova, Starkland, Lovely Music, Music and Arts, Centaur, Ubuibi, MMC, CRI, Digital Narcis, Frog Peak, Asphodel, and/OAR, Capstone, and Mills College labels. www.maggi-payne.com.

Burst uses the sounds of the sounds of water that I’ve recorded over the last few years, including sounds I’ve recorded using my Offshore Acoustics hydrophones. Burst begins with fizzing, then turns to dry ice bubbling in water. Hydrophone recordings from the shallows of Tomales Bay, in northern California take over, ending with more dry ice bubbling, then all vanishes into thin air in an instant.

44. Green Island Bit by Joel Chadabe

Joel Chadabe, composer, works with interactive audio systems. His music has been presented at concerts and festivals throughout the world and recorded on EMF Media, Deep Listening, CDCM, Lovely Music, and other labels. He is the author of ‘Electric Sound’ and he has written numerous articles on electronic music. He has received awards from NEA, NYSCA, Ford Foundation, Rockefeller Foundation, Fulbright Commission, and other organizations. He received the 2007 SEAMUS Lifetime Achievement Award.

Green Island is in Penobscot Bay, a short boat ride from Stonington, Maine. In a visit during the summer of 2007, my wife and I went with a friend to see Green Island. I heard a remarkable pattern of water dropping through a formation of rocks as the waves came in. We listened to the water and the passing boats, close and distant, as we recorded it.

45. Traffic by Murray Gordon Gross

Born in New York and raised in Providence, Rhode Island, Murray Gross studied at New England Conservatory, Oberlin College, and Michigan State University. An award-winning composer and conductor, he was assistant conductor of the Detroit Symphony and served as music director of Michigan’s West Shore Symphony. Compositions by Murray Gross have been performed by the New York New Music Ensemble, the Chamber Orchestra of Philadelphia, the Nobilis Trio, the Peninsula Festival Orchestra, and numerous professional and collegiate ensembles. Dr. Gross is on the faculty at Alma College, where he teaches composition, theory, film music, and conducts the Alma Symphony Orchestra.

“Traffic is a tribute to John Cage and his unique appreciation of the ambient sounds heard from his New York apartment. His enthusiastic embrace of this urban soundscape epitomizes his distinctive views about the nature of music, as well as a fundamental openness to the world around him. This fifty-nine second piece combines Cage’s own words with recorded urban sounds, along with an electronically produced background that intensifies the pulse of this multi-layer mix.

46. godbox by KO. DO. NA

Many colors in one minute. Lead howling organ, the microphone, voice, prayer.

47. Gannett Penguin Piano Mix by Warren A Burt

Warren Burt is a composer, performer, writer, video artist, etc. based in Melbourne, Australia, where he has mostly lived and worked since 1975. He currently teaches at Box Hill Institute in Melbourne, and Bendigo Regional Institute of Technology in Bendigo. His recent work can be seen at his website www.warrenburt.com.

The sounds of Gannetts and Penguins are modified by changing their spectra using GRM Tools. Later, a piano was added, also processed in the same way, to sweeten up the mix, and add an element of human technology to a probable excess of avian acoustics.

48. jazzmaster by Shinichiro Toyoda

Shinichiro Toyoda was born in Tokyo, Japan in 1976. He now goes in for interaction design study especially for computer music. On a parallel with research activities, he also improvises computer music around Tokyo area.

“This work “jazzmaster” was created in May, 2012. This work is expressing a surge which we have not ever experienced before. By using electric guitar and PC, I aimed at construction in the world which cannot be expressed only by one side.

49. square circle by Derck Littel

Born 1960 in Rotterdam, Netherlands. Master degree cello from Amsterdam, where I studied with Harro Ruysenaars. I also took classes with Natalia Gutman and Misha Maisky. I played in several orchestras, of which last 18 years free lance in the Royal Concertgebouw Orchestra, now student Gerrit Rietveld (Art) Academie making improvised cello music in combination with digital and analog modulations, (like in this sample).

“The Square Circle is one minute from an improvised life recording from a concert in the Stedelijk Museum In Amsterdam, performed with the ensemble Contemporary Dialogue: Derck Littel cello, Robin Koek and Niek Lapien electronics. The work is based on a 2 sentence text by Franz Kafka ‘Up in the Gallery’ in which he puts an imaginary idea versus reality.

50. Saviour by Anita Andreis

Anita Andreis (1978, Zagreb, Croatia) as a 9 year old started to play the acoustic guitar and later, the piano. At Berklee College of Music she specialised in “Orchestration and Production of Film Music”. She is composing for the animated and full motion films, as well as ballet shows, considering these the most appropriate “canvas” for expressing herself. Lately, she is working on her new album which will be out by the end of the 2012. year.

“Saviour” is one of my compositions for the album I am preparing, due by the end of 2012.

51. Disappeared by Kala Pierson

Kala Pierson is an American composer and sound artist. Trained at Eastman School of Music and Bard College at Simon’s Rock, she has had performances and installations in 22 countries. Her long-term projects include Axis of Beauty (collecting and setting texts by living Middle Eastern writers since 2004, in an ongoing answer to her government’s “Axis of Evil” propaganda) and Illuminated (setting texts about sex and sexuality from a wide range of world cultures). Read more at kalapierson.com.

Disappeared is an abstract piece that honors people disappeared by their governments for political reasons. Created for 60x60 in 2012, Disappeared uses only acoustic source sounds. Performers: Tristra Newyear, voice; Kala Pierson and Sukato, various struck and bowed strings.

52. Psychoirian by Mari Kimura

Violinist/composer Mari Kimura is widely admired as the inventor of “Subharmonics” and her works for interactive computer music. As a composer, Mari received grants including NYFA, Arts International, Meet The Composer, Japan Foundation, Argosy Foundation, and NYSCA. In 2010 Mari won the Guggenheim Fellowship, invited as Composer-in-Residence at IRCAM in Paris, and received a Fromm Commission. Mari’s CD, The World Below G and Beyond, features her Subharmonics and interactive computer music.

“Psychoirian (2012), 60x60 version Psychoirian is a work for violin and interactive computer, exclusively using a wonderful signal processing external object for a “choir” effect in MaxMSP called “Psychoirtrist-” written by Norbert Schnell at IRCAM. Psychoirtrist- can transpose and delay a monophonic input multiple times with random variations obtaining a choir effect. I decided to write “Psychoirian” to understand this game-changing processing for my musical listening and composition.

53. Fractured images by Luis Martin Capella

Composer. Masters in music @ NYU Steinhardt. Fulbright 2009. Licenciata by Trinity College of London. His piece Ixbalanque was awarded 1st Prize of the 1st Philharmonica Orchestra of the Americas young composers competition 2007. Its world premier was at Rose Hall at Jazz at Lincoln Center New York. The short film Deuce, by Monica Cook, scored by M Capella was screened at 4 of the 5 Guggenheim Museums.

Fractured images is a piece constructed from feedbacks, reverbs and processed violin arpeggios. Its intention is to create in the audience the necessity to reconstruct the original violin sound with the pieces that are given within the piece. It's a riddle, a puzzle for your ears and minds.

54. Toccata by Greg Winston Winston

Dr. Greg Wilder has collaborated with choreographers, filmmakers, theater companies and animators in a broad range of venues as composer, sound designer, programmer, and audio engineer. A conservatory-trained composer/pianist, music scientist and software engineer, Dr. Wilder's innovations have resulted in numerous international music-technology patents and the development of "Clio", a music analysis system currently in use by leading companies throughout the music industry.

"Toccata" is a modern-day electronic realization of the opening martial flourish from Monteverdi's L'Orfeo (1609). In the 17th century, bold fanfares like this one served as a signal for the commencement of performances at the Mantuan court. Because Monteverdi's original score is sparse and leaves open a wide range of ornamentation and orchestration options, it easily lends itself to a 21st-century digital reimagining.

55. CheapSwitterBeat by Michael Peters

Far away from the musical mainstream, always looking for new sound worlds: polyrhythmic minimal music, ambient sound clouds, avantgarde rock, abstract and atonal experiments, algorithmic compositions, field recordings, guitar and live looping ... WIRE magazine has reviewed some of Michael's albums in their "Outer Limits" section.

This piece explores the polyphonic properties of an Optigan preset called "Romantic Strings" (the Optigan being an early 70s sampling keyboard).

56. Through a dream by Shaahin Mohajeri

Shaahin Mohajeri believes that 96-EDO (96 equal divisions of octave) is a good system for intervallic structure of Persian music with more accurate estimation than ali naqi vaziri's 24-EDO system. Now, He is working on a microtonal notation system based on 96-EDO and on a model for tuning systems classification based on divisions of octavic or nonoctavic musical scales and systems. Please have a look at : http://www.voxnovus.com/composer/Shahin_Mohajeri.htm.

A microtonal music for santoor.

57. Untuned TP 1 by Jane Wang

Jane Wang, composer/musician, is a member of the Mobius Artists Group. Recent developments involve welding and performing using space plates, an instrument invented by Tom Nunn, and curation of a toy piano minifest both of which offer constructs for microtonal experiments.

Rendering involving a clock, refelted and sanded Schoenhut toy piano with red felted hammers and Honeytone amplifier using a constructed contact mic.

58. Um....Yeah. by Stan B 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.

59. 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.

60. 360 Steps 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>.

360 Steps for fixed media was written for the 2012 Vox Novus "60x60PianoForte" project. Using only two recorded samples of a Fazioli piano, this composition journeys 360 distinct steps from A440 to A# (466.1637hz), or one half step. Just like our traditional tuning system, each "step" is equally weighted; however, this octave is not divided into 12 equal steps, but into 4,320 equal steps. If this tuning system were realized on an actual piano the entire piano would have 31,320 piano keys.



Installation

October 24, 2013

Performing Arts Center Lobby

Collective Disruption

by Sam Biroscak, Kenya Gillespie, and Mark Hirsch

Centered around the idea of disruption, *Collective Disruption* brings together the work of Sam Biroscak, Kenya Gillespie, and Mark Hirsch as architecture/design, video, and electronic music collide. The film explores a crisis of identity and a fracturing of personality that is reflected in the design of the installation. The video is projected from two, non-synchronized sources across a series of five screens at varying depths, allowing the image to travel back and forth in space. The viewer may then walk among and between the images while exploring this fractured space. The soundtrack for the installation is the product of three separate pieces. Like the video, these pieces play from separate, non-synchronized sources and overlap and collide in a continuous fluctuation.

<http://www.emmfestival.org>

Mark Hirsch:

Composer, filmmaker, and intermedia artist Mark Hirsch is continually fascinated by subtleties—or perhaps, a level of complexity beyond our day-to-day senses. His art has been described as “accentuating the in-between, the minutiae of life, the hidden spaces and intricate textures that orchestral bombast can sweep over so effortlessly”.

A tireless supporter of collaborative processes, Hirsch strives to find deeper relationships between different artistic mediums. His ballet *Rebekah & Aliya* challenges classical precedents as dance, screen-dance, and live music are set with equal import and continually fluctuating emphasis. *The Pond*, a silent film with live, improvised music, continues down the path of reimagining narration set forth by experimental artists such as Maya Deren and Morton Feldman.

Hirsch holds the Bachelor of Music, magna cum laude in course work and cum laude in independent study from Lawrence University's Conservatory of Music. At Lawrence, he studied composition with Asha Srinivasan and John Mayrose, and guitar with Nathan Wysock and Steve Peplin. His experiences in the relationships between music and contemplative practice under the mentorship of Gene Biringer have profoundly influenced his art and processes. Hirsch has also worked closely with Emmy Award-winning producer and director Catherine Tatge on a documentary about American organists in France.

A native of the American Midwest, Hirsch is currently pursuing graduate work in acoustic and electronic music composition at the Shepherd School of Music at Rice University.

Kenya Gillespie:

Mr. Gillespie is a composer, pianist and violinist from Salina, Kansas. He began his piano studies at age 5. He has performed in numerous concerts and recitals and has won various awards and concerto competitions. In 2004 he won the Wichita Piano Teachers' League Piano Concerto Competition and performed the Grieg Piano Concerto in A Minor with the Friends University Orchestra. The following year he won the Salina Symphony Concerto Competition and performed Chopin's Piano Concerto No. 1 with the Salina Symphony. Mr. Gillespie completed his undergraduate studies at Yale University, receiving a B.A. in Music and graduating magna cum laude with distinction in the music major. He has a M.M. degree from Rice University, where he studied composition with Anthony Brandt and Karim Al-Zand. Past composition teachers have included Michael Klingbeil of Yale University, Philip Lasser of the Juilliard School, Lane Harder, Yoshiaki Onishi and Yuan-Chen Li. His piano teachers have included Elizabeth Parisot of the Yale School of Music, 1997 Van Cliburn finalist Jan Jiracek von Arnim of the University of Music and Performing Arts in Vienna, Paul Reed of Wichita State University and Janelle Rominger.

His music is written in a contemplative and lyrical style and he is very interested in ways of combining music with other artistic mediums, specifically film and video. Mr. Gillespie was named an Emerging Composer in 2009 by the New York Art Ensemble. He has secured various commissions and performances of his pieces throughout his career. His full orchestra piece *Dove Descending* received its world premiere from the Jonathan Edwards College Philharmonic in the spring of 2010, a reading by the Yale Symphony Orchestra and a performance by the Yale Schola Cantorum in 2010. He was commissioned by Yale to write the chamber piece *Vicissitudes* for the rededication ceremony for Calhoun College in the same year. He also received a commission by the Salina Symphony to write an orchestra piece for their spring 2012 concert commemorating the youth symphony's fiftieth anniversary. Recently he was commissioned by Musiqa and the Houston Contemporary Arts Museum to write a piece for their “Altered Tracks” project.

Sam Biroscak:

Sam Biroscak is currently a graduate student at the Rice University School of Architecture.



Concert 2

October 25, 2013

Performing Arts Center - 10:00am

Bits and Pieces

Aaron Anderson

Stop.Rewind.Play

Keith Benjamin, trumpet

Benjamin D. Taylor

contact clusters

Thomas Dempster

basso#

Brad Decker, double bass

Brad Decker

Spirits of the Age 2—Nostalgia

Lawton Hall

Relentless Spasms of Restrained Serenity

Zach Kurth-Nelson

Hephaestus' Fire: Music for Anvil and Electronics

Paul Leary, anvil and electronics

Paul Leary

<http://www.emmfestival.org>

Bits and Pieces

by Aaron Anderson

Bits and Pieces is a 6 channel granular piece. The piece is composed largely of very few sound sources. Grains were individually made and placed in the surround environment. The B section of the piece is ambient, but its sounds are made with and/or influenced by sounds in the opening section.

Aaron Anderson is entering his final year at Ball State University as an undergraduate doubling in Music Composition and Music Technology. He was recently accepted into the N_SEME 2013 conference and programmed on the SEAMUS 2013 conference. Aaron has studied computer music with Keith Kothman, Michael Pounds, and Michael Olson. After Ball State, he will be pursuing further education in composition with an emphasis on computer music.

Stop.Rewind.Play

by Benjamin D. Taylor

Stop. Rewind. Play. is a collage of sound and video consisting of three primary gestures as suggested by the title: 1) Stop = a sudden frozen or black image with silence or static sound, 2) Rewind = a fast whirlwind of activity, and 3) Play = a calm and moderate feel. All of the video source material was shot in collaboration with Samuel Wells and consists solely of images of trumpets. The audio sounds are primarily recordings of Sam Wells performing extended techniques such as double buzzing, multiphonics, tapping on the bell, and blowing through parts of the tubing. This work was commissioned by a consortium of trumpeters led by Samuel Wells in 2013.

The music of composer **Benjamin Taylor** (b. 1983) has been performed at major music festivals in the United States and abroad including the SEAMUS National Conference, SCI National Conference, Noisefloor Festival (UK), Electronic Music Midwest, and international jazz festivals in Edinburgh, Wigan, Marlborough and Birmingham. Having recently been selected as a participant in the 2012 ACO Underwood Reading Session, Mr. Taylor's prizes and honors include a 2011 Barlow Endowment Commission, and a 2011 BMI Student Composers Award. He has studied electronic music with Jeffrey Hass, Steven Ricks, and Elaine Lillios. He currently is completing his doctoral degree at the Jacobs School of Music at Indiana University in Bloomington, where he resides his wife and three children.

Keith Benjamin joined the UMKC Conservatory of Music as professor of trumpet in 1989 with a Doctor of Musical Arts degree and a Performer's Certificate from the Eastman School of Music. While in New York, he performed with the Rochester Philharmonic and held principal chairs in three other orchestras. Current orchestra positions include principal trumpet in the Colorado MahlerFest, and extra trumpet for the St. Louis and Kansas City Symphonies.

In addition to orchestral playing, Dr. Benjamin is an active recitalist and chamber musician, and is first trumpet in the Missouri Brass Quintet. His recitals frequently feature contemporary music, and he has commissioned and premiered numerous works, including compositions of Samuel Adler, James Mobberley, Peter Hamlin, Stephen David Beck, Eugene O'Brien, and many others. Recital and concert appearances in Boston, San Francisco, Los Angeles, Chicago, Dallas, and over 30 states are "travelling" highlights, and Kansas City also affords him the opportunity to have a lively professional career as a commercial, studio, and lead trumpet player.

Dr. Benjamin is partnered with Los Angeles organist Melody Steed in "Clarion", a trumpet & organ duo which emphasizes 20th century music. The duo recently released *Clarion: New Vintage*, their second disc on Gothic Records, this one consisting of all commissioned American works, and completed a highly successful performance tour of Hungary in the summer of 2006. Plans for a third recording of all commissions are in the works.

Dr. Benjamin is an Artist-Clinician for the Selmer/Bach companies. He makes his home in Kansas City with his wife Jennifer and their two sons, Duncan and Rowan.

contact clusters

by Thomas Dempster

contact clusters takes the sound of a pizzicato on the G string of the violin, wanders inside the sound, and is transformed on the other side. The source material of the work completely derives primarily from the four plucked strings of the violin.

Consequently owing to the usage of strings, my interest in mathematical knot theory gave way to the structure, four-channel spatialization, and the course of events throughout the work. While the work can be construed as an odd sort of rondo, the majority of the transformations come from the Reidemeister moves, which are placed in three distinct categories:

twist and untwist in either direction; move one strand completely over another; and, move a strand completely over or under a crossing.

Thomas Dempster is a composer of chamber music, electroacoustic, and intermedia works. His music has been performed at various new music festivals (University of North Carolina at Greensboro, University of Nebraska at Kearney, University of Alabama in Huntsville, University of Kentucky, Indiana State University, GEMDays [UK], #9 Art [Brazil], Electric LaTeX, University of Texas-EARS Series, Electronic Music Midwest, Electroacoustic JukeJoint and Barn Dance) and conferences (ICMC, SEAMUS, SCI, CMS). He is a recipient of honors and citations from BMI, ASCAP, and Sigma Alpha Iota. He studied at the University of Texas (MM, DMA), and the University of North Carolina at Greensboro (BM). He is currently Assistant Professor of Music at South Carolina State University in Orangeburg, SC. He has music published by Potenza Music and Quiet Design, and his website is www.thomasdempster.com.

basso#

by Brad Decker

The *basso#* project, for double bass and computer, is an evolving structured improvisation that combines extended double bass techniques and real-time computer processing and synthesis. The performer uses the double bass as sound source, and interacts with the computer via touch-pad controller to engage in a variety of processing techniques. The result is intended to be visceral, expressive, and intimate. Each performance is unique, and therefore is numbered as such – basso1, basso2, etc. In the recent past, performances of *basso* have ranged in duration from 5 to 45 minutes, and have included video media and dance.

Brad Decker's music focuses on the concept of interaction, and each work does so in a unique way (i.e. performer/composer interactivity; combining eras of technology; exploring disparate gestures and timbres; juxtaposing spaces and architectural ratios; etc.). His music has been performed in Australia, Italy, France, Brazil, and Canada, as well as at numerous festivals in the United States. As a teacher, he stresses positive, creative exploration, and refined clarity of expression. Dr. Decker received his DMA in music composition from the University of Illinois at Urbana-Champaign. He is currently Instructor of music composition at Eastern Illinois University.

Spirits of the Age 2—Nostalgia

by Lawton Hall

Spirits of the Age is an exploration/excavation of memories and nostalgia.

It is an attempt to come to terms with my own fondness for outdated electronic equipment (specifically, 35mm slide projectors), and an attempt to understand how these machines (and the images and sounds they produce) can have an emotional affect on me, even though I never lived during a time when these machines were commonly used.

It is an attempt to understand the constant mining of the past to fuel the present and the perpetual recycling of the old that is so characteristic of my generation's "thrift shop culture."

Spirits of the Age is electronic music that tries to capture the tactility of an era when "electronics" did not refer to the tame, polite digital

cinema of laptops and iPhones, but rather the palpable movement of electrons through solenoids and motors, creating noisy multisensory experiences.

Spirits of the Age is shattered, fleeting, and distant.

“Spirits” was created for the opening of the installation of Cyclic Histories (for M.L.), an intermedia exploration of memory and nostalgia at Sensorium, Milwaukee, in January 2013.

“And since every age contains in itself the germ of all future ages as surely as the acorn contains the future forest, a knowledge of our own age is the fountain of prophecy—the only key to the history of posterity. It is only in the present that we can know the future; it is only through the present that it is in our power to influence that which is to come.”

- John Stuart Mill

Lawton Hall makes music and art in the American Midwest. He tends to emphasize his geographical roots when asked about these things, even though he feels that place is an increasingly complicated concept. In his work, Lawton synthesizes disparate sources—historical and contemporary, high- and low-tech, intimately familiar and completely foreign—to create multisensory experiences that are both natural and otherworldly, existing in an unstable harmony with our consciousness and perception of the world.

Lawton’s music and intermedia art has been commissioned and performed across the United States and his writings have appeared in publications throughout North America. He has worked closely with composer and humanitarian Pauline Oliveros and his interest in musical consciousness has led to an in-depth study of the writings of James Tenney. Other significant mentors include Ben Johnston, Asha Srinivasan, I Dewa Ketut Alit Adyana, Julie Lindemann and John Shimon. Recently, he worked at the studios at STEIM, Amsterdam, which prompted his obsession with making musical instruments out of outdated electronic equipment.

Lawton holds the B. Music degree from Lawrence University. He is a founding member of 44°88°, a new collective of young artists and musicians in Northeastern Wisconsin.

Relentless Spasms of Restrained Serenity

by Zach Kurth-Nelson

Relentless Spasms of Restrained Serenity is a collage of found-video and found-recorded-sound. Using a diverse set of samples from disparate sources, the piece forges found-object amalgamations not to achieve juxtapositions, but rather to meld the elements together into new and unique multimedia entities. In these gestalts, the sound and video exist in unity, as a single form communicating a single idea.

The mediums of sound and video are bound together by a shared emphasis on simultaneity, maximal detail, and the edge of perception. The samples are densely layered, saturating the viewer’s cognitive limits, and sublimating the individual identities of the samples into the emergent identity of the gestalt. The rhythms are a counterpoint of flashing, impulsive fluctuations threaded together by the despotic consistency of line and theme. This transpires within a narrative form that is utterly linear and must be experienced from start to finish.

Zach Kurth-Nelson (legal name: Zach Duer) is an educator, media artist, programmer, singer. He holds an MA in Music Composition from Mills College, a BM in Composition from Minnesota State University Moorhead, and is currently pursuing an MFA in Kinetic Imaging from Virginia Commonwealth University.

Hephaestus’ Fire: Music for Anvil and Electronics

by Paul Leary

Hephaestus is the greek god of blacksmithing, metals, metallurgy, fire, and volcanoes.

Paul Leary is currently Visiting Assistant Professor of Music at Duke University where he teaches composition, theory, and electronic music. After earning a Bachelor degree in music composition at the University of Michigan in 1999, Dr. Leary earned a Master of Music at the Cleveland Institute of Music, finally completing his education by earning a PhD from Duke University in May 2012.



Concert 3

October 25, 2013

Performing Arts Center - 1:30pm

Hammer and Wire

Kari Johnson, piano

Andrew Walters

Iridescence

Linda Antas

Largamente Con Amore, Capriccio Con Attitude

Ian Corbett, alto saxophone

Ian Corbett

Electric Melting Reverb

EMR

Visions of the Void

Kari Johnson, piano

Jorge García del Valle Méndez

Gates (Kedesh Naphtali)

John Nichols III

Qwee for processed harp, accordion, electronics and video

Mark Snyder, accordion

Becky Brown, harp

Mark Snyder
Anna Weisling, video

<http://www.emmfestival.org>

Hammer and Wire

by Andrew Walters

Hammer and Wire is composed of sounds from pianos and various construction sites.

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 Associate Professor of Music Theory and Music Technology at Mansfield University in Mansfield, Pennsylvania.

Iridescence

by Linda Antas

Iridescent (from Latin *iris* 'rainbow') Displaying a spectrum of luminous colors that shimmer and change due to interference and scattering as the observer's viewing angle changes.

Pearls, beetles, butterflies, cuttlefish and other cephalopods, hummingbirds, bornite, bismuth, soap bubbles, opals, DVDs and oil on wet pavement all exhibit iridescence caused by redirected light. Coloration caused by micro- or nano-structures is referred to as "structural color" and is a common cause of iridescence in the natural world.

I was fascinated by the diverse manifestations of iridescence in nature and by the physics of iridescence, which links color and structure. I was also struck by the poetry of it: it is only by looking at something from different angles that we fully appreciate its beauty and complexity. Iridescence contains textures that shimmer, or that were created with processes that parallel the diverse directions, angles, and fluctuations that produce iridescence.

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. She has performed as a flutist at the National Flute Association Convention, the Phonos Foundation's (Barcelona) "Instrumental-Electroacoustica VI Festival", the Seattle Chamber Players' "Icebreaker Festival", and 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 and sound artists. She serves on the faculty of Montana State University and as Vice President for Membership of the Society for Electroacoustic Music in the United States.

Largamente Con Amore, Capriccio Con Attitude

by Ian Corbett

I could go into the cognitive and academic processes used in the creation of this piece. But sometimes you just need to "get down".

Ian Corbett is the Coordinator of the Audio Engineering Program, and Professor of Audio Engineering at Kansas City Kansas Community College. He also owns and operates off-beat-open-hats - recording and sound reinforcement, specializing in servicing the needs of classical and jazz ensembles in the Kansas City area. He has mixed and supplied sound systems for many headline artists at various venues in the US. He has given many presentations on audio related subjects throughout the USA and Europe, and since 2004 he has been a member of the Audio Engineering Society's Education Committee and has presented, mentored, and served on panels at local, regional, national and international AES events. He also writes articles occasionally for Sound On Sound, "The World's Best Recording Technology Magazine", and is currently writing "Mic It!", a book scheduled for publication in late 2014 by Focal Press. Ian holds a Doctor of Musical Arts degree in composition from the University of Missouri-Kansas City. For more information please direct your web-browser to: www.offbeatopenhats.com.

Electric Melting Reverb

by EMR

Electric Melting Reverb is an electric blend of 8 bit audio and belt of throat-singing melted together.

EMR (Elevator Machine Room) is an idea born in a late night stale-whiskey-and-cold-french-fry induced haze. It is manifested in the performances of Robert Voisey and David Morneau. These composers work together to create epic stories and soundscapes using little more than their wits and computer savvy. Elevator Machine Room is unlike anything else you've ever heard. There are no happy endings or intellectual ennui, only cold-hard truth and sloppy electronic soundscapes.

Visions of the Void

by Jorge García del Valle Méndez

Visions of the Void is a walk at the edge of the abyss. You can not see what is in. You can only take a vision of what it could be...

The work is conceived as a double sided reality: a real one and a virtual one.

The real part is the piano, which it's alive and walks a given path, following the vision in an introspective way. The virtual part is the electronic, which creates an imaginary space within real space where the live component is moving.

Both realities will communicate: the piano receives the influence of the electronic and reacts to it whereas the electronic will sound different during the performance of the piano.

In order to achieve a real unity between the two aspects of the work I focused the composition of both on the same technic: the spectral analyze of given sounds and its re-synthesis through the components of the work: the real and the virtual one.

With the aid of the AudioSculpt Software (IRCAM), I analyzed the samples through the graphical representation of the partial components of the sound or «Sonograms». So I can find the exact frequencies of these overtones and translate them to musical pitches that will serve me as structural material for both parts of the composition: They will define the pitches which I will use on the electronic and the notes of the piano as well as the musical «colors» or «textures» of both.

The electronic, will be a reflection of the «real» piano: the raw materials were piano samples. In this way I will reach an exchange of information between the real and the virtual world: Something taken from reality will come into reality again. The structural materials (the frequencies of the sound's partials) steer the choice of the recorded sounds of the instrument. The piano interact with the electronic in a structural level: as it will be the raw materials for the electronic, it will define textures and colors.

For the process of the raw materials I used diverse software: AudioSculpt, Spear, RTGS, granular synthesis (MaxMSP) and Live (Ableton). For the spatialization I have used SPAT: This is an MaxMSP application developed at the IRCAM, with multiple variable spatial possibilities. The final montage took place in ProTools.

Jorge García del Valle Méndez grew up in Spain, where he studied bassoon and composition. Since 1996 he lives in Dresden, Germany and studied at the Hochschule für Musik Dresden: composition and electronic music. He finished his studies in 2002. His compositions are worldwide premiered and broadcasted since 1993. He frequently receives commissions from various international institutions. Through electronic music he became interested in digital analysis and sound processing, which he has applied to his theoretical works as well as his musical compositions. He has also researched into digital analysis in Bassoon multi-phonics and their sound possibilities in the application to contemporary music. In 2005 and 2012 he was scholarship holder of the «Kulturstiftung Sachsen». Prizes: Salvatore Martirano Memorial Composition Award Competition of the University of Illinois (USA), 4th Composition Award of the Sächsischer Musikrat (Germany) both 2006. 5th Composition Award of the Sächsischer Musikrat (Germany) in 2007.

jorgegadelvalle@gmail.com
<http://jorgegadelvalle.blogspot.de>



Gates (Kedesh Naphtali)

by John Nichols III

Completed in 2013, *Gates (Kedesh-Naphtali)* is an eight-channel composition that was partly inspired the Pleiades constellation. A musical mapping of an image of the constellation occurs in the middle and at the conclusion of the composition. One can hear this depiction in the “wood block” timbres. This representation of Pleiades relates to a passage from Ignatius Loyola’s autobiography, *St. Ignatius’ Own Story as Told to Luiz Gonzalez de Camara (1555)*.

It was his [Ignatius’] greatest consolation to gaze upon the heavens and stars, which he often did, and for long stretches at a time, because when doing so he felt within himself a powerful urge to be serving our Lord.

(From *A Commentary on Saint Ignatius’ Rules for the Discernment Of Spirits*, Jules J. Toner, 1979.)

The composition begins with a complimentary relationship between periodic timbres and non- periodic timbres; the sustained sonorities are engraved with a variety of successive fleeting noises. The idea to etch sustained sonorities with a variety of successive ephemeral noises was partly inspired by Luigi Russolo’s use of the term “sound” to describe an audio signal with periodicity and “noise” as the lack thereof. Although some of the “noises” in this composition may not be entirely in accordance with his definition, the contrast between the two ideas is apparent. In addition to this relationship, the composition generally balances active and static components between the first and second half. Finally, this work is meant to express the redemption of individuality through the sacrifice of egoism.

John Nichols III’s compositions have been selected for performance at numerous conferences and festivals such as the Music Since 1900 Conference (Liverpool, UK), New York City Electroacoustic Music Festival, Slingshot 2013 (Athens, GA), Society for Electroacoustic Music in the United States, Toronto Electroacoustic Symposium, International Computer Music Conference (Ljubljana, Slovenia), International Workshop on Computer Music and Audio Technology, where he was a winner of the WOCMAT 2012 International Electroacoustic Music Young Composers Awards (Taipei, Taiwan). His string quartet won the Union League Civic & Arts Foundation Composition Contest in 2004 and the La Rock Composition Contest in 2005. His compositions *Trio for Flute, Oboe and Piano*, and *Shadows of Love* (song) also won a Union Civic League Award from Chicago. His 33 minute, multi-movement electroacoustic composition was a finalist in the 2011 Morton Gould ASCAP Young Composer Competition. He was awarded a Special Mention and was selected for inclusion on the *Métamorphoses 2012 CD* (Brussels, Belgium), and was selected for inclusion in the *SEAMUS 2012 Electro-miniatures “Re-Caged” CD* and *Electronic Masters Vol.2 CD* (ABLAZE Records). Mr. Nichols currently attends the University of Illinois, Urbana-Champaign, where he recently won the Fourteenth Annual 21st Century Piano Commission Competition.

Qwee for processed harp, accordion, electronics and video

by Mark Snyder and Anna Weisling

Mark Snyder is a composer, performer, producer, songwriter, video artist and teacher living in Fredericksburg Virginia. Mark’s multimedia compositions have been described as “expansive, expressive, extremely human,Snyder’s compositions attract performers who resist to works with electronics as well as audiences who don’t think they want to hear computer processing.” Dr. Snyder is Assistant Professor of Music at the University of Mary Washington teaching courses in electronic music, composition and theory. He earned his D.M.A. from the University of Memphis, an M.M. from Ohio University and a B.A. from Mary Washington College. He is a member of the American Society of Composers, Authors and Publishers (ASCAP), the Audio Engineering Society (AES) and The National Academy of Recording Arts and Sciences (NARAS).



Concert 4

October 25, 2013

Performing Arts Center - 5:00pm

It's Like the Nothing Never Was

Von Hansen

Von Hansen, Percussion

Summer Phantoms: Nocturne

Brian Belet

Kari Johnson, piano

Sloth

Adam Lenz

Abderrahman Anzaldua, violin

Scrap Metal

Jason Bolte

Kari Johnson, piano

Enlencher

Cody Kauh, music

Simone DeLozier, choreography

Caroline Fogg, dancer

Kelsey Crawford, dancer

Cody Kauh, computer

<http://www.emmfestival.org>

It's Like the Nothing Never Was

by Von Hansen

For bowed grandmother clock chimes, kalimba, zen balls and garden weasel with live processing, *It's Like the Nothing Never Was* is a live electroacoustic soundscape created by amplifying and processing the above metallic instruments. This work is meant to encourage interaction between the performer and computer by creating an electroacoustic soundscape without the use of prerecorded material. Every sound that is presented through the electronics is a direct manipulation of the acoustic sounds, and the performer is given guidelines to engage the randomized computer processing through improvisation. The metallic percussion and active processing allow the audience to be immersed in a unique sound world.

Von Hansen is an active performer, composer and educator of percussion music, residing in Lawrence, Kansas. Mr. Hansen holds a Bachelor's degree in Music Education from Washburn University, a double Master's in Music Composition and Percussion Performance from Central Michigan University and is a current candidate for a Doctor of Musical Arts from the University of Kansas.

Von has performed with The Topeka Symphony Orchestra, The Midland Symphony Orchestra, The Topeka Festival Singers, The Lawrence Civic Choir and various orchestral and jazz ensembles throughout Kansas and Michigan. As a member of the KU wind ensemble he premiered *In the Shadow of No Towers* by Mohammad Fairouz at Carnegie Hall. He is currently the Assistant Director of Marching Percussion at the University of Kansas and the Director of Marching Percussion at Blue Valley South West High School. Von is also an in demand clinician and private instructor.

Mr. Hansen was named the winner of the 2009 Central Michigan Orchestral Composition Contest, and his works have been selected for performance at the Percussive Arts Society International Convention and The Society for Electro-Acoustic Music in the United States' National Convention. He has earned commissions from The Washburn Percussion Collective and percussionist John Brown and his compositions have been programed throughout the midwest and along the east coast by performers such as Dr. Andrew Spencer and the Kansas City Electronic Music Alliance.

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Summer Phantoms: Nocturne

by Brian Belet

Summer Phantoms: Nocturne was composed during 2010-11 for pianist Jeri-Mae Astolfi, and is recorded on her CD *Here (and there)* (Innova 846), 2013.

Phantom -

- *something apparent to sense but with no substantial existence; as an apparition*

- *representation of something abstract, ideal, or incorporeal*

Referential archetypal symbols include: phantom (akin to shadow), representing the creativity that we don't realize we already have; night and the night journey as the search for self; and the summer season as a time of life and abundance.

The piano music was composed first (mostly on flights to music festivals and touring gigs, an environment that I find most relaxing and conducive for composing - also, I was without a computer for over three months), with marginal annotations for the electronics. All of the electronics are processed piano sounds (string scrapes, hand dampened tones, soundboard strikes, and a few isolated tones - which I performed and recorded), and are constructed as a running commentary to the piano music. Analysis/resynthesis algorithms include Spectral Analysis, Sum of Sines (SOS), and Time Alignment Utility (Tau), plus additional stochastic algorithms using my COMP2 suite of tools, all operating within Kyma.

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 **SoundProof** (Patricia Strange, violin, and Stephen Ruppenthal, trumpet/flugelhorn). To finance this real world he works as Professor of Music at San Jose State University.

Sloth

by Adam Lenz

We often view sloth as a purely pejorative term, but can sloth really be summed up as pure laziness? Below the surface, sloth is a failure to recognize a feeling of self-worth and ability to succeed. In effect, what reflects itself as laziness is a clouded, outward expression of our own feelings of emptiness and fear: our avoidance of failure. Ironically, although we view sloth as a lack of desire to accomplish, a burning desire to discover our own worth is often hidden just below the surface. Sloth was written for violinist Abderrahman Anzaldua for the La Rueda de los Pecados project.

A native of Kalamazoo, Michigan, **Adam Lenz** is a composer and media artist currently pursuing a MM in Composition from the Hartt School of Music in Hartford, Connecticut. Here he is a Graduate Fellow in Electronic Music and studies composition under composer and sound artist Ken Steen. Adam holds a BM in Music Composition (2012) and a MA in Music History (2013) from Western Michigan University. Here he studied composition under the direction of Lisa Coons, Christopher Biggs, Richard Adams, Robert Ricci, and C. Curtis-Smith. In the summer of 2013, Adam was in residence as a participant in the Watermill International Summer Program in Water Mill, New York. Here he worked with avant-garde theater director and designer Robert Wilson and his guest collaborators. Adam's work explores the intersections of concert music, installation art, performance art, and visual mediums. Working in this manner has led to an approach where the sonic and visual images are developed interdependently and work together to express a greater conceptual idea.

A native of Mexico, violinist **Abderrahman Anzaldua** is a graduate of Western Michigan University (2012) and the Conservatorio de las Rosas (2009) where he studied violin performance under Renata Knific and Gella Dubrova respectively. He has completed master classes with Mikhail Kopelman, El Cuarteto Latinoamericano, Cuarteto Mirò, Cuarteto La Catrina, the Enso String Quartet, the Pacifica String Quartet, and the International Contemporary Ensemble (ICE). In 2012, he launched his La Rueda de los Pecados (Wheel of Sins) commissioning project joining seven composers from the United States and Mexico. Abderrahman currently lives in New York City with his wife, composer Valeria Jonard.

Scrap Metal

by Jason Bolte

Scrap Metal is an electroacoustic work that explores relationships between sonic material produced on the piano and various metal produced sounds. *Scrap Metal* was commissioned by the Music Teachers National Association and the Missouri Music Teachers Association.

Jason Bolte is a composer of acoustic and electroacoustic music. He currently resides in Bozeman, Montana with his wonderful wife Barbara and their two daughters, Lila and Megan. Jason teaches music technology and composition at Montana State University where he also coordinates the Music Technology Degree Program.

Enclencher

by Cody Kauh1

Enclencher utilizes motion and color tracking (built in Max 6) to capture improvised or choreographed movements from the webcams of two Apple laptops. These computers process the data and send the information through a wireless link to another computer that uses this data to generate sequences of pitch and rhythm based upon a prepared algorithm. The computer-performer then controls other factors of the aural product including timbre, amplitude, and waveform. “Enclencher” originates from the french vernacular and can be translated as “to engage”.

Cody Kauh1 is an American acoustic/electronic/visual composer that investigates the hidden musical potential of urban and rural noise pollution. With music performed at national and regional conferences (including the Society of Electro-Acoustic Music in the United States [SEAMUS], Electronic Music Midwest [EMM], and the Great Plains Regional Tuba and Euphonium Conference [GPRTEC]), Cody graduated in 2011 with a B.M. in Music Theory/Composition at Southern Illinois University Edwardsville (SIUE) and is currently completing an M.M. in Music Composition at the University of Missouri – Kansas City (UMKC).

Cody has won a number of composition contests at SIUE and UMKC and has received commissions from university and public school wind ensemble conductors. He also regularly collaborates with choreographers and has had his compositions performed on multiple occasions at the Nelson-Atkins Museum of Art and by the Kansas City Electronic Music and Arts Alliance (KcMEA). His work can be found on Ablaze Records and at codykauh1.com.

Simone DeLozier is a senior in the Conservatory of Music and Dance at UMKC pursuing a BFA in Dance Performance. She has been dancing since the age of 8 and has worked with some of the country’s top choreographers. Simone teaches dance at Priscilla and Dana’s School of Dance and is a part of Seamless Dance Theater. She has won numerous awards on a national level and received dance scholarships from the Williams Henry Dance Company, Young Lions, and Coastal Dance Rage. After graduating, Simone plans to move to Los Angeles to continue her dance career.

Caroline Fogg was born and raised in the San Fernando Valley in Los Angeles, California. She is classically trained in ballet and modern and has intensely studied other forms of dance as well. Miss Fogg grew up mainly under the instruction of Patrick Frantz (Paris Opera Ballet) and frequently studies at the EDGE Performing Arts Center in Hollywood. She has furthered her training by attending numerous summer intensives around the nation: Alvin Ailey American Dance Theater, Orlando Ballet, Pittsburgh Ballet, Boston Ballet, and North Carolina School of the Arts. Currently, Caroline is attending the Conservatory of Music and Dance at the University of Missouri-Kansas City as a dance major emphasizing in ballet and modern and teaching at dance studios in the Kansas City area.

Kelsey Crawford is from Arvada, Colorado and is currently a student in the Conservatory at UMKC. Before dancing at UMKC she danced at The Arvada Center for Performing Arts. She took technique classes there for eleven years in ballet, modern, and jazz. There she performed lead rolls in story ballets Cinderella, Peter Pan, and Snow White.



Concert 5

October 25, 2013

Performing Arts Center - 8pm

Musashi

Maria Harman, flute

Richard Johnson

Tidal

Kari Johnson, piano

Adam Scott Neal

Having a Ball, See You Soon

M. Anthony Reimer

In Search of a Basilica

EIO (Ensemble of Irreproducible Outcomes)
David D. McIntire, clarinet, ocarina, electronics
Brian Padavic, bass
Ryan Oldham, trumpet

David D. McIntire

Soundscape for Viola and Electronics

Kalindi Bellach, viola

Carter John Rice

seed. signal.

Kari Johnson, piano

Robert Seaback

<http://www.emmfestival.org>

Musashi

by Richard Johnson

Miyamoto Musashi, a seventeenth century ronin of legendary renown, is the founder of the *Niten-ryu* school of swordsmanship. He devoted his life to honing his skills in the Way of the sword, winning dozens of duels. So great was the perfection of his skill that his late duels were fought only with a boken, or wooden sword, regardless of his opponent's weapon. In 1645, lying ill and near death in a cave where he taken to a hermitic existence, he dictated the key concepts of his Way to a disciple. This document, *Go Rin No Sho* ("Book of Five Rings") is still read today as a guide to strategy in any discipline.

Musashi for solo flute, digital audio, and video is guided by excerpts from this work. Musical material is inspired by Honshirabe, a prominent work in shakuhachi repertoire. Throughout the piece, the fixed part is derived from samples of taiko and shakuhachi, the metallic clash and scrape of swords, and a reading of the Fudo-myoo sutra. Elements of taiko performance are also featured in both parts, particularly the concept of *oroshi*, a gesture in which the interval (or *ma*) between sonic events is reduced over time.

Musashi contains text from A BOOK OF FIVE RINGS by Miyamoto Musashi, translated by Victor Harris. Copyright © 1974 by Victor Harris. Used by permission of The Overlook Press, New York, NY. All rights reserved.

Richard Johnson is a multimedia artist and composer whose interest in music was piqued during a childhood heavily impacted by film. Equal parts Kurosawa and Spielberg combined to create his ongoing interest in culture and history, the music of Takemitsu and Williams, and an obsession with mystery, adventure, and storytelling. This blend of interests is most clearly present in his set of pieces for soloists, electronics, and video entitled *Quaerere Sententias*.

Richard's music has been performed throughout the United States and internationally, and has been presented at events such as SEAMUS, Electronic Music Midwest, Electro-Acoustic Barn Dance, SCI conferences, Thailand International Composers' Festival, and the Festival Internacional Punto de Ecuentro in Spain.

In 2012, Richard received his DMA from the University of Missouri-Kansas City where he studied with Chen Yi, James Mobberley, Paul Rudy, and Zhou Long. He also holds degrees from the Hartt School at University of Hartford (MM) and West Chester University of Pennsylvania (BM).

Richard currently resides in southern California.

Tidal

by Adam Scott Neal

Tidal, for piano and fixed media, is based upon the natural harmonic series beginning on a low C (32.7 Hz). Inspired by Schenkerian analysis, I created a set of triads out of this series and ordered them based on the difference tones they create. Thus, the subtle, background tones form a large scale tonal progression, while the surface chords are sometimes seemingly unrelated. The tape part constantly moves between just intonation and equal temperament while the piano plays figurations that allude to classical sonatas. The overall form and the surface gestures expand and contract, like tidal motion and surface waves.

Adam Scott Neal is a composer whose work embraces a range of artistic engagement including acoustic and electroacoustic composition, video, electronics tinkering, and improvisation. He is a PhD fellow at the University of Florida, where he studies with James Paul Sain, Paul Koonce, and Paul Richards. Previously, Adam 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 100 performances of his music in 20 states, as well as the UK, Canada, China, Italy, Slovenia, and Switzerland. His music has appeared on the following festivals, among others: June in Buffalo, soundSCAPE, New York Electroacoustic Music Festival, Florida Electroacoustic Music Festival, Toronto Electroacoustic Symposium, Harvest Moon, and Electronic Music Midwest. He has organized numerous contemporary music concerts in academic and non-academic settings, including those for Atlanta-based Terminus Ensemble, of which he is Co-Artistic Director.

Having a Ball, See You Soon

by M. Anthony Reimer

I view this piece as a set of simple portraits. The goal was to capture and share the personalities of several different types of balls. While the source material came from twenty-one balls ranging from ping-pong balls to basketballs, considerations for length only allowed featuring a handful of these. However, the way all of the material came together as a sort of chorus was truly delightful to play with. Hopefully, you will enjoy the material as much as I did.

Composer and sound designer **M. Anthony (Tony) Reimer** is interested in investigating the inherent contrasts, tensions, and expectations of intimate everyday sounds in ways that invite the audience to appreciate them not as ordinary everyday noise, but as transcendent objects worthy of thoughtful attention.

Reimer's concert music has garnered performances across the country and at festivals such as Electronic Music Midwest, the Florida Electroacoustic Music Festival, and the national conference of the Society of Electro Acoustic Musicians in the United States.

Outside the concert hall, his work extends into a wide variety of domains including theatre, film, video games, and interactive experiences. It is perhaps in these collaborative efforts that Reimer finds his greatest pleasure.

A veteran of professional theatre with over 20 years experience, Reimer has composed music and designed sound effects for close to 200 productions across the United States and abroad. While based in Miami, FL, he earned multiple nominations and twice won the Carbonell award for Best Sound Design, South Florida's version of the "Tony".

For over 15 years, Reimer has enjoyed a fruitful relationship with Coral Gables' New Theatre and artistic directors Rafael DeAcha and Ricky Martinez. Included among the 30+ productions Reimer has composed and designed for at New Theatre are several world premieres and over a dozen productions of Shakespeare's works that have become a staple of their summer season. A highlight of his relationship with "the New" came when he served as composer and sound designer for the world premiere of Nilo Cruz's *Anna in the Tropics*, the play that won the 2004 Pulitzer Prize for Drama.

Reimer also enjoyed an extended relationship with Playmakers Repertory Company (PRC) in Chapel Hill, NC. In over six years with the top-tier regional theatre, Reimer composed music and designed sound for over 20 shows at PRC working with notable directors such as David Hammond, Mark Wing-Davey, Jeff Hayden, and Gene Saks.

Since 2007, Reimer has worked with Chicago's Organic Theatre Company on over 20 productions and continues to freelance with a variety of other companies across the country.

In the domain of film, Reimer got his start in 1999 with a short that appeared at the Miami Jewish Film Festival entitled *The Wandering Jew*. Since then, he has collaborated with Vancouver's Black Forest Productions Company on a number of projects including the action/adventure web series entitled *Libelle*. Other recent work includes a sound design/score for a set of short documentary films examining the state of food production in Illinois and the score for a feature named *The \$30,000 Bequest*.

In recent years, designing sound effects and writing music for video games and interactive experiences has become a passion of Reimer's. For four years, he served as the audio director and composer for Mutiny Games, an independent game company producing innovative titles for PCs and mobile platforms. Reimer has also designed and implemented several solo and collaborative interactive art installations and data sonification projects presented at the Krannert Art Museum and the Krannert Center for the Performing Arts in Champaign-Urbana, IL.

Reimer has served as a researcher at the National Center for Supercomputing Applications for projects that aid in collaborative efforts between artists. These have included a generalized framework for the development of multi-user virtual worlds and support for telematic performances. His personal research is in the domain of investigating computer models of creativity using machine learning. He is also the backend programmer and database administrator for the Society of Composers, Inc. website and consults on a number of non-profit websites.

Additionally, Tony is the founding technical director of PizzaFM, a student-run, non-commercial, free-form internet radio station operating out of Allen Hall at the University of Illinois. He is also the DJ for Toneguy's Terrifically Tall Tales on Monday night's at 10p CT, if you care to sample any of his fiction.

In any spare time he has left, Reimer enjoys the arts of bread-making and candy-making. In the same way that ordinary, common sounds inspire his artistic output, the process of turning combinations of everyday ingredients such as flour, sugar, and water into new concoctions is endlessly fascinating to him.

In Search of a Basilica

by David D. McIntire

In Search of a Basilica was composed in the spring of 2013, and is another of McIntire's drone-based compositions, here based on a suspended chord of processed clarinet tones.

David D. McIntire was born in the Finger Lakes region of New York State. He has had some training on the clarinet and has composed electronic music since 1980. He currently runs Irritable Hedgehog Music, a small label dedicated to minimal and electroacoustic music.

The Ensemble of Irreproducible Outcomes (EIO) is a performance group based in Kansas City, comprised of David D. McIntire (winds, electronics), Brian Padavic (bass), and Ryan Oldham (trumpet). The group performs a growing repertoire of indeterminate compositions from a variety of styles and traditions.

Soundscape for Viola and Electronics

by Carter John Rice

Soundscape for Viola and Electronics was originally composed for Violinist Jane Capistran. The work is built from three contrasting yet related soundworlds that slowly evolve over time. The piece culminates in a textural climax comprised of elements from all three soundworlds, which occur together only briefly. The work comes to a close with a faint recollection of the opening material.

Carter John Rice, a native of Minot, North Dakota, is a composer of new music in both the acoustic and electroacoustic realms. Rice earned his Master's Degree from Bowling Green State University where he studied electroacoustic composition with Elaine Lillios. Prior to attending Bowling Green, Carter completed his undergraduate degree in music composition from Concordia College in Moorhead, Minnesota. Rice's music is largely concerned with the notion of creating cohesive and contrasting soundworlds that slowly generate and expel sonic energy over time. Carter is active as a composer in the United State and abroad. His music has been featured at the Soundscape Festival in Italy, Electronic Music Midwest, and the National Student Electronic Music Event.

Kalindi Bellach holds an undergraduate degree in performance with academic honors from the New England Conservatory of Music and a master's degree in performance from the Pennsylvania State University. She has studied with David Holland, Martha Strongin Katz, and Timothy Deighton. She has performed in master classes for Karen Ritscher, Heidi Castleman, Dimitri Murrath, Paul Neubauer, Sheila Browne, and Erika Eckert. She is currently pursuing a DMA in contemporary music specializing in performance at Bowling Green State University studying with Matthew Daline.

seed. signal.

by Robert Seaback

seed. signal. is a mixed work for piano and precomposed electronic sound and reflects my continued interest in works that combine fixed-format electronics with solo performer. The advantages of this style are highlighted by the limitless sonic territory available to the studio composer paired with the technical autonomy of the fixed medium. This allows the composer to create dynamic imaginary relationships between the live, visible sound source (performer) and the non-live, fixed, acousmatic sound, which can be shaped by the composer to exhibit a myriad of behaviors. *seed.signal.* is characterized by relationships of extension, causality, and frame. The live and electronic sound worlds are complementary but are constantly engaged in a game of rhythmic/gestural tension and resolve, dominance and subordination, disturbance and stillness.

Robert Seaback is a composer and guitarist working primarily in the electroacoustic genre. He holds a B.S. in Music Technology from Northeastern University, an M.A. in Composition from Mills College, and is currently a Ph.D. Fellow at the University of Florida under the instruction of Paul Koonce and James Paul Sain. Seaback's electroacoustic work has been presented internationally at festivals including the ICMC, the ISCM World New Music Days, and the EMUfest of the Conservatory of Santa Cecilia, Rome. In 2011, he was awarded First Prize in the ASCAP/SEAMUS Student Commission Competition.



Concert 6

October 26, 2013

Performing Arts Center - 10:00am

Flute

Jay Batzner

Katherine Crawford, mezzo-soprano

Live Bass Improv

Charles Halka

Talking Drum

James Borchers

James Borchers, frame drum

Vous l'Inaccessible

Jon Fielder

Amanda DeBoer Bartlett, soprano

Memoriam

Yemin Oh

Daniel Heagney, percussion

Life 6

Davis Hill

Luna Reversa

Gerardo Perez Giusti

<http://www.emmfestival.org>

Flute

by Jay Batzner

Sister, now I can tell you this:
how I'd steal

into your room
days you were gone,

teeter on a chair
to reach the shelf,

pull the black box
down and unlatch it.

I'd stare at the disassembled parts:
each silver tube snug in red

velvet, click of fingered keys
rubbed bronze.

I lacked the adequate prayer
my lips might blow across you,

kneeling over your open casket.
Broken instrument, you are not sister

and you are not song. How
can I lift you now. Even if I knew

what notes to play, I haven't
the breath to make you music.

-Robert Fanning
text used with permission of the author

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.” – David D. McIntire

Katherine Crawford, a warm and versatile mezzo-soprano, holds a Master of Music degree in Vocal Performance from the Conservatory of Music and Dance at the University of Missouri – Kansas City, and a Bachelor of Music degree in Vocal Performance from St. Olaf College. She enjoys performing in the styles of opera, operetta, and musical theater, and is especially interested in contemporary and experimental works.

Recently, Ms. Crawford has had the pleasure to perform with the Kansas City Metro Opera, Kansas City Civic Opera, and UMKC Conservatory Opera Theater, specializing in comic and light-lyric roles. She currently sings with the Grammy Award-winning Kansas City Chorale, the Kansas City Symphony Chorus, and is the lead vocalist in The Digital Honk Box Revival, an improvisational electroacoustic music group. As a dedicated church musician, she is a regular cantor and soloist for weddings, funerals, and religious services for multiple denominations.

In addition to performing, Ms. Crawford enjoys helping others explore and realize their vocal potential, and has maintained a private teaching studio since 2003. Originally from Minneapolis, Minnesota, she is presently based in Kansas City, Missouri.

Live Bass Improv

by Charles Halka

Live Bass Improv (2010) consists entirely of acoustic bass sounds performed by bassist Annabella Leslie and recorded by students at Rice Electroacoustic Music Labs (REMLABs). The sounds are arranged to give the impression of a bassist performing a live and virtuosic improvisation.

Charles Halka's music has been performed in North America, Europe, and Asia by such groups and musicians as Katie Hyun (USA), Nolan Pearson (USA), Giovanni Scaglione (Quartetto di Cremona, ITALY), counter)induction (USA), Volti (USA), ÓNIX Ensemble (Mexico), Aquarius (Belgium), Jauna Muzika (Lithuania), and Pictures on Silence (USA). As a U.S. Fulbright grantee, he spent a year in Lithuania writing an opera, *Julius*, which premiered in 2010, and a choral excerpt from the opera, *Dipukų Rauda*, was performed at the ISCM World Music Days 2012 in Belgium. In 2011, *Round and Round* was premiered in the Coolidge Auditorium of the Library of Congress, and in 2013 a revised version was premiered in Hong Kong at the Intimacy of Creativity partnership led by composer Bright Sheng. Most recently, *Scherzo* for orchestra was awarded Special Distinction in the 2013 ASCAP Rudolf Nissim Prize. Charles attended conservatories in the U.S., Russia, and Lithuania and holds degrees from the Peabody Conservatory and a Doctor of Musical Arts from Rice University. His teachers included Michael Hersch, Judah Adashi, Richard Lavenda, Kurt Stallmann, Pierre Jalbert, and Arthur Gottschalk. Charles is Artist-in-Residence at the Foundation for Modern Music (Houston).

Talking Drum

by James Borchers

Talking Drum explores a variety of interactions between solo frame drum and computer. The piece moves through multiple sections, each with a distinct interactive profile and sound world. The score is strictly notated but does not adhere to traditional meter. Some sections are timed while others rely on the unfolding of a particular order of events allowing for a certain aleatoric aspect to the music while still dictating a specific large-scale form. The drum's timbre and resonance are examined, evolving into a rhythmic structure and ultimately speaking, spiraling gestures between the acoustic and electronic sound.

James Borchers's music spans an array of influences from science, visual art, poetry, literature, sacred texts, pop music, and the environment. His pieces incorporate a variety of techniques while retaining a framework that is balanced and transparent in its expression. He writes for a wide range of media including orchestra and chamber music, electronic music, opera, film, and musical theater. He has participated in numerous programs including Tanglewood Music Center, the Wellesley Composers Conference, and Composing Interactive Multimedia at CMMAS, and his music has been performed by groups such as the New York Youth Symphony, the ICE ensemble, the Talujon Percussion Quartet, and American Opera Projects. He holds a Bachelors degree in music performance from the University of Nebraska and two Masters Degrees in both music performance and composition from the Aaron Copland School of music at Queens College in New York. He recently completed a Ph.D. in music composition and theory at Brandeis University and is currently an instructor at Hobart and William Smith Colleges in upstate New York.

Vous l'Inaccessible

by Jon Fielder

The inspiration for *Vous l'Inaccessible* came to me years before the piece was actually written. I first heard the Medieval virelai *Douce Dame Jolie* in an introductory music history class at Ohio University. I was immediately taken by the beauty of the vocal melody and within months became fascinated with the idea of doing a modern setting of the melody. I included a separate text that is recited at the end of the piece, and acts as a contemporary take on the idea of unattainable love. The end result is a piece containing three layers of evolution: 1. Electronic accompaniment as opposed to the traditional acoustic accompaniment, 2. Evolution of singing style from chant-like to a quotation of the melody followed by deconstruction of the melody into fragmented distortions of the melody, and 3. The juxtaposition of the Medieval text with an original text of the same theme.

Jon Fielder is a composer of electroacoustic and acoustic music, all of which shows a strong interest in timbre, texture, spatialization and narrative. His music is often inspired by his love of natural landscapes, such as the echoing of the Ohio River valley and the windy flatland of Northwest Ohio. He also draws inspiration from his interest in various topics of science and mathematics (chemical reactions, psychopharmacology, Markov chains), from manipulations of the human voice - both spoken and sung - and from literature.

Jon's music has been featured at the SEAMUS conference (2013), the Toronto Electroacoustic Symposium, Electronic Music Midwest, the Electroacoustic Barn Dance, the CEMiCircles Festival, the 2012 IDRS Conference, the Northern Ohio Music Exchange (NOMA) concert at the Oberlin Conservatory, the Olmsted Festival of the Arts, and inclusion in the Alex Sramek call for scores for the Voxnovus 15-Minutes of Fame series. Jon was also the first recipient of the Mark Phillips Distinguished Professor award for composition in 2009 (Ohio University).

Jon is active as a researcher and music theorist, his primary topics of interest being music of the New Complexity school (particularly Franklin Cox and Brian Ferneyhough) and post-1945 Darmstadt composers, namely Pierre Boulez and Karlheinz Stockhausen. Jon received a M.M. degree in composition from Bowling Green State University, and B.M. degrees in both composition and theory from Ohio University. He is currently pursuing a D.M.A. in composition at the University of Texas-Austin under the study of Russell Pinkston and Donald Grantham. Previous composition instructors include Elaine Lillios, Mikel Kuehn, Franklin Cox, Mark Phillips and Christopher Dietz.

Soprano **Amanda DeBoer Bartlett** specializes in contemporary vocal literature and project-based performances that integrate classical music into modern social contexts. She is a member of Ensemble dal niente (Chicago) and Aetherplough (Omaha), and is a co-founder of the Color Field Ensemble (New York), Quince Contemporary Vocal Ensemble (New York), and Ars Cantus Antiquitas (Omaha).

Born and raised in Omaha, NE, Ms. DeBoer moved to Chicago to study at DePaul University where she received a Bachelor of Music. She received a Masters degree from the University at Buffalo, where she studied with acclaimed contemporary interpreter Tony Arnold, and a Doctorate of Musical Arts from Bowling Green State University, where she worked with Dr. Jane Rodgers. She currently lives in Omaha, NE and teaches voice at Iowa Western. Along with her work as a performer, Ms. DeBoer regularly produces, curates, and presents concerts and festivals around the country. She is indebted to the inspiring grass-roots classical music movement that is taking hold, and hopes to contribute to the continued development of the North American contemporary music community.

Memoriam

by Yemin Oh

In several recent researches, the scholars investigated and discussed the importance of the expressive gesture in music performance. These expressive gestures affect the music perception of the audience. Sometimes, it can be more informative than sound in the perceiver's understanding of performer's expressive intentions. In this piece, visual component will magnify the performer's gestures using webcams, and project those gestures to the screen through visual effects manipulated by audio. As a result, audience can understand and enjoy not only musical elements but also the intention of the expressive gestures.

Yemin Oh is a 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. At the end of undergraduate days his curiosity of electronic sound was piqued, after he was awarded some prizes in various music competitions. 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 pursuing PhD in Experimental Music & Digital Media at Louisiana State University where he continues the search for fascinating electronic sources of sound for his music. His several works were selected or invited to perform at SEAMUS 2010, 2011 conference, Electronic Music concert 2011 at Stonybrook University, Channel Noise 2011 at Georgia Southern University, NIME 2012, EMM 2012 festival, NIME 2013, and ICMC 2013.

Daniel Heagney is a Washington D.C. native. He completed his undergraduate work at George Mason University, where he received a Bachelor of Music in Percussion Performance. He recently graduated with a Masters of Music degree from Louisiana State University, and is currently continuing his studies at LSU in pursuit of a Doctorate of Musical Arts with a minor in Experimental Music and Digital Media. He has studied percussion with Brett Dietz, Steven Schick, Jim Atwood, Troy Davis, John Kilkenny, and Ken Harbison. Recently, he gave the world premieres of Brett William Dietz's flute/marimba duo *Seven Refrains*, and Peter Klatzow's new *Six Etudes* for solo marimba. The latter of which can be heard on Daniel's first solo percussion CD, *Collision*. In the past year he also performed and produced recordings of the percussion works of David Stock, Stanley Leonard and Brett William Dietz.

Life 6

by Davis Hill

In *Life 6*, a short musical fragment is played back and recorded through a low resolution speaker and external microphone. The resultant recording is then played back and recorded again. As the process is repeated, cumulative audio degradation continues until a final recording is obtained that contains no audio.

Electroacoustic composer Ben Luca Robertson called *Life 6* “deconstructive of the [late] 20th and [early] 21st centuries.” The quantization inherent in digital sampling sanitizes sound; at the same time, digital tools allow for unprecedented editing and error correction. But in stripping away errors, do we also strip away something valuable?

Life 6 is as much a process as it is a single piece of music. By varying the recording parameters and original fragment, many different versions and performances are possible. In this performance, the source material was derived from an original electronic piece in the style of 8-bit video games. This content was sped up, reversed, played back through external laptop speakers, and recorded via the laptop’s onboard microphone. This process allows a single fragment to grow infinitely and organically. The artifacts become the music.

Davis Hill is a composer, jazz pianist, and multi-instrumentalist. He holds a Bachelor of Music in Composition from Eastern Washington University, where he studied algorithmic and electroacoustic composition with Jonathan Middleton and Ben Luca Robertson.

Davis maintains a private music studio in the Spokane, WA area. He is a scholar of ancient Greece, especially ancient Greek music, and is also a writer. In addition to multiple side projects, Davis is currently exploring the application of electroacoustics to the jazz idiom.

Luna Reversa

by Gerardo Perez Giusti

Luna Reversa is a work created from segments of a musical score I composed for a semi-silent film titled “Luna.” The work incorporates music from the score with selected slides from the original film. I wrote all the music using electronic media, synthesizers, sampled sounds and a series of recordings of violin and cello phrases performed live and later processed to obtain the reversed sounds of each musical gesture.

Gerardo Perez Giusti received a BA in Film Scoring and Music Composition at the Berklee College of Music and a Master of Music in Composition from Yale University. At Yale, Gerardo was a student of Ezra Laderman and Joseph Schwantner. Currently, Gerardo lives in Los Angeles, where he is an active film composer; orchestrator and music producer. Recent Credits include *Seven Pounds* (orchestrator, conductor), *The Duel*, *Satanas* (orchestrator), *Chamaco* (additional music) and *La Sombrilla*, *Losing Sam*, *Encuere*, *By The Water’s Edge*, *Notes From the New World*, *Thoughts*, *Mind The Gap*, *Red Monday*, *La Vida No Es Igual*, *The Long Walk*, *Diary of a MassHole Surfer*, *The Happy Savages*, *Luna*, *Doppelganger* and *Divergence* (composer).



Concert 7

October 26, 2013

Performing Arts Center - 1:30pm

After Dusk

Elisa Moles, flute

Jim Rhinehart

S.R.B.C.P.

Gil Dori

Leander's Swim

Kari Johnson, piano

Samuel Wells

Playground

Charles Nichols, music
Amber Bushnell and Charles M. Raffety, video

Things and Their Attributes

Katherine Crawford, mezzo- soprano
Rebecca Ashe, flute

David Morneau

Microtonal Study

John Akins

e poi, solo sfiorandole

Federico Bonacossa, guitar

Federico Bonacossa

Água Eletrônica

Ricardo Souza, water percussion

David Ikard

<http://www.emmfestival.org>

After Dusk

by Jim Rhinehart

After the sun has set, a strange and hidden world awakes. At times playful, at times unsettling, the flute takes a journey, enhanced by sounds, all of which are derived from the flute itself.

Jim Rhinehart is an active composer, pianist, and teacher, currently teaching at Ball State University, where he received his doctorate in 2012. He is a musical polymath with interests ranging from music for winds and choirs, jazz, commercial music, and improv piano. Recent performances include the SCI Region I/PARMA Recordings Conference in Portsmouth, NH, the Indiana State University Contemporary Music Festival, and the Electroacoustic Barn Dance. Other interests include charcuterie and fly fishing. www.rhinehartmusic.com

Elisa Moles currently teaches flute as Adjunct Faculty at San Joaquin Delta Community College in Stockton, California. She has performed in numerous wind, orchestral, and chamber music ensembles, including as second flute/piccolo in the Muncie Symphony Orchestra. Elisa was honored to perform Gabriel Faure's *Fantasia*, accompanied by the California State University Fresno Wind Orchestra, at Orchestra Hall, Chicago in April 2010. She has premiered several pieces, most recently two pieces dedicated to her: *Tirls and Frozen Butterflies* by Jody Nagel and *After Dusk* by Jim Rhinehart. She was also part of a small chamber ensemble to premiere Christoph Thompson's music for the radio drama *It's a Wonderful Life* on a live Indiana Public Radio broadcast in 2012.

Elisa graduated with her MM from Ball State University in Muncie, Indiana in 2013 and with her BA in music performance from California State University, Fresno in 2011. Her past teachers include Carole Romans, Teresa Beaman, and Mihoko Watanabe. Elisa has performed in masterclasses with William Bennett, Walfrid Kujala, Bonita Boyd, James Walker, Christina Jennings, Robert Dick, Kazutaka Shimizu, Judy Mendenhall, Marianne Gedigian, and Leone Buyse.

S.R.B.C.P.

by Gil Dori

S.R.B.C.P. is a sonic realization of a Bob Cobbing poem. Both parts of this electronic text piece, which relate to the poem's eye version and ear version, utilize the same recorded material: Joel Wolcott reading Cobbing's *Are Your Children Safe in the Sea*.

Gil Dori is an avid composer and a Doctor of Musical Arts student at Arizona State University.

He holds a Bachelor of Arts degree from Haifa University, where he graduated *summa cum laude*, and a Master of Music degree from ASU.

Oded Zehavi, James DeMars, and Jody Rockmaker are among Gil's primary composition teachers, as well as Glenn Hackbarth who was Gil's advisor while he was working on his thesis piece *Three Meditation on the Philosophy of Boethius*, for computer, electric guitar, and piano interior.

Gil was born in Haifa, Israel, 1986, and moved to the United States of America in 2011 to pursue higher education in music composition. His compositional output is diverse; it ranges from traditional to conceptual, combining eastern and western concepts as well as folk music.

Gil's music has been read by the Julliard String Quartet, the Brentano String Quartet, and has been performed in the US and in Israel. His works have been selected for Society of Composers, Inc. conferences, the PARMA Music Festival, and the Electronic Music Midwest Festival. He is the recipient of the Joan Frazer Judaism and the Arts Award for his piece *Vanitas* in 2012 and the winner of the Itay Weiner Composition Competition for his piece *Two Nights* in 2013.

Leander's Swim

by Samuel Wells

Leander's Swim, for piano and live electronics, is inspired by Cy Twombly's 1984 painting, *Hero and Leandro*, Part I.

Samuel Wells is composer, performer, and arranger based in Bloomington, Indiana. As an advocate for new and exciting music, he actively commissions and performs contemporary works for trumpet.

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 at the Chosen Vale International Trumpet Seminar, as well as the Electronic Music Midwest, Electroacoustic Barn Dance, and SEAMUS festivals. Sam and his music were featured as part of KcEMA's 2011-2012 concert series. Sam has also had music performed as part of the SEAMUS 2012 & 2013 festivals. Last year, Sam collaborated with Max Wellman and the Belin Quartet to create all new arrangements of classic songs from the American songbook. 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, and studies with John Rommel, Jeffery Hass, and Sven-David Sandström.

More information is available at www.samwellsmusic.com

Playground

by Charles Nichols

Playground, for computer-processed sound and computer-generated video, was commissioned for the dedication ceremony of the Phyllis J. Washington College of Education and Human Sciences at The University of Montana. Elementary school students were interviewed and recorded, talking in their classrooms about favorite school activities, subjects they excel at, and what jobs they want when they grow up. Recordings of their voices were filtered to extract melodic fragments and granularized to produce rhythms from their speech. Field recordings of children playing on the playground, and walking to class in the hallway, were looped and crossfaded as the background for the piece. The visuals were inspired by the textured layers of the audio, along with the abstracted evolution of the words spoken by the children. The animation dynamically reacts to the sound design, creating an organic connection between the music and the video.

Composer, violinist, and computer music researcher, **Charles Nichols** (www.charlesnichols.com) is an Assistant Professor of Composition and Music Technology at the Department of Music and Institute for Creativity, Arts, and Technology, at Virginia Tech University. While on faculty at the School of Music of the University of Montana, he taught acoustic and electroacoustic composition, directed the Mountain Electroacoustic Laptop Ensemble (MELEe) and Pierrot Ensemble, and organized the Mountain Computer Music Festival. He has earned degrees from the Eastman School of Music, Yale University, and Stanford University, where he studied composition with Samuel Adler, Martin Bresnick, Jacob Druckman, and Jonathan Harvey, and computer music with Jonathan Berger, Chris Chafe, Max Mathews, and Jean-Claude Risset. At Yale, he worked as a Research Associate at the Center for Studies in Music Technology and as a Research Assistant at Haskins Laboratories, and at Stanford, he served as the Interim and Associate Technical Director of the Center for Computer Research in Music and Acoustics. He has presented his compositions at conferences and festivals in the US, Argentina, Australia, Canada, China, Cuba, Denmark, England, France, Germany, Italy, Northern Ireland, Portugal, Romania, Slovenia, and South Korea, and his research, including telematic musical performance over Internet2, haptic musical human-computer interface design, and wavelet audio analysis and resynthesis, at conferences in the US, Denmark, France, Germany, Ireland, Italy, and Sweden. He has received support from the National Science Foundation and National Endowment for the Arts, for commissions by the Montana Institute on Ecosystems, Myrna Loy Center for the Performing and Media Arts, and the Headwaters Dance Company, commissions by the Association for American Medical Colleges, the Cybersounds Festival at Temple University, and the Montana State Music Teachers Association, and recognition from the National Academy of Music, La Fundación Destellos, the Institut International de Musique Electroacoustique de Bourges, New Music USA, ASCAP, and the Montana Arts Council. Recently he was a visiting scholar, researching haptic musical interface design, at the Sonic Arts Research Centre at Queen's University Belfast, N. Ireland, a visiting composer, working with the Namaste Ensemble in Città di Castello and Rome, Italy, and a resident, at the Ucross and Brush Creek Foundations, in Wyoming.

Things and Their Attributes

by David Morneau

These songs set three of Lewis Carroll's poems in a 'folksong' style. The spoken dialogs that introduce each song (and the title of the set) come from his book *Symbolic Logic*. I love the idea that both the clear-minded guide to logic and mathematics and the nonsensical "Jabberwocky" sprang from the same mind. It's a bewildering range of thought to which I aspire.

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. Learn more at <http://5of4.com>

Katherine Crawford, a warm and versatile mezzo-soprano, holds a Master of Music degree in Vocal Performance from the Conservatory of Music and Dance at the University of Missouri – Kansas City, and a Bachelor of Music degree in Vocal Performance from St. Olaf College. She enjoys performing in the styles of opera, operetta, and musical theater, and is especially interested in contemporary and experimental works.

Recently, Ms. Crawford has had the pleasure to perform with the Kansas City Metro Opera, Kansas City Civic Opera, and UMKC Conservatory Opera Theater, specializing in comic and light-lyric roles. She currently sings with the Grammy Award-winning Kansas City Chorale, the Kansas City Symphony Chorus, and is the lead vocalist in *The Digital Honk Box Revival*, an improvisational electroacoustic music group. As a dedicated church musician, she is a regular cantor and soloist for weddings, funerals, and religious services for multiple denominations.

In addition to performing, Ms. Crawford enjoys helping others explore and realize their vocal potential, and has maintained a private teaching studio since 2003. Originally from Minneapolis, Minnesota, she is presently based in Kansas City, Missouri.

As a freelance musician, **Dr. Rebecca Ashe** has appeared across the country as a performer, lecturer, and masterclass clinician. A new music performer and collaborator, she has partnered with several composers and has performed over fifty world premiers, as well as at several festivals, including Electronic Music Midwest (Resident Artist for 2010 Festival), Society of Composers, Inc., Kansas City Electronic Music and Arts Alliance (KcEMA), the New York City-based Composers Voice Series, SPARK, SEAMUS, and the Electroacoustic Juke Joint. She can be heard on *Plastic Time*, an album of music by composer Jorge Sosa.

Dr. Ashe has performed recitals throughout the United States, Canada, England, and Latvia. In 2003, Dr. Ashe and pianist, Inara Zandmane, gave a recital at the Academy of Music in Riga, Latvia. She was the first American flutist to perform a recital at the Academy, which was broadcast over national Latvian radio. She also gave a master class at the E. Darzins Academy of Music, the most prestigious preparatory music school in Latvia.

Dr. Ashe is a founding member of Dark Matter, a collective of composers, performers and scientists. They are recent winners of the prestigious Rocket Grant, and their project *Ascent*, has won national acclaim. Please, visit the Dark Matter web site: www.darkmatterkc.com.

Along with her active performing career, she has kept an active studio of flute students ranging from elementary school age through adult. She has been adjunct professor of flute and music theory at Park University, in Missouri, adjunct professor of flute at the University of Mary Hardin-Baylor, Southwestern University in Georgetown, Texas, and at the University of Missouri-Kansas City.

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

In her spare time, Rebecca enjoys running and bicycling. She loves to cook, especially historic dishes (the medieval is a particular interest). She is also an award-winning fiction writer and poet.

Microtonal Study

by John Akins

Microtonal Study is an expansion of a 60 second work first submitted to VoxNovus in 2010. The A section of the overall ABA form utilizes the overtone series on C up to the 32nd harmonic. The middle section combines the usage of two equal tempered scales – one with eleven and one with thirteen notes to the octave.

John R. Akins, a Michigan native, received his B.M. and M.M. in theory/composition from Southern Methodist University and a D.M.A. in composition from the University of Texas, Austin, studying at the latter with Hunter Johnson and Kent Kennan. He has taught at Texas Lutheran College, at the University of Maine at Machias, and from 1977-2010 at Evangel University, Springfield, MO. He has received commissions from the Missouri Music Teachers Association twice, the second of which resulted in “Striking Resemblance,” as well as from the Machias Bay (Maine) Community Concerts Association, the Springfield (MO) Symphony Orchestra, and tenor Ron Brendel. He has membership in Society of Composers, Inc. (SCI), Society for Electro Acoustic Music in the United States (SEAMUS), and Christian Fellowship of Art Music Composers (CFAMC) and has had numerous performances at their regional and national conferences, as well as at Kennedy Center in Washington, D. C., at National Music Camp, Interlochen, MI.

e poi, solo sfiorandole

by Federico Bonacossa

“e poi, solo sfiorandole” was inspired by the music of Sofia Gubaudulina. One of Gubaudulina’s recurring motives is the interval of a half step, which in this piece serves as the germinal material for the entire work.

The live electronics use a combination of pre-recorded samples, ring modulation, delays, pitch shifting, and amplitude modulation. The title refers to the act of touching the strings so softly that they are barely heard, the gesture becoming “louder” than the actual sound.

Federico Bonacossa graduated from the University of Miami in 2009 where he completed a Doctor of Musical Arts degree in Classical Guitar Performance on a full scholarship. In addition to studying guitar, he took composition lessons with Lansing McLoskey, Dennis Kam. Federico also holds a Masters degree in Guitar Performance from the Peabody Conservatory in Baltimore, and a diploma from the Conservatorio Statale Pierluigi da Palestrina in Cagliari, Italy.

Recent performances in which he was featured as a guitarist and or as a composer include concerts for the Society of Composers Inc., the Miami International Guitar Festival, Guitar Sarasota, the Miami Bach Society, MDC on Stage Series, the State College of Florida, WLRN, the Scuola Civica di Musica in Olbia, Italy, the Sephardic Jewish Synagogue in Lima Peru, the Miami World Music Festival, 12 Nights Electro-Acoustic Series, Kendall Sound Arts, and the conContemplum Symposium in Philadelphia. He has also collaborated with Dance Now! Miami writing the original music for Six Characters, which was performed for two consecutive seasons at the Colony Theater in Miami Beach, and for the Ekphrasis project which took place at the Bass Museum of Art. He is currently working on a third commission for Dance Now! Miami.

Água Eletrônica

by David Ikard

In the summer of 2012 I had the opportunity to go to the Global Composition Conference during the World Forum on Acoustic Ecology in Darmstadt, Germany. Presenter Luís Alberto Bittencourt discussed water percussion and we became quick friends. Through our conversations about water percussion, we began discussing the possibility of composing a piece for water percussion and electronics. This had never been done before and presented several engineering challenges. However, I was determined to make these two combative fields (water and electronics) work together. Therefore, *Água Eletrônica* is dedicated to Luís. Additionally, this piece could not have come to completion without the construction and lighting expertise of Jim Pearson and Eric Stehl, the programming wizardry of Kyle Vanderburg, the musical guidance of Konstantinos Karathanasis, the patience of Ricardo Souza, and the unusually supportive nature of my wife, Christa, who never doubted any of my crazy ideas (at least not out loud).

When I was a kid, I wanted to be a marine biologist (as most kids do at some point). My family had a set of Jacques Cousteau books that I would look at for hours on end. The most memorable point of my maritime fascination was when my mom got a video from a “real” marine biologist that the family knew. The video was raw footage of an ultra deep submarine dive off the coast of the Galapagos Islands. I sat in our living room and watched amazing, alien creatures in complete awe of this dark and foreign environment. Although there was no sound, just the chatter of the submarine operator on the radio, I wondered what this world would sound like. There were fangtooth fish living miles below the ocean’s surface, the vampire squid with the largest eyes (proportionally) of any animal on earth, the lantern or angler fish which lure their victims with bioluminescence, and the wolf fish which crushes crustaceans in its mighty jaws along with lots of other weird and terrific creatures. The sounds you will hear tonight were primarily inspired by the ultra-deep sea creatures that inhabited my imagination as a child.

Composer and conductor **David Ikard** is currently pursuing a DMA in composition from the University of Oklahoma. Ikard’s music has been described as moving, innovative and exciting. Recent and upcoming performances include the Toronto Electroacoustic Symposium, Sound Travels sponsored by NAISA, ICMC, the Sonorities music festival at the Sonic Arts Research Center in Belfast, the Global Composition conference in Darmstadt, the Music Since 1900 conference at Hope University in Liverpool, the Symposium on “Water Memories and Tomorrow’s Landscapes” with a live broadcast in Tunis, Brisbane, Byron Bay, Hong Kong, Northampton, Keene and Buenos Aires, NAISA in Toronto, Canada, SEAMUS, Electronic Music Midwest, as well as national and regional conferences of the Society of Composers Inc. Composition teachers include Marvin Lamb, Konstantinos Karathanasis, Kim Archer and David Maslanka among others. Mr. Ikard’s work is published by Media Press Inc. out of Chicago Illinois.

Dr. Ricardo A. Coelho de Souza was born in Belem, Brazil. He is a visiting instructor in world music and percussion at the University of Oklahoma, where he also directs the OU Steel Band, among other ensembles. Ricardo holds a performer’s certificate from the Carlos Gomes Conservatory, Bachelor and Master degrees from the University of Missouri, and a DMA from OU. Ricardo has been featured at the Percussive Arts Society International Convention, the Texas Christian University Latin American Arts Festival, and The International Music Festival of Para in Brazil. He has commissioned or premiered more than 25 works with percussion.



Concert 8

October 26, 2013

Performing Arts Center - 5:00pm

Audible Desserts

Joshua Tomlinson

Variations on a Byzantine Christmas Chant

Patrick Long

Kari Johnson, piano

Tender Spirit II

Kyong Mee Choi

The Rush of the Brook Stills the Mind

Elainie Lillios

Scott Deal, percussion

dilation (Flutescape II)

Elise Roy

<http://www.emmfestival.org>

Audible Desserts

by Joshua Tomlinson

I enjoy listening to people speak. The way they enunciate, the way some words melt right into the next, and how the voice emotively crescendos and decrescendos. But one of my favorites has always been the sounds people make in between their words. A single paragraph of spoken dialogue can contain countless pops, smacks, and whistles. It is interesting how some speakers use this element of speech to emphasize and communicate. For me there's a small sense of disappointment any time a speaker pauses and then resumes his thought without a single sound in between. There are two reasons I wanted to title the piece Audible Desserts. First, the pleasure I receive from such sounds is the same feeling I get when a waiter unveils a delicious dessert at my table, a feeling of excitement and anticipation. Secondly, these sounds make up the minority of a person's speech, and arguably are not as important as what they are actually saying (depending on who you are talking to, of course). If the content of the speakers' words can be viewed as the entrée, then I believe these delightful sounds could be considered the dessert. Bon appetit!

Joshua Tomlinson is working on his Master's degree in Music Theory and Composition at East Carolina University in Greenville, North Carolina. In addition to his studies at ECU, Joshua teaches beginner theory courses, assists with the university's recording studio, and works in the music library. After graduating in spring of 2014, he plans to pursue a doctorate in Composition with an emphasis in electronic music. When he's not composing, Joshua loves to surf, dive, and travel with his wife.

Variations on a Byzantine Christmas Chant

by Patrick Long

Although this piece does exhibit many of the traditional approaches to melodic and harmonic variation, there is the additional dimension of sonic variation and enhancement made possible by the computer. The piece requires the use of a Buchla "piano bar"—a device that sits along the top edge of the piano keys and allows for a traditional acoustic piano to act as a very sensitive midi controller. As live performance "data" is detected (sound from the microphone and midi data from the Buchla Bar) it is passed along to a software program created in the max/msp programming language. This software enhances and varies the performance input in a variety of ways. Variations on a Byzantine Christmas Chant is included on my 2012 CD, *Winter Nocturnes*.

An active composer, percussionist and teacher, **Patrick Long** grew up in Annapolis, Maryland and received degrees in composition from Syracuse University (B.M.) and the Eastman School of Music (M.M., D.M.A.). He has completed over 80 premiered works for orchestra, band, chamber ensembles, soloists, young players, theatre and film. He is best known however for his percussion music and for his works that combine live performers with fixed media or interactive electronics. His pieces have been heard in almost all 50 states and throughout Europe and Asia. Festival performances include MusicAcoustic (Beijing), SEAMUS, Electronic Music Midwest, SCI National Conference, North American Saxophone Alliance National Conference, the Percussive Arts Society International Convention, the Florida State University New Music Festival, the Indiana State University New Music Festival, the Brave New Works Festival, the Bonk Festival, International Percussion Art Festival (Poland), Gaudeamus Competition and Festival (Amsterdam), Image, Movement, Sound Festival (Rochester) and the University of Delaware New Music Festival, among others.

His work has been commissioned and performed by many prominent ensembles and soloists, including the Syracuse Society for New Music, Timaeus Ensemble, Corigliano Quartet, Air de Cour Ensemble, Maverick Ensemble, Ames Quartet, Maharlika Trio, Lincoln Chamber Singers, Williamsport Symphony, South Orange Symphony, the Penn Central Wind Band, hundreds of percussionists and percussion ensembles, and several excellent soloists including Davis Brooks (violin), Jennifer Blyth (piano) Andrew Harnsberger (marimba), Deborah Andrus (clarinet), Gail Levinsky (saxophone) and Phillip O'Banion (percussion). In 1997 his 35-minute work for chorus and orchestra *Rain, River, Sea* was performed at Carnegie Hall by the Susquehanna University masterworks chorus and orchestra under the direction of Jennifer Sacher Wiley.

As a percussionist he performs regularly in the orchestral and chamber realms, presents recitals of his own live electro-acoustic music, and continues to be an active practitioner of pop music with central Pennsylvania's most imposing all-professor band, Faculty Lounge. As a teacher he has instructed students of all ages in both composition and percussion, and has built a distinctive composition program at Susquehanna that has produced many successful graduates.

He resides in Shamokin Dam, PA with his wife Julie, daughter Renée and son Brendan.

Tender Spirit II

by Kyong Mee Choi

Tender Spirit II for video is a sequel of *Tender Spirit I* for flute, clarinet, violin, cello, percussion and electronics, which was commissioned by Western Michigan University and was premiered and conducted by David Colson. Both pieces share the same electronic part. These pieces are dedicated to the victims of the Sandy Hook Elementary School shooting, which took away precious lives of children and teachers.

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 Electroacústica 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 Composição electroacustica in Brazil among others. Her music was published at CIMESP (São Paulo, Brazil), SCI, EMS, ERM media, SEAMUS, and Détonants Voyages (Studio Forum, France). Ravello records published her multimedia opera, *THE ETERNAL TAO*, which was supported by the John Simon Guggenheim Memorial Foundation Fellowship and Roosevelt University. Aucourant Records published her CD, *SORI*, featuring her eight compositions for solo instrument and electronics. The project was supported by the IAS Artist Project Grant from the Illinois Arts Council. She is an Associate Professor of Music Composition at Roosevelt University in Chicago where she teaches composition and electro-acoustic music. Samples of her works are available at <http://www.kyongmeechoi.com>.

The Rush of the Brook Stills the Mind

by Elaine Lillios

The Rush of the Brook Stills the Mind for multi-percussion and live, interactive electroacoustics takes its inspiration from a poem with the same title by Wally Swist. The percussionist's virtuosic foray through Swist's evocative work pairs acoustic and electroacoustic forces into a single entity. *The Rush of the Brook Stills the Mind* was commissioned by percussionist Scott Deal and is dedicated to him.

The trail flashes
with sluices of snow melt.
Silver-green undersides

of hemlock life in the wind.
A warbler's electric call
climbs all the way

up the mountain slope.
That hidden waterfall
we promised to see

this spring unrolls bolt after bolt
of runoff that splashes
veils of water lace

over stones. The canopy
creaks with pine siskins.
Mist rises above snow.

The aloneness almost too much
for one man. The surge
of the brook crashes

around boulders; a sink hole
swirls and dips. Ripples
cascade in a basin

under deadfall to plunge
into a froth of torrent.
A nuthatch debugs

a fallen branch that rocks
in the current; and a mayfly
is blown above the spray.

--Wally Swist from *Mount Toby Poems*, published by Timberline Press
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Elainie Lillios's music reflects her fascination with listening, sound, space, time, immersion and anecdote. She has received grants/commissions from INA/GRM, Réseaux, 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 2012 Areon Flutes International Composition Competition and the 2010 Electroacoustic Piano International Competition, Special Mention in the 2010 Prix Destellos, Winner in the 2010 Medea Electronique "Saxotronics" Competition, and First Prize in the 2009 Concours Internationale de Bourges, with recognition from Concurso Internacional de Música Electroacústica de São Paulo, Concorso Internazionale Russolo, Pierre Schaeffer Competition, and La Muse en Circuit. Her pieces have been performed at the International Computer Music Conference, Society for ElectroAcoustic Music in the United States National Conference, Australasian Computer Music Conference, Logos Foundation, Musica-Scienza, Festival Futura, and elsewhere. She has been a special guest at the Groupe de Recherche Musicales in Paris, Rien à Voir in Montreal, festival l'espace du son in Brussels, and June in Buffalo in New York. Elainie's acousmatic music is available on *Entre Espaces*, produced by Empreintes DIGITALes. Other pieces appear on Centaur, MSR Classics, StudioPANaroma, La Muse en Circuit, New Adventures in Sound Art, SEAMUS, and Leonardo Music Journal. As a 2014 Fulbright scholar, Lillios will spend four months in Greece next spring, teaching and composing at the Municipal Conservatory at Themi in Thessaloniki. elillios.com

Percussionist **Scott Deal's** appearances include venues, festivals and conferences in North America and Europe. A performer who presents "a riveting performance (Sequenza 21), his recent recording of the music of John Luther Adams has been described as "a soaring, shimmering exploration of texture and tone...an album of resplendent mood and incredible scale" (Musicworks). Continually inspired by new and emerging artistic technologies, Deal is the founder of the Telematic Collective, a networked group of artists and empiricists. He has performed at Almeida Opera, Supercomputing Global, SIGGRAPH, Arena Stage, Chicago Calling, Ingenuity Festival, Moscow Alternativa, and with groups that include ART GRID, Another Language, Percussion Group Cincinnati, Digital Worlds Institute and the Helsinki Computer Orchestra. He is a Professor of Music and Director of the Donald Tavel Arts and Technology Research Center at Indiana University Purdue University Indianapolis (IUPUI). He holds degrees from the University of Miami, University of Cincinnati College-Conservatory of Music, and Cameron University.

dilation (*Flutescape II*)

by Elise Roy

The *Flutescape* series reflects my fascination with the ethereal nature of processed flute sounds devoid of their source and manipulated in space. I produce all of the vocal and flute sounds used in these pieces myself, which gives each a distinct physical connection to a performer despite its distant electroacoustic medium. As the second installment in my *Flutescape* set, "dilation" explores time through nonlinear development of intertwined narrative voices.

Elise Roy is an active flutist, improviser, and composer who strives to find a unique and modern voice for the flute, which is ultimately the source of her musical expression in all of her various roles. As a performer-composer, Elise is fascinated in expanding the expressive possibilities of the flute -- often through the novel convergence of extended techniques and electroacoustics. She currently studies in the D.M.A. program in contemporary music at Bowling Green State University. Elise also holds degrees from the Oberlin Conservatory of Music and California Institute of the Arts.



Concert 9

October 26, 2013

Performing Arts Center - 8pm

Time Changes	Kari Johnson, piano	Eliot Hedeman
veiled		C.R. Kasprzyk
X Marks the Sirens	Katherine Crawford, mezzo-soprano	Mike McFerron
Grand Sepia Taksim	Eszter Édl, belly dancer	Louis Goldford
In A Winter Landscape	Rebecca Ashe, flute	Madelyn Byrne
Catachresis		Xavier Bourassa
Phase Change	Katherine Woolsey, oboe	Jason Charney
CPL-2	Kari Johnson, piano	Jesse Guessford

<http://www.emmfestival.org>

Time Changes

by Eliot Hedeman

This piece aims to explore the idea of time both from the point of view of the individual and the universe at large. The entire fixed media part was constructed using a sample of a fax machine being fed random data.

Eliot Hedeman is a senior studying composition and computer science at Western Michigan University. He studies composition under Dr. Christopher Biggs and Dr. Lisa Coons.

veiled

by C.R. Kasprzyk

veiled investigates the aural landscape of a city. Sounds created by all forms of life become equal; ants and aquatic insects are heard among the facade of man. The work reaches beyond the typically obscured, utilizing exceptionally low and high sounds outside of human perception. Looking beyond the obstacles of what is easily seen or heard, we are offered the opportunity of new perspective.

C.R. Kasprzyk is a composer and avid “bring your own bag” grocery shopper who also works with electronics, saxophone, video, and in free-improvisation. Deeply informed by his life as a vegan, he strives for an intangible parallel between a cognizance of one’s surrounding and work transcribed from (or inspired by) that environment. Kasprzyk’s work has been presented throughout North and South America, Europe, Asia, and Australia. Alongside informal study with Alvin Lucier, Tristan Murail, Kaija Saariaho, Hans Tutschku and Trevor Wishart, he holds degrees from Grand Valley State University and the Peabody Conservatory. A former faculty member of Morgan State University and Bluefield College, Kasprzyk is currently pursuing his doctorate at Bowling Green State University.

X Marks the Sirens

by Mike McFerron

X Marks the Sirens was written for and dedicated to mezzo-soprano, Katherine Crawford. This composition was completed in my home studio in July, 2013. My heartfelt thanks to acclaimed poet and my colleague, Jackie White, for supplying a beautiful text.

She was what she was
and she knew it.
Fate is often like that.
People don’t change.

At the end of her DNA,
an added twist, vixen
gene, where it was
written: men will love

you but you can’t
keep them; she took
blue & yellow to green
her colors, but they

saw only red. Her heart
became a shack
for bits of the dead
because the myths repeat

your body will sing
them toward you; their
bodies will break
against rock. A trickle

separates desire, love, or
so it is said. She goes on

crooning: I do not wear
the scent of flowers but flesh,
its musk draws in your animal,
into my hum-howled breath:

Sometimes you have to shut up;
unbelieve what you’ve read.

“X Marks the Sirens” from Beast Charmers Riddle is used with the permission of Jackie White. ©2013 by Jackie White

Mike McFerron is professor of music and composer-in-residence at Lewis University and he is founder and co-director of Electronic Music Midwest (<http://www.emmfestival.org>). A past fellow of 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, first prize in the CANTUS commissioning/residency program, recipient of the 2005 CCF Abelson Vocal Music Commission, and the Chicago Symphony Orchestra's "First Hearing" Program. McFerron's music can be heard on numerous commercial CDs as well as on his website at <http://www.bigcomposer.com>.

Katherine Crawford, a warm and versatile mezzo-soprano, holds a Master of Music degree in Vocal Performance from the Conservatory of Music and Dance at the University of Missouri – Kansas City, and a Bachelor of Music degree in Vocal Performance from St. Olaf College. She enjoys performing in the styles of opera, operetta, and musical theater, and is especially interested in contemporary and experimental works.

Recently, Ms. Crawford has had the pleasure to perform with the Kansas City Metro Opera, Kansas City Civic Opera, and UMKC Conservatory Opera Theater, specializing in comic and light-lyric roles. She currently sings with the Grammy Award-winning Kansas City Chorale, the Kansas City Symphony Chorus, and is the lead vocalist in The Digital Honk Box Revival, an improvisational electroacoustic music group. As a dedicated church musician, she is a regular cantor and soloist for weddings, funerals, and religious services for multiple denominations.

In addition to performing, Ms. Crawford enjoys helping others explore and realize their vocal potential, and has maintained a private teaching studio since 2003. Originally from Minneapolis, Minnesota, she is presently based in Kansas City, Missouri.

Grand Sepia Taksim

by Louis Goldford

Grand Sepia Taksim (2013) is an interactive environment for belly dancer and 8-channel surround sound. Taksim, a genre of Turkish classical music, implies a form of several improvised sections. The piece was conceived for the dancer Eszter Édl, whose particular strengths as an improviser become very personalized in this setting. She is outfitted with an array of Arduino-based sensors (designed by Prof. Jeff Hass) that measure the acceleration of her arms and hips on x, y, and z planes. Her gesture data is then mapped onto control parameters governing the timbre and spatialization of sounds diffused in a multichannel sound field. (In this stereo mixdown, therefore, only some of the diffusion can be preserved.)

The piece elaborates a stylistic counterpoint of various Gypsy folk music traditions surrounding the locus of belly dance, whose history mirrors that of the Gypsies in its synthesis of European cultures. It unfolds as the faded memory of self-identity among the nomadic Roma. Turkish melodies, Flamenco dance rhythms and Sudanese 'sera' rhythms pervade the texture but are supplanted by Bulgarian folk songs and familiar Balkan textures, such as a granulated Serbian style brass band. Interpolating spectral filters reduce source sounds to their component parts and suggest the audible equivalent of faded memory. Eszter's choreography combines Egyptian and Tribal belly dance and Eastern European folk dances, and thus also contributes to the interplay of related genres, cultures, and spaces.

Special thanks is extended to the following musicians, whose sampled contributions made this piece possible: Ozan Cemali (oud & baglama), Svetla Vladeva (accordion), Miguel Merino (douf), Sam Wells & Ben Taylor (trumpets), Alex Krawczyk (trombone), and Douglas Olenik (tuba). I can't thank them enough for their passionate playing and willingness to lend their talents.

This piece contains a sample of a field recording made by dobroide@freesound.org and is licensed under the Creative Commons Attribution License.

Louis Goldford is a composer of acoustic and electroacoustic music, and is the saxophonist and leader of the Taipei-based Flâneur Daguerre postmodern jazz ensemble. His music emphasizes the spaces of cultural and music-historical ruin and has been heard in Taiwan, Poland, and throughout the U.S.

In 2013 Louis was a finalist in the 2013 ASCAP Morton Gould Young Composer Awards, and he had previously taken first place in the Arden and Harry Fisher Young Composers' Competition. A native of St. Louis, Louis was also a member of the Saint Louis Symphony Chorus before relocating to Taiwan in 2009. Additionally, Louis has researched the music of Kaija Saariaho and in 2011 published on the music of Luciano Berio.

Louis is currently pursuing his graduate degrees in music composition at the Indiana University Jacobs School of Music, studying composition with Claude Baker and electronics with John Gibson and Jeffrey Hass, including additional studies in electronic music under the guidance of Alexander Mihalic at the Institut de Recherche et Coordination Acoustique/Musique (IRCAM) in Paris.

Eszter Édl is a devoted oriental dancer from Budapest, Hungary, currently living in Bloomington, Indiana. Eszter brings over 10 years of the study of Taichi and other martial arts into her dancing, which gives her a strong sense of body awareness and control. Eszter earned a certificate in belly dance instruction under the guidance of her teacher Mahasti at the Mahasti Dance Institute in Budapest, where her teachers also included Shaba, Nese, Judit Joos, among Hungary's top dancers specializing in Egyptian, Turkish, and Tribal styles. Eszter's background in belly dance history and its music gives her a unique perspective on this cross-cultural art form.

From 2005 to 2012 Eszter worked in Taiwan with local belly dancers and participated in workshops by visiting artists, including Sharon Kihara (US), and Belynda Azhaar (AU). She has danced professionally for corporate and public events as well as cultural festivals. Eszter teaches belly dance classes in both English and Chinese. In Bloomington, she appears frequently as a clinician and in performances with bands such as Salaam and Istanbul Breeze.

In A Winter Landscape

by Madelyn Byrne

In a Winter Landscape was commissioned by Peter Sheridan and completed in 2011. It is an introspective composition intended to convey an austere Winter landscape, after a powerful storm. The storm, having cleared out the old growth, has made room for new life.

Madelyn Byrne is an active composer of both acoustic and computer music. Her music frequently combines acoustic instruments with computer-generated sounds. Some compositions in this area include *First Flight*, *Early Spring* (commissioned by Peter Sheridan), *For ANWR* (commissioned by Yoon Jeong Heo), and *Dream Tableaux* (commissioned by Colin McAllister).

Madelyn's music has been performed on a wide range of new music festivals and recorded on CRI (New World), Innova, Everglade Records, and MOVE Records. She has also been a guest composer at Columbia University's Computer Music Center. Madelyn is currently on the faculty of Palomar College.

As a freelance musician, **Dr. Rebecca Ashe** has appeared across the country as a performer, lecturer, and masterclass clinician. A new music performer and collaborator, she has partnered with several composers and has performed over fifty world premiers, as well as at several festivals, including Electronic Music Midwest (Resident Artist for 2010 Festival), Society of Composers, Inc., Kansas City Electronic Music and Arts Alliance (KcEMA), the New York City-based Composers Voice Series, SPARK, SEAMUS, and the Electroacoustic Juke Joint. She can be heard on *Plastic Time*, an album of music by composer Jorge Sosa.

Dr. Ashe has performed recitals throughout the United States, Canada, England, and Latvia. In 2003, Dr. Ashe and pianist, Inara Zandmane, gave a recital at the Academy of Music in Riga, Latvia. She was the first American flutist to perform a recital at the Academy, which was broadcast over national Latvian radio. She also gave a master class at the E. Darzins Academy of Music, the most prestigious preparatory music school in Latvia.

Dr. Ashe is a founding member of Dark Matter, a collective of composers, performers and scientists. They are recent winners of the prestigious Rocket Grant, and their project *Ascent*, has won national acclaim. Please, visit the Dark Matter web site: www.darkmatterkc.com.

Along with her active performing career, she has kept an active studio of flute students ranging from elementary school age through adult. She has been adjunct professor of flute and music theory at Park University, in Missouri, adjunct professor of flute at the University of Mary Hardin-Baylor, Southwestern University in Georgetown, Texas, and at the University of Missouri-Kansas City.

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

In her spare time, Rebecca enjoys running and bicycling. She loves to cook, especially historic dishes (the medieval is a particular interest). She is also an award-winning fiction writer and poet.

Catachresis

by Xavier Bourassa

Catachresis is a rhetorical figure which divert a word of his own senses. In music, the term is characterized as a unusual and hard dissonance. For this work, my compositional approach turns around sound sampling. So I abandoned sound recording to concentrate on the collection of musical fragments to create by destruction and reconstruction a belligerent work, allied to a tormented state of mind.

Xavier Bourassa is a young composer from Lanaudière (QC). After five years of composition, recording and more than 200 shows across Canada and the United States, he decided to settle in Drummondville to study sound recording. After studying with Gilles Gobeil who gave him the bug for electroacoustic music. He moved to Montreal to study electroacoustic composition at the University of Montreal with Zack Settel and Jean Piché. He is particularly interested in sound poetry, cinema for the ear and ambient music. Their compositions are mainly based on text, voice, painting and morden music.

Phase Change

by Jason Charney

This piece is inspired by the three phases of water: air, liquid, and solid. The oboist begins the piece without the reed in place and only the sound of air through the instrument. An atmospheric exploration with timbral trills leads to “condensation,” in which droplets begin to form and eventually give way to a flowing stream. The final section “freezes” the music into a stark, frozen texture of glacial multiphonics and fractured melodic lines, like shards of ice. Many melodic motives in the piece come from a three-note pitch set which is inspired by the shape of the water molecule itself.

Jason Charney writes music for voice and orchestral instruments as well as electroacoustic and interactive media, often combining them. His music often incorporates both concert and popular idioms, the intersection of the arts, science, and participatory experience.

Jason is the recipient of the Allen Strange Award from SEAMUS, a Hatz Special Recognition Award from the National Federation of Music Clubs, an Octarium “Art Local” commission, and has twice been a finalist for ASCAP Morton Gould Young Composer Award.

Jason completed a degree in composition and theory at the University of Kansas, where he studied with Forrest Pierce and Kip Haaheim, receiving the Cius Award for Outstanding Student Composer, the Mattila Award for Outstanding Electronic Music Composer, and the Brosseau Creativity Award from the Spencer Museum of Art. He studies with Elaine Lillios at Bowling Green State University.

Katherine Woolsey is the Instructor of Oboe at Washburn University in Topeka, Kansas. She currently serves as Principal Oboe of the Kinnor Philharmonic and is a member of the Topeka and Lee’s Summit Symphony Orchestras. She has performed with the Dayton Philharmonic, Sinfonia Gulf Coast, and the Greensboro, Tallahassee, Western Piedmont, and Springfield Symphonies.

Katherine has performed throughout the United States and Europe as a solo and chamber musician. She was recently selected to perform at the 42nd Annual International Double Reed Society Conference, and has appeared as the featured soloist with the Washburn University Chamber Orchestra. Katherine has commissioned works from composers Jason Charney and Bill Douglas, and participated in the soundSCAPE composition and performance exchange in Maccagno, Italy.

Katherine holds degrees from Augustana College, University of North Carolina at Greensboro, and The Florida State University. Her primary teachers include Cynthia Lambrecht, Ashley Barret, Mark Ostoich, and Eric Ohlsson.

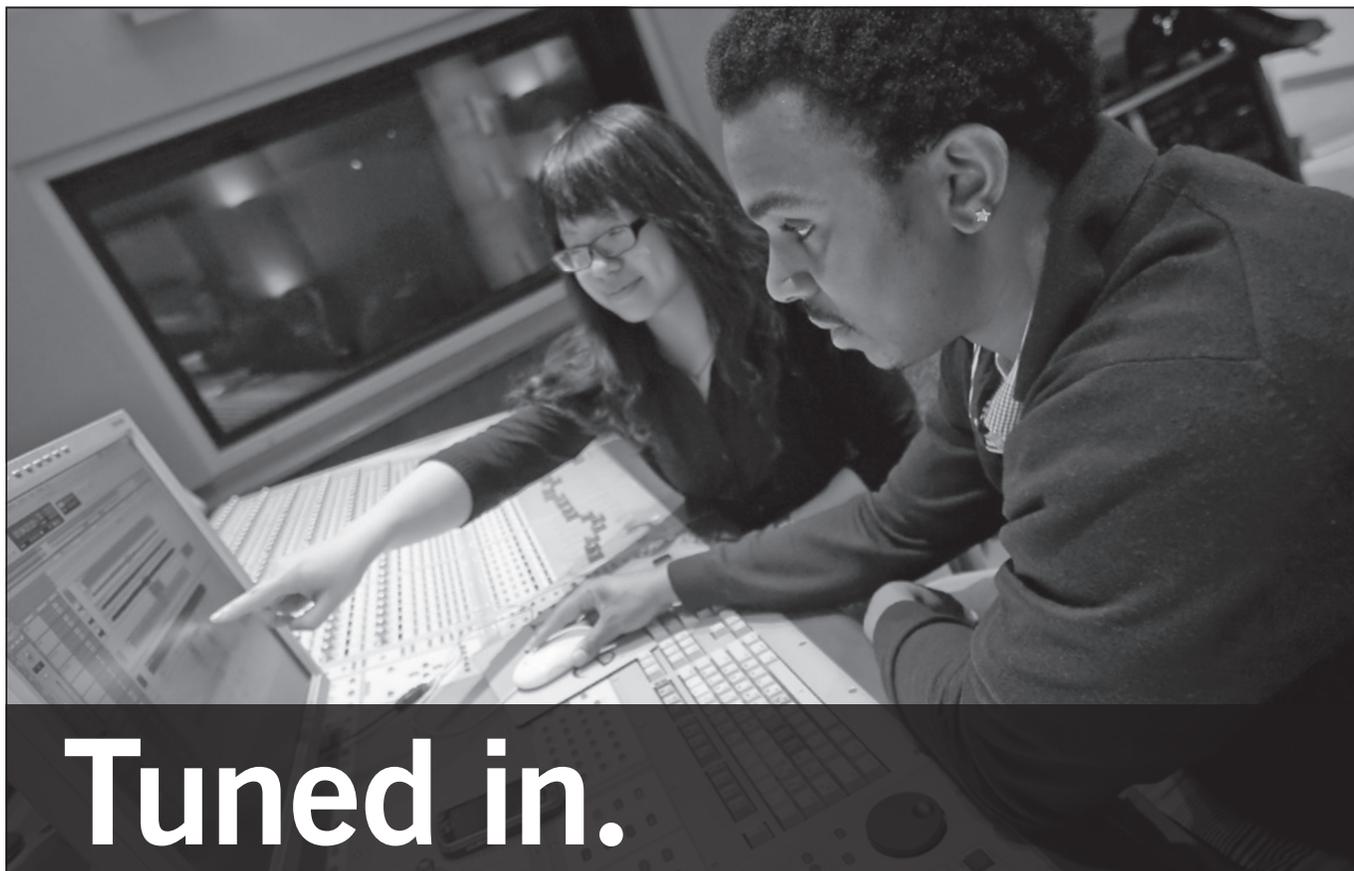
CPL-2

by Jesse Guessford

There are threes all around. Some are masked and some are in the open. Some are squared and some are cubed. Meter, rhythm, pitch, and other wind out of the number of choice. Twenty-seven becomes interesting ($9+9+9$, $7+5+7+5+3$, $5+5+7+5+5$). But most importantly, the ideas of stagnation, alteration, and length are formed. They group throughout in a constant pattern (A/B, B/C, A/C) looped till the end.

The piece was written for and dedicated to Dr. Linda Monson. Who is full of energy and enthusiasm about music. The piece is a small attempt to capture some of her passion in sound.

Jesse Guessford received a B.S. in Music Education from West Chester University, a M.M. in Music Composition from the Crane School of Music at SUNY Potsdam, and a D.M.A. in Music Composition from the University of Illinois at Urbana-Champaign. Dr. Guessford has studied composition with Andrew Simpson, Zack Browning, Sever Tipei, Warren Burt, Vinko Globokar, and Lucas Foss. His music has been heard throughout North America including performances during the SEAMUS Nation Conference, in Europe at the Etchings Festival in Auvilar, France, and in Africa on South African Radio. Dr. Guessford has received numerous awards including the Subito Grant for Emerging Composers awarded by the American Composer's Forum. As an Assistant Professor in the School of Music at George Mason University, Dr. Guessford has focused on the scholarship of teaching with and about technology and the music of John Cage. Dr. Guessford is also co-founding director of MMT (Music, Motion, Technology), a dance and music collective based in Northern Virginia creating new evening length works involving dancers, musicians, and interactive audio and visual technologies.



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