

18th Annual Festival
Electronic Music Midwest



October 11-13, 2018
Lewis University

Providing access to new electroacoustic music by living composers

ELECTRONIC MUSIC



M I D W E S T

October 11-13, 2018

Lewis University

Romeoville, IL



DEPARTMENT OF
MUSIC
LEWIS UNIVERSITY

ELECTRONIC MUSIC



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Dear Friends,

Welcome to the 18th 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 Margaret Lancaster for serving as our artist in residence this year. Margaret is an outstanding performer who is a champion of new music. We are confident you will be impressed by her performances throughout the festival.

The 2018 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 long time 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, Kay, Tony, Rob, and Ian



EMM Guest Artist, Margaret Lancaster

“New-music luminary” (The New York Times), Margaret Lancaster (flutes) also works as an actor, dancer, amateur furniture designer and has built a large repertoire of interactive, cross-disciplinary solo works that employ electronics and mixed media. Performance highlights include Lincoln Center Festival, Spoleto Festival USA, Santa Fe New Music, Art Basel/Miami, Edinburgh Festival, NIME/Copenhagen, Tap City, and the 7-year global run of OBIE-winning Mabou Mines Dollhouse (Helene). A member of Either/Or, Ensemble Ipse, and Fisher Ensemble, guest appearances include Argento, American Modern Ensemble, and the New York Philharmonic. Lancaster has appeared as a lecturer/soloist at many sites including Stanford, Dartmouth, Princeton, Columbia, Bennington, and the National Flute Association, has recorded on New World Records, World Edition, Naxos, Innova, Tzadik, and Mode and was selected to participate in Meet the Composer’s New Works for Soloist Champions project. Recent collaborations include projects with Jean-Baptiste Barrière and Kaija Saariaho, ArmitageGone!Dance, the US premiere of Stockhausen’s KLANG cycle, and touring Morton Feldman’s 5 hour epic For Philip Guston. Visit margaretlancaster.com for more information.



Thursday, October 11, 2018

Concert 1

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Concert 1

October 11, 2018

Philip Lynch Theatre ~ 7:30pm

“NIU Connections”

Dedicated to the Memory of Jim Phelps

Rides Again

Alex Chechile

vodstrup - video and audio mixing
Alex Chechile(recorded) - brainwaves
Pauline Oliveros (recorded) - brainwaves

something something

M.Anthony Reimer

Re:Cursive

Phillip Sink

Maniondala

Robert Fleisher

Ethan Martin, malletKAT

RickLiks

James Phelps, music
Bart Woodstrup, video

<http://www.emmfestival.org>

Rides Again

by Alex Chechile

In 2006 Pauline Oliveros and Alex Chechile began collaborating on a neurobiofeedback system that Alex constructed as a graduate student at Rensselaer Polytechnic Institute. Although the system was primarily designed for realtime interactions, Alex and Pauline conducted several sessions recording their brainwave activity while listening, meditating, and performing music. In her early electronic music, Pauline would use signal generators tuned to frequencies above and below the human hearing range. The otherwise inaudible frequencies would produce perceivable tones when combined and amplified. Examples of work utilizing this technique include “Bye Bye Butterfly” (1965) and “I of IV” (1966). “Rides Again” (2017) revisits collaborations with Pauline and connects to the techniques Oliveros developed for her early electronic work. The recordings of both Pauline’s and Alex’s brainwaves are combined, amplified, and scaled to fill frequency regions above and below the threshold of hearing. Specific bands of brainwave activity are parsed and mixed independently to generate the sonic material of the piece. “Rides Again” is performed by Vodstrup who, along with Alex Chechile, was a student of Pauline at Rensselaer Polytechnic Institute. Together they were founding members of Pauline’s improvisational troupe Tintinnabulate. For this performance vodstrup has designed a visual system that listens to Chechile’s music while also incorporating visuals used in performances with Pauline during 2006-08.

Alex Chechile is an artist and composer whose work develops in parallel with research in neuroscience, psychoacoustics, and the biomechanics of hearing. His electroacoustic compositions and installations bring transparency to otherwise invisible processes in biology and technology. His projects have been supported by The New York State Council on the Arts (NYSCA), Harvestworks (NYC), Issue Project Room (NYC), the Experimental Television Center (NY), the Deep Listening Institute (NY), and the American Embassy, and his work has been presented worldwide at venues including MoMA (NYC), IRCAM (Paris), and ICMC (Utrecht). Alex was a founding member of Pauline Oliveros’ Tintinnabulate ensemble, collaborated with Mercury Rev, and opened for Primus. Chechile is a Ph.D. candidate at Stanford University’s Center for Computer Research in Music and Acoustics, holds an MFA in Electronic Art from Rensselaer Polytechnic Institute and a BA in Music from Tufts University.

Bart Woodstrup (aka vodstrup) is an artist working in time-based, electronic media with particular emphasis in the integration of sound and visuals. He regularly performs under the moniker “vodstrup” and was a founding member of Pauline Oliveros’ telepresence ensemble Tintinnabulate. Beyond exploring synesthetic relationships, he works to parse issues of technology at the boundary between humanity and nature, with scrutiny for environmental concerns. This is exemplified by installation work, environmental data visualizations, and work that incorporates alternative energy as a power source. His work is routinely performed or exhibited at many recognized museums, film festivals, and conferences. When he is not teaching in the Time Arts department of Northern Illinois University, he can be found hacking solar powered LED lawn lamps, inventing ways to carbon--neutrally power his plethora of electronic gadgets, or taking long walks with his pet, Rutt Etra.

4DP

by M. Anthony Reimer

Along with a snippet of text Dr. Phelps shared with Bart Woodstrup before his death, the sound sources in *4DP* are inspired by my personal memories of Dr. Phelps. These sources are used in a system I developed in later studies that applies machine learning to the task of building a creative agent working in the domain of music composition. While I am unsure of how DP would feel about this approach to composition, the chance to contemplate his work in this light has brought new insights into how much I gained by knowing him.

M. Anthony “Tony” Reimer’s award-winning compositions, sound designs, and interactive works have been heard and seen in venues across the country and internationally for over 30 years. His passion is designing sound effects and writing music for live theatre, film, video games and interactive experiences. In addition to an active freelance career in theatrical sound design, Tony has also served as a sound designer and composer on many video projects and as the audio director and composer for the Mutiny Games company. He has also designed and implemented multiple interactive installations and data sonification projects nationally and internationally. Currently, Tony teaches theatrical sound design and arts technology at Illinois State University as well as at UIUC. He is also an active researcher in the domain of experimental performance where his work has included projects like a framework for collaborative development of multi-user virtual worlds, audience interaction technology through the use of mobile devices, and support for telematic (a.k.a., co-located) performances. A complete list of works and other materials can be found at: <http://www.toneguy.net/about.html>.

Re:Cursive

by Phillip Sink

Letter writing has nearly been lost to e-mail, texts, and emojis. Additionally, cursive handwriting is continually being dropped from curricula across this country. I speak for myself on this, but I keep most forms of hand-written letters, notes, and cards simply for the thoughtfulness and time that it takes to write something by hand. Re:cursive explores this nearly lost form of communication. The video follows an abstract narrative of a person writing a letter to a non-descriptive recipient. The cursive text is transformed into new worlds using 3D animation. Most of the sounds heard in the piece are derived from recordings using a contact microphone taped to a wooden table as I wrote, drew, and scribbled on paper. I chose other sounds that related to the noisiness of writing to use in the composition.

Phillip Sink composes music that is marked with humor, expressive textures, and colorful soundscapes. Much of his music is inspired by social awareness, the human experience, science, and art. In addition to traditional composition for voice and acoustic instruments, he composes audiovisual works that combine video with electronics. As of 2017, he serves as Assistant Professor of Music Composition Theory at Northern Illinois University.

He is the recipient of many awards including the Hermitage Prize given by the 2015 Aspen Music Festival; the Best Music Submission Award at the 2015 International Computer Music Festival; three Indiana University Dean's Prizes for best orchestral, chamber, and electronic music; Ensemble 212 Call for Scores; Innovox Ensemble Call for Scores; Boston New Music Initiative Call for Scores, Kuttner String Quartet Composition Competition; and NOTUS Prize for Choral Composition. His electroacoustic music has been selected for presentation at conferences such as the International Computer Music Conference; SEAMUS; Arts and Science Days in Bourges, France; New York City Electroacoustic Music Festival; National Student Electroacoustic Music Event; and the Electroacoustic Barn Dance.

Phillip received bachelor's degrees in music composition/theory and music education from Appalachian State University and master's degrees in music composition and music theory pedagogy from Michigan State University where he served as a graduate assistant in music theory. Phillip was a doctoral fellow at the Jacobs School of Music where he earned a doctoral degree (DM) in music composition with minors in electronic music and music theory. At Indiana University, he served as an associate instructor of composition where he taught courses such as Free Counterpoint, Notation, and Composition for Non-Majors. In 2016-2017, he was a Post-Doctoral Fellow of Music Composition at University of Missouri. At Mizzou, he taught courses in electronic music and composition, served as the director of the Electronic Music Studio, and assisted with the Mizzou New Music Initiative. He studied electronic music with Jeffrey Hass and John Gibson and acoustic composition with Don Freund, Claude Baker, David Dzubay, Aaron Travers, Sven-David Sandström, Ricardo Lorenz, Jere Hutcheson, and Scott Meister.

Maniondala

by Robert Fleisher

Nearly 25 years after we were graduate students at the University of Illinois, Michael Manion asked me to compose a solo work for him to perform on the malletKAT. As *Maniondala* neared completion in 2008, a severe stroke left Michael permanently disabled. In 2009, my NIU colleague Greg Beyer performed *Maniondala* during a University of Illinois Percussion Ensemble concert held in Manion's honor and arranged by its director, William Moersch. The UIPE's performance of Manion's *Long Roll II* (percussion quartet) and Beyer's premiere of *Maniondala* can be heard on the 2017 Albany CD, *Long Roll: A Tribute to Composer-Percussionist Michael Manion (1952-2012)*, supported in part by the Illinois Arts Council and appreciatively reviewed in *Percussive Notes* (May 2018) and *Pan Pipes* (Spring 2018). Manion's music and papers (housed in the Sousa Archive and Center for American Music at the University of Illinois) include correspondence related to the performance and notational practices of Karlheinz Stockhausen's works between 1984 and 1987, during which time he assisted the noted German composer.

Maniondala incorporates aspects of and excerpts from three works comprising my *Mandala* series (1977-1979): *Synchron* (a 15-part rondo) for percussion quartet, *Radius* for trombone and 12 cassette tapes, and *Trigon* for amplified woodwind trio. All were designed for performance in the round. *Maniondala* is a 7-part rondo (ABACABA) with introduction, coda, and a closing

solo. The introduction and coda begin with recorded excerpts from a 1981 UCLA performance of *Synchron* by Tintinnabulum (Karen Ervin, Scott Higgins, Marj Holmgren, David Johnson), leading to heart-beat rhythms performed by the soloist. Each refrain section begins with an excerpt from a 1982 UCLA rehearsal of *Trigon* featuring Harry Bulow (soprano saxophone), Michael Kibbe (oboe), and Donald Ransom (clarinet in A), followed by the soloist's synchronous (LH, RH) attacks performed at various tempi (from the refrains of *Synchron*). The episodes (B,C,B) pair the soloist's long rolls (after Manion's *Long Roll II*) with sustained electronic sonorities (source materials for the cassette tapes in *Radius*) created in the University of Illinois Experimental Music Studios.

Maniondala is dedicated to Michael Manion, who gave the first two performances of *Synchron* with Michael Friedman, Scott David Lyons, and Kirk McKenna at the University of Illinois in 1979. Thanks also to Greg Beyer, Elizabeth Clark, William Moersch, Tony Reimer, Ethan Martin--and for the support of the NIU Graduate School, including the School of Music's malletKAT on which Ethan Martin performs this evening.

Robert Fleisher attended the High School of Music and Art in New York City, graduated with honors from the University of Colorado Boulder, and earned his M.M. and D.M.A. degrees in composition at the University of Illinois, studying with Salvatore Martirano, Ben Johnston, and Paul Zonn. Author of *Twenty Israeli Composers* (1997), he is also a contributing composer and essayist in Theresa Sauer's *Notations 21* (2009). Fleisher's chamber works have been described as "eloquent" (*Ann Arbor News*), "lovely and emotional" (*Toronto Musicworks*), "astoundingly attractive" (*Perspectives of New Music*), and "ingenious" (*The Strad*); his electroacoustic works as "rich, tactile" and "endearingly low-tech" (*The New York Times*). Fleisher's music is regularly performed in the U.S. and abroad, most recently including NYCEMF (2017, 2018), Greece, Russia, Switzerland, and the U.K. In November, British pianist Martin Jones will premiere and record his *Gig Harbor* and *Six Little Piano Pieces* for Vol. 5 in the PnOVA American Piano Music series. Additional recordings appear on Albany, Capstone, Centaur, Navona, Sarton, and SEAMUS labels. Dr. Fleisher is Professor Emeritus at Northern Illinois University.

Ethan H. Martin (b. 1990) is a versatile contemporary percussionist and a current Performer's Certificate student at Northern Illinois University. As a member of DeKalb, IL based *Barb City Percussion*, Ethan has performed both locally and abroad. In 2017, the ensemble was invited to Costa Rica to take part in the Fifth International Festival of Percussion Ensembles. As featured artists, *Barb City Percussion* performed a full program of music in the capital city of San José, presented an outreach concert in Limón, and led master classes for students at the *Centro Nacional de la Música*. The ensemble had the honor to present the world premiere of *Amniorrhaxis* by Chicago-based composer Brian Penkrot.

Ethan's varied musical interests collide as a performer with *Projeto Arcomusical*, a world music sextet reimagining the Afro-Brazilian berimbau through a repertoire of unique, powerful, original concert chamber music. As a member of *Projeto Arcomusical*, Ethan has performed at Harris Theater in Chicago for the inaugural *Ear Taxi Festival* and at National Sawdust in Brooklyn for the 2017 Percussion Marathon hosted by Ian Rosenbaum and Andy Akiho. Additionally, he has performed and/or assisted in *Arcomusical* presentations at educational institutions including the Juilliard School, Boston Conservatory, Princeton, University of Massachusetts, Baldwin Wallace University, Bowling Green State University, Michigan State University, University of Wisconsin-Madison, University of Illinois, Illinois State University, Kansas State University, Western Washington University, and the Cornish College of the Arts. He can be heard on the ensemble's second album, *Spinning in the Wheel*, due out in Spring 2019.

Ethan is presently on the faculty at the Wisconsin Conservatory of Music in Milwaukee. He earned undergraduate degrees in Music Performance, Neurobiology, and Zoology from the University of Wisconsin-Madison and a Master's in Percussion Performance at Northern Illinois University. His primary teachers include Dr. Gregory Beyer, Dr. Anthony Di Sanza, and Thomas Ross.

RickLiks

by James Phelps (music) & Bart Woodstrup (video)

No single influence has been greater in my musical life than the music of the BEATLES. More specifically, even at the ripe age of 9, when I first laid eyes on John Lennon playing his 325 Rickenbacker, I thought that just must be the perfect sound and the most perfect-looking guitar. Now in later years I know it wasn't just the guitar, the player or the 1960s production sound, but all of that, and perhaps more, rolled up into one musical package which I never "got over." Roughly forty years later I thought it must be time to pay homage, in some small way, to this influence which was largely responsible for my becoming a professional musician and, even, Music Professor.

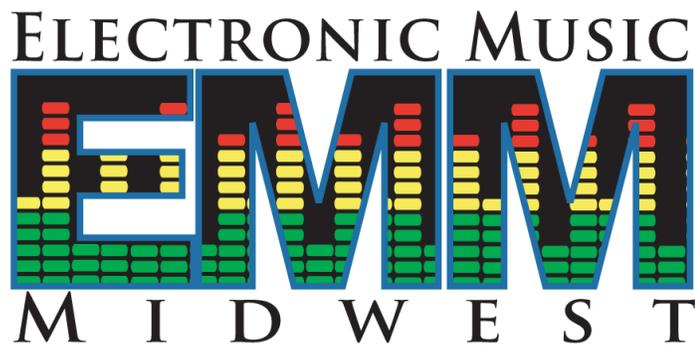
After some discussion with a very good friend and award-winning artist, Bart Woodstrup, the project of such an homage began and culminated in RickLiks, for digital video, computer music and live guitar, the latter component being, of course, a reissue of Lennon's 1958 model 325 Rickenbacker electric guitar, humbly played by myself.

Now long completed and many times performed and recorded, the work resounds in glorification of this sonic energy which propelled me into music as a career and appears to offer, occasionally, an eerie quality. I never wanted to compose a requiem and this work is, in fact, not one. I suppose it's understandable, however, that such a loss as that of Lennon to the music world and to my own world would tint the piece with a distant, lost voice. The piece is, however, a celebration! -Jim Phelps

Jim Phelps is playing a Rickenbacker "Hamburg" 1958 reissue of John Lennon's favorite instrument in the late 50s and early 60s.

Dr. James Phelps will be remembered by the insight and facility he provided for his students at Northern Illinois University Computer Music Studios (NIUCMS). As director of NIUCMS (1990-2013) he founded the Computer Music composition/performance ensemble, Annex Group. Eclectic, irreverent, brazen, and astute the Annex Group made music that reflected the current date on the calendar. Dr. Phelps earned a DMA in Composition from the University of North Texas where he studied with renowned composer Larry Austin. He previously attended the University of Tennessee, Martin. He was an early member of the Society for Electro-Acoustic Music in the United States (SEAMUS) and was their first webmaster. His music has been performed across the globe and he has enjoyed many collaborative relationships with prominent artists and musicians. Always on the edge of the latest technology, his most recent compositions were made using his iPhone (and designed to be listened to on iPhone). Since his retirement from teaching, he continued to enjoy playing guitar, rebuilding Vox amplifiers, and he became proficient at flying airplanes. His work can be found on: Spotify, Amazon, Apple Music, YouTube, and Vimeo.

Bart Woodstrup (aka vodstrup) is an artist working in time-based, electronic media with particular emphasis in the integration of sound and visuals. He regularly performs under the moniker "vodstrup" and was a founding member of Pauline Oliveros' telepresence ensemble Tintinnabulate. Beyond exploring synesthetic relationships, he works to parse issues of technology at the boundary between humanity and nature, with scrutiny for environmental concerns. This is exemplified by installation work, environmental data visualizations, and work that incorporates alternative energy as a power source. His work is routinely performed or exhibited at many recognized museums, film festivals, and conferences. When he is not teaching in the Time Arts department of Northern Illinois University, he can be found hacking solar powered LED lawn lamps, inventing ways to carbon--neutrally power his plethora of electronic gadgets, or taking long walks with his pet, Rutt Etra.



Concert 2

October 12, 2018

Philip Lynch Theatre ~ 10:00am

Intermountainous

Julian Bertino, guitar

Amy Brandon

EYES: OPEN

Kory Reeder

Sublimity

Joshua Edward, horn and voice

Joshua Edward

Night Sky (to Agnes Martin)

Paul Paccione

Reflections and Refractions

Michael Rhoades

plangent/perdu

Kerry Hagan

Racket

Mark Zanter, electric guitar, live processing

Steve Hall, drum set

Brigid Burke, video

Mark Zanter, music

Brigid Burke, video

<http://www.emmfestival.org>

Intermountainous

by Amy Brandon

This piece illustrates, through sound, the various techniques used to communicate over long distances (ie. between mountains or intermountainous) such as temple bells, letters delivered laboriously by hand, wireless and satellite communications.

Holding degrees in jazz guitar performance and composition, **Amy Brandon** is currently completing an interdisciplinary PhD in music cognition at Dalhousie University in Halifax, Nova Scotia. She has performed internationally (Canada, USA, Brazil, Australia, New Zealand, UK) and at several experimental music festivals. In addition to performing and academic work, she has written contemporary choral, chamber, orchestral and acousmatic work, with premieres at National Sawdust (NYC), Chorus Festival (London, UK), Cerisy Castle (France), 21C (Toronto) and the MISE-EN Festival. In 2017 she received the Roberta Stephen Composition Award from the Association of Canadian Women Composers.

Julian Bertino was born in a small town in Ontario, Canada. He has studied guitar with Patrick Roux, Philip Candelaria, Denis Donegani, Dr. Matthew Gould (of Duo46), Louis Trepanier, and composition with Dr. John Gordon Armstrong and Dr. Frederic Lacroix. He has premiered compositions and performed in masterclasses and festivals, including performances for Johannes Möller, Sergio Assad, Marcin Dylla, Bruce Holzman, Adam Holzman, Nicholas Goluses, Lorenzo Micheli and Matteo Mela (SoloDuo), and others.

His music is diversely inspired, and he has performed in rock, metal, jazz, classical guitar, mixed chamber and choral ensembles, and as an electroacoustic/electronic music producer and DJ. He is currently dedicated to the realization of Zen teachings in music and expanding the repertoire of the 10-String Guitar.

EYES: OPEN

by Kory Reeder

EYES: OPEN is a sort of collage written at the end of my master's degree at BGSU. The piece uses recordings of acoustic pieces I wrote while at BGSU as the only source material. Taking a step back, I wanted to reflect on another side of my creative impulse; the majority of my acoustic music is slow, contemplative, and involves a kaleidoscopic approach to material, but here, I wanted to explore the opposite. I wanted to be loud, and express the beauty that I find in the distorted, crumpled, and broken which so often escapes me in acoustic composition. Of course, I don't think any sort of dynamic is better or worse than another, but taking my delicate music and throwing it on its head was a fantastic way to end my time in Ohio. In the end, I find that this piece is beautiful and delicate as well, it just has thorns.

Kory Reeder's music investigates meditative and atmospheric qualities, ideas of objectivity, place, immediacy, and quiet overall stasis but while maintaining activity and constant development of material that unfolds slowly and creates its own sonic world. In an effort to achieve this, his work experiments with compositional techniques found in visual arts and how they may be incorporated with music structurally or as a formal element. Kory has frequently collaborated with theater, dance, and opera programs. His music has been performed across North America, Australia, and Europe and has been featured on the New York City Electroacoustic Music Festival, the New Music gathering, Composer's Circle, The New Music Conflagration's Traveling Tunes // Traveling Sounds, the national BGSU Graduate Student Forum, the Bowling Green New Music Festival, the Electroacoustic Barn Dance, New Music on the Point, Noise Floor, New Music on the Bayou, and SCI Conferences. His work for Hecuba was awarded by The Kennedy Center American College Theater Festival, he has been an ASCAP Morton Gould Award finalist, and artist-in-residence at Arts, Letter, and Numbers, and the Kimmel, Harding, Nelson Center for the Arts. Kory is currently pursuing a PhD. in music composition at the University of North Texas.

Sublimity

by Joshua Edward

Sublimity is Edward's most complex live project to date. It is a combination of an audio track, built from samples of the performers heard in this recording, and live improvisations that are guided by a modular score. The performers run all of their sounds through live audio effects in order to create a unified sonic landscape. The impetus for this piece was to create a space that captures the awe-inspiring sublimity of the ocean and use it as a metaphor for how humans understand God.

Joshua Edward Altrock (All*trock) is a composer, writer, missionary, worship leader and student at Pepperdine University in Malibu, California. His work lives at the intersection of theology, fine art and international culture. He merges the three in a search for the divine. He spends his days writing music, traveling the world and talking with people about spiritual formation. Altrock releases music under the name Joshua Edward and uses each of his pieces to explore sonic pathways to transcendence. At times ethereal and other times coarse, his music seeks new sounds to communicate universal truths about life, God and the way humans relate to themselves and to one another.

Edward's latest project is *Trouble is in the Land* which is an electronic exploration of America's current political climate and the ways it has affected racial relations. It was released on July 28th, 2017.

Altrock also writes about theology, music and his life on his blog found on this website. He uses it as a place for his thoughts to live and encounter others. Altrock grew up in Fort Worth, Texas where he was a drum major and a french horn player for many years. He now spends Fall and Spring at Pepperdine University in Malibu, California where he is working on a double major in Religion and Music with an emphasis in Composition. In the summer, he is usually somewhere far away from America (Malaysia, Germany and Brazil have been his latest adventures) doing mission work, hearing new sounds and trying to share the joy that has been shared with him.

Night Sky (to Agnes Martin)

by Paul Paccione

The piece is dedicated to Agnes Martin (1912-2004) - one of my favorite painters. Her work has been described as a "luminous distillation of invisible harmonies and mysterious proportions." She lived alone for most of her adult life in the desert outside of Santa Fe, New Mexico. I think she must have spent many an evening looking at the stars in the night sky.

Paul Paccione (www.paulpaccione.com) is Professor Emeritus in Music at Western Illinois University, Macomb. He holds degrees from the Mannes College of Music, the University of California, San Diego, and the University of Iowa, where he received the PhD in 1983. He began teaching at WIU in 1984 and retired from WIU in 2018. He was named Western Illinois University's Distinguished Faculty Lecturer for 2002, the first Music faculty member to do so. In 2012, he received the Outstanding Creativity Award from Western's College of Fine Arts. His opera "The World is Round," based on a children's book by Gertrude Stein, was premiered at WIU in 2014.

He is an active composer whose works are widely and frequently performed, both nationally and internationally. Writing in *Fanfare* magazine, Michael Cameron has described his music as "consistently compelling, and often extraordinarily moving." In 2010, New World Records released a c.d. recording devoted entirely to his music, titled, "Our Beauties Are Not Ours." Additional recordings of his music are available on the Frog Peak and Capstone labels and through CD Baby. Frog Peak Music publishes his music.

He has lectured and written numerous articles on various aspects of modern music and particularly on the interplay of cultural conditions and compositional thought in the 20th and 21st centuries. His writings on music have appeared in *Perspectives of New Music*, *ex tempore*, *College Music Symposium*, *American Music*, *Journal of Music Theory Pedagogy* and liner notes for New World Records. He has been a preconcert lecturer for the Chicago Symphony for the past 10 years.

Reflections and Refractions

by Michael Rhoades

Completed in June of 2015, Reflections and Refractions represents an initial foray into the integration of computer generated music and digital moving images in my compositional process. With a choreographic mindset the images generated by Maya were tightly aligned with music generated by Csound to create a ballet of expression. At times the images and sounds are in direct unity, at other times they are in harmony. There are moments of counterpoint between the elements and at other times one pushes or pulls the other toward the next transition. All the while themes and motifs are being created, developed, varied and abandoned as has been a constant thread running through the formal aspects of my creative process throughout my body of work.

Composing from a contemporary Musique Concrète perspective augmented by various score synthesis techniques, **Michael Rhoades** elicits musical events from generative algorithms and an ever-expanding Csound sample playback instrument. Numerical representations of aural quanta are mixed and blended into formal elements via a variety of catalysts such as tendency masks, mathematical equations, sonifications, cellular automata, score based sampling and other paradigms in an unbending quest for emergent quanta.

Michael served as a SEAMUS board member and hosted SEAMUS 2009. He curated the monthly Sweetwater Electroacoustic Music Concert Series and numerous other concerts, exhibits and installations. His works have been presented in concert worldwide as well as used for pedagogical purposes. He is a published writer and also gives lectures on the subjects of algorithmic composition, score based sampling, sonification, spatialization, and creativity.

After receiving his BFA in Creative Technologies at Virginia Tech in the spring of 2018, Michael is now pursuing an Interdisciplinary PhD at Virginia Tech. His ongoing practice-based research in the areas of Holography, Holophony, Algorithmic Composition, and Super Computing is the focus of his curriculum.

plangent/perdu

by Kerry Hagan

plangent/perdu is a real-time Pd composition inspired by the spatial possibilities afforded by WFS. There is one source sound created with the z12 algorithm (see Puckette 2015, SEAMUS) premiered in the work Cubic Zirconia (2014). However, this sound is “invisible” throughout the majority of the piece. Instead, it is the source for 8 different resonators, all different processes that can only make sound as a consequence of an input source. At first, we hear the source sound exposed. But it soon disappears, and all we hear are the resonators responding to an unheard influence.

In my previous works, I aimed to create an immersive experience of frenetic but incoherent motion around the listener. However, WFS permits sound to move through or next to the listener. So this piece explores placing sounds in various points of space, still or moving.

Later, I needed to translate *plangent/perdu* for the 124 speaker system at the Cube at Virginia Tech. Both the technology and aspects of the spatial aesthetics had to change. This 8-channel version is a re-spatialized version of the Cube performance, recorded to fixed media. The title comes from the concept of the work: *plangent*, English for resonant or ringing, and *perdu*, originally a French word meaning lost that was absorbed into English and changed to mean hidden.

Kerry Hagan is a composer and researcher working in both acoustic and computer media. She develops real-time methods for spatialization and stochastic algorithms for musical practice. Her work endeavours to achieve aesthetic and philosophical aims while taking inspiration from mathematical and natural processes. In this way, each work combines art with science and technology from various domains. Her works have been performed in Asia, Australia, Europe and North America.

As a researcher, Kerry’s interests include real-time algorithmic methods for music composition and sound synthesis, spatialization techniques for 3D sounds and electronic/electroacoustic musicology. Her research has been presented in international conferences around the world.

In 2010, Kerry led a group of practitioners to form the Irish Sound, Science and Technology Association, where she served as President until 2015. Currently, Kerry is a Lecturer at the University of Limerick in the Digital Media and Arts Research Centre. She is the Principal Investigator for the Spatialization and Auditory Display Environment (SpADE).

Racket

by Mark Zanter (music) & Brigid Burke (video)

Racket (2017) for electric guitar, live processing and live video, explores/maps physical gestures that are tropes of electric guitar performance using them to generate musical events, explore pure sonic content in varied musical contexts, and find potential meanings—intentional or accidental—to throw light upon their interpretation in social contexts.

Mark Zanter, composer/performer, has received commissions from many artists in the U.S. and abroad. His compositions have been featured on radio broadcasts, concerts, and festivals in the U.S.A., Brazil, and Europe. Dr Zanter has received awards from ASCAP, AMC, ACF, Meet the Composer, WV Division Culture, WVMTA; and Lament and dream for string orchestra, piano and percussion received special distinction for the ASCAP Rudolph Nissim Prize. He is a distinguished artist and scholar at Marshall University.

BHZ features **Brigid Burke**, **Steve Hall**, and **Mark Zanter**; three improvisers whose work is edgy, sophisticated, listenable. The was formed during EchoFluxx14 festival in Prague, Czech Republic where Brigid and Mark presented sets, and performed in the EchoFluxx ensemble; Steve Hall joined in 2015. The group has toured with dancer Jessica Lynn Fox and as performed on arts showcases, American Universities, the Society for Electro-Acoustic Music National Conference, and the First International Festival of Contemporary Music in Goiania, Brazil, EchoFluxx18, and MIUP in Melbourne, au. The group's first record, Total Harmonic Distortion is available on the innova imprint.



Concert 3

October 12, 2018

Philip Lynch Theatre ~ 1:30pm

Phases

Frank Felice, bass

Gabrielle Cerberville

Meru: Tracing Earth

Linda Antas, flute

Linda Antas

Shoreline

Ben Fuhrman

Prairie Creek Trail

Garrick Woods, cello

Brian Post

Radiant Cry

Eleonora Claps, soprano

Daniel Fawcett

Ghost Dance

Ken Paoli

New Mexico

Gabriel Almazan, electric bass, amplifier, and pedals

Gabriel Almazan

<http://www.emmfestival.org>

Phases

by Gabrielle Cerberville

An entirely synesthetic graphic score created as a collaborative work, blurring the distinction between composer and performer, “Phases” is a celebration of change, growth, shifting, and the depth of color found in dark places.

Gabrielle Cerberville (b. 1991 in Sleepy Hollow, NY) is a curious American composer, multi-media artist, and pianist. She writes in a highly flexible style that is at once familiar and alien, and her work regularly blends the lines between disciplines and discrete art forms. Her music explores such themes as landscape, disappearing, insecurity, resolve, and image. She holds a Bachelor of Music from Butler University in composition and theory, and has studied composition with Drs. Frank Felice and Michael Schelle. Her works have been featured across the US and Europe. She has been honored as an artist in residence at Listhus in Iceland, Arts Letters and Numbers in New York, and Indy Convergence in Indianapolis, and has been invited to attend several festivals, including highSCORE, SPLICE, Skammdegi, and A! Festival. Gabrielle currently lives and works in Indianapolis.

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

His music has been performed extensively in the U.S. as well as garnering performances in Brazil, Argentina, Japan, Greece, Italy, the United Kingdom, the Russian Federation, China, Austria, the Phillipines, the Czech Republic and Hungary. His commissions have included funding from the National Endowment for the Arts, the Omaha Symphony, the Indiana Arts Commission, The Indiana Repertory Theatre, Dance Kaleidoscope, Music Teachers National Association, the Wyoming State Arts Board, the Indianapolis Youth Symphony, Kappa Kappa Psi/Tau Beta Sigma as well as many private commissions and consortia. A recording of electronic and electro-acoustic music entitled “Sidewalk Music” is available on Capstone Records & Ravello records on iTunes, Naxos and other online sites. Scores and other performance materials can be obtained from MMB Music or Mad Italian Bros. Ink Publishing.

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

He is member of the Society for Electro-Acoustic Music in the U.S., the American Composers Forum, the American Music Center, The Society of Composers Inc., and the Christian Fellowship of Art Music Composers. Residencies include those with the Wyoming Arts Council, and the Banff Centre for the Arts and a number of mini-residencies in universities and high schools throughout the west and mid-west. In recent years he has been in demand as an electric and upright bassist, playing in various rock/funk/prog rock/big bands in the greater Indianapolis area. In addition to musical interests, he pursues his creative muse through painting, poetry, cooking, home brewing, paleontology, theology, philosophy, and basketball. He is very fortunate to be married to mezzo-soprano Mitzi Westra.

Meru: Tracing Earth

by Linda Antas

In *Down the River*, Edward Abbey wrote “Wilderness is not a luxury but a necessity of the human spirit.” I was a ten-year-old Midwesterner the first time I saw the Rockies. I discovered then that I—like people from many cultures around the world—have a strong spiritual connection with the mountains wilderness.

I spend most of my waking hours using technology and teaching others how to use it. It is how I make both my living and my art. Technology and nature both possess a kind of magic. Art—the way humans express and understand some of the deepest parts of being human—brings these two essential parts of my life together.

This project started with a desire to combine my research interest in algorithmic composition and my need to be connected to the wilderness that surrounds me. I have always seen musical trajectories in the peaks and passes of mountain ranges. To create this work, GPS data was collected in the Bridger and Gallatin ranges and on a float down the Ruby River in southwestern Montana. The data was mapped onto musical parameters to create the instrumental part.

Meru Peak is a mountain in the Uttarakhand region of India. Mount Meru is a mythical five-peaked mountain in Buddhist, Hindu, and Jain cosmology and is considered to be the center of the physical and spiritual universes. It is said to lie in the middle of the Earth and extend beneath the surface of the surrounding waters. It is used as a metaphor for size and stability in Buddhist tradition.

Dr. Linda Antas is a composer, arts technologist, flutist, and educator. Her compositions have been performed and broadcast around the world and are published on the Ablaze, TauKay, Centaur, EMS, and Media Café labels. Her works have appeared on festivals around the world, including the International Computer Music Conference (ICMC), the Society for Electroacoustic Music in the United States (SEAMUS), the Città di Udine International Composition Competition (TauKay Edizioni Musicali), Electronic Music Midwest, Electroacoustic Barn Dance, and the Sound and Music Computing Conference. She has been recognized by the Musica Nova International Competition of Electroacoustic Music, the Fulbright Foundation, the Bourges Electroacoustic Composition Competition, the Fifth International Congress on Synesthesia: Science and Art, and the International Computer Music Association.

As a flutist, she has performed at the National Flute Association Convention, SEAMUS, the Phonos Foundation’s (Barcelona) Instrumental-Electroacoustica Festival, the Seattle Chamber Players’ Icebreaker Festival, Electronic Music Midwest, and the Electroacoustic Barn Dance. Her current research interests are sonification, visual music, real-time signal processing, and physical computing. She is an Associate Professor at Montana State University, where she teaches music technology, interdisciplinary multimedia courses, and composition. In addition to—and sometimes in combination with—musical activities, she spends as much time in the wilderness as possible. Her life and music are heavily influenced by Buddhist philosophy and the natural world. She lives in the Gallatin Range just outside Bozeman, MT with her husband Mike, two highly amusing Labrador Retrievers, and as many freshwater tropical fish as healthily fit in 100 gallons of water.

Shoreline

by Ben Fuhrman

I recently spent some time flying along the West Coast. Looking out the window of the plane, I spent a lot of time looking at the shore and watching the flocks of gulls from the air. This led to thinking about the migratory patterns of birds, fish, whales, and other species that live in the ocean and above or along it. *Shoreline* is an attempt to recreate some of these thoughts through gull and whale sounds created entirely on an analog synthesizer with occasional scraps of human interference breaking through the surface of the piece and changing the soundscape. It’s a reflection on the landscape through purely electronic means – a study in synthetic ecology.

Born in Lansing, **Benjamin Fuhrman** is a graduate of the doctoral program in music composition at Michigan State University, where his principle instructors were Dr. Ricardo Lorenz and Dr. Mark Sullivan. He also holds a master's degree in music composition from Michigan State University, and a bachelor's degree in violin performance from Hope College, where his principle instructor was Mihai Craioveanu.

He has had works commissioned from a number of performers and has been performed throughout the world. He maintains an active role as a performer and teacher of mandolin and computer music at the MSU Community Music School, Mott Community College, and Oakland University, and is the co-host of the podcast Patch In.

Prairie Creek Trail

by Brian Post

Prairie Creek Trails is an abstract, sonic and video reflection of the natural wonders one can experience hiking on the Prairie Creek Trails located in Redwood National Park. These trails go through some of the oldest redwood groves in existence as well as pass some of the tallest trees in the world. Prairie Creek Trails is an electroacoustic composition that utilizes the following sounds recorded by the composer on or near the trails: sounds of Prairie Creek, Elk bugling (record by the Forest Service), rain in the redwood forest, and bat calls (recorded by Joe Szewczak an associate in the Biology department at Humboldt State University). These sounds combined with pre-recordings of extended techniques for the cello, are processed by a computer patch created by the composer in Pure Data (Pd). For the length of the work, Pd randomly alters a number of playback and video parameters partly affected by the live cello performance, creating a rich and varied accompaniment for the cellist to play along with. The notated portion of the piece written for solo cello, represents the changing sights and sounds on the trail that a hiker may experience walking among the giant redwoods. The recorded sounds processed by Pd are a reflection of the unseen life-force present everywhere in the forest.

Brian Post has been teaching composition at Humboldt State University since the fall of 1998. He has received M.M. and a D.A. degrees in Theory and Composition from the University of Northern Colorado. Recent works include; composing the film score for "The Music Inside" a dramatic full-length feature film starring Amy Redford, Mary Ellen Trainor, and Brian Wimmer, "Stricken" a cross discipline work that incorporates dance, digitally enhanced audio files and midi instruments with multiple performances given in Spain and more recently, incidental music for an ancient East Indian play titled "Shakuntala" which had eight performances in November and December 2012 and earned a Meritorious Achievement Award from the Kennedy Center. Recently in June 2015, Dr. Post composed incidental music for the ancient Chinese play titled "White Snake." This work consisted of 33 scenes scored with a blend of European and Asian musical styles.

Garrick Woods comes from a family of professional musicians and studied music extensively from his earliest years. While cello remains his primary instrument, he also studied trombone, voice, bass, and conducting. Primary instructors included Mark Votapek, Nancy Green, John Eckstein and Pegsoon Whang, with supplemental instruction during Summers from Pamela Frame, Emilio Colón, Steve Balderston, and Janos Starker. Garrick holds Bachelors and Masters degrees from the University of Arizona and completed a Doctor of Musical Arts degree from the University of Utah in 2016.

As a performer, Dr. Woods delivers emotionally stirring performances in various classical genres. He regularly performed as a member of the Tucson Symphony and as a substitute for the Utah and Hawaii Symphonies. Garrick also performed as a studio musician on many television, game, and film soundtracks. He currently holds the title of Assistant Professor at Humboldt State University in California teaching cello and bass as well as directing the Humboldt Symphony.

Radiant Cry

by Daniel Fawcett

Radiant Cry is part of a series of pieces exploring the writings of the Paul Cameron Browne (1948-) as well as exploring the unique relations between the human body, light and sound. The vocal part utilizes the words of Browne's poem "Moon Dark World".

"The trees are forming hands to cloak the sky with pillow whispers,
until the soft equilibrium behind laughing eyes departs down the Moon Dark World."

Daniel Fawcett (b.1991) is a composer, cellist, visual artist and instrument builder from the United States. He is a graduate of New York University's Steinhardt School with a M.M. degree in music composition where he studied privately with Joan La Barbara and Morton Subotnick. Prior to this, he completed his B.M. studies at Roosevelt University's Chicago College of Performing Arts, studying with Stacy Garrop and Kyong Mee Choi.

Much of his work deals with the interaction between performer and technology as part of a focused performance. Most recent festivals and residencies for 2018 include the Splice Summer Institute, the International Toy Piano Festival Residency, the Nief-Norf Summer Festival, the New York City Electroacoustic Music Festival and the New Music on the Bayou Summer Festival. He is also a co-founding member of TATAT Ensemble, a group dedicated to the incorporation of interactive and installation-based instruments in performance.

Born in Basilicata, **Eleonora Claps** studied opera singing at the Conservatory of Music "G. Martucci" of Salerno, where she graduated under the guidance of Elisabetta Scatarzi. Her repertoire ranges in different vocal areas; primarily concerned with the figure of the interpreter singer/actress, she is assiduously engaged in the Twentieth-Century and contemporary, acoustic and electroacoustic, music.

She perfected her studies under the guidance of Alda Caiello, attended the "Corso di specializzazione in canto lirico per l'opera contemporanea" at the Verona Opera Academy and the Postgraduate Summer Courses at the Internationales Musikinstitut of Darmstadt (with Michelle Donatienne-Dansac), during which she performed as a vocal interpreter in official concert IMD2016 (M. Ciciliani's Workshop "Music in the Expanded Field"). She regularly participates in courses, masters and seminars aimed at the study and deepening of the contemporary musical language (S. Gervasoni, A. Solbiati, M. Di Bari, T. Murail, P. Aralla, F. Dillon, F. Filidei, J. Dashow etc.), collaborates with emerging composers, specialized Ensemble, CRM (Centre of Musical Research) in Rome and performs regular concerts.

She has performed in numerous concert halls including the "Teatro Studio Gianni Borgna" at the Auditorium of Rome, as a finalist in the "Premio Bucchi Interpretazione – Parco della Musica 2015". She is interpreter of world premieres presented by the Association "Alessandro Scarlatti – Ente Morale" of Naples in the "ScarlattiLab/Electronics" since its first edition in May 2012 (Art Director: G. Turaccio, A. Di Scipio), in International Festival and Composition Competitions, often live on RadioCEMAT. Her repertoire includes works of the most important authors of the Twentieth-Century Classical Music like "Laborintus II" (L. Berio), "Sequenza III" (L. Berio), "Aria" for voice and magnetic tape (J. Cage), "József -Attila Töredékek Op. 20" for solo voice (G. Kurtág), etc.. as well as numerous world premieres.

Ghost Dance

by Ken Paoli

Ghost Dance is a film by Tony Venezia who graciously allowed me to compose and realize a new soundtrack. The film makes use of water and waves to create ethereal shapes that seem to dance, sometimes playfully sometimes eerily. My goal was to take a film that had abstract content and replace the score with one that more closely matches the imagery of the film. In any intermedia work the challenge is to maintain a balance between the various art forms involved. In a film where there is no dialogue the music need not take a secondary or tertiary role. My aim was to not just accompany the visual images but to find a partnership where sound and video are wedded at times but often play off of one another. The soundtrack was generated with an algorithmic routine in Music Wonk (a graphic programming environment) that allows the composer to define larger and contrasting sections of music. User defined tempo changes initiate changes in velocity, rhythm, and transposition. The resultant material is routed to a digital workstation for "orchestration" and further compositional manipulation. The sonic material consists of granular, analog and fm synthesis and processed audio samples.

Ken Paoli, Professor of Music at College of DuPage, received his undergraduate training at DePaul University, studying composition with Phil Winsor. His graduate degrees are from Northwestern University, where he studied composition with M. William Karlins.

An ongoing project involves the archiving of the works of American composer Phil Winsor. His analysis of Winsor's *Il Passaggio Spaziale* was presented at the International Workshop for Computer Music and Audio Technology (WOCMAT 2015) in Hsinchu, Taiwan and his paper on Winsor's Formosan Aboriginal Legends was presented at WOCMAT 2016 in Taoyuan, Taiwan. His paper entitled "Macrostructure and Transition in an Algorithmic Composition Environment." was published in the proceedings of the International Computer Music Association in 2017 and a paper on Winsor's MAX/MSP instrument, MYST was presented at the ICMC 2018 in Daegu, South Korea. In December 2017 as an invited lecturer to WOCMAT 2017. Ken presented a lecture on algorithmic chord generation utilizing the Hindemith chord classification system allowing for the creation and control of harmonic structures.

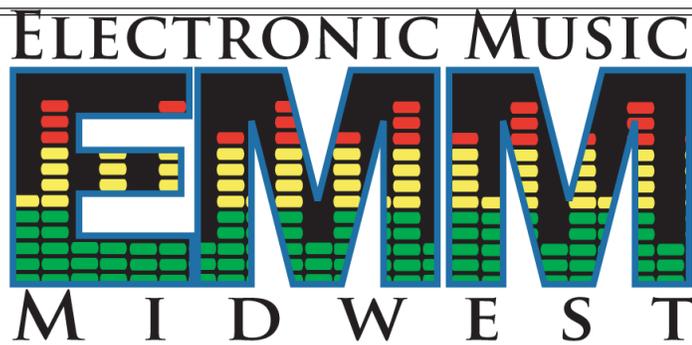
His catalog of works includes music for orchestra, acoustic ensembles, electro-acoustic combinations and computer-assisted algorithmic compositions. Besides composition, Ken is active as an arranger and keyboardist and maintains a busy schedule of performance in the Chicago area.

New Mexico

by Gabriel Almazan

New Mexico comes from a strummed bass line that I composed for an instrumental rock song in one of my previous bands in the mid-2000s. In 2017, I decided to rework the piece into an etude. This is also the first time I decided to work electronics into my music.

Gabriel Almazan is a music composer and performer in classical and commercial music genres. He plays bass guitar, classical and electric guitar, drums, piano, and has performed some vocal work. As a performer, Gabriel has recorded self-produced demos and one studio-produced full-length LP and has performed numerous shows around Southern California. As a composer, he has written music for solo classical guitar, double bass with piano accompaniment, string quartet, brass quintet with percussion, percussion trio, violin and guitar duo, solo electric bass guitar with electronics, flute and trombone duo, numerous pop and rock songs, and a guitar quartet that won the 2017 Gohar & Ovanes Andriassian Classical Guitar Composition Competition.



Concert 4

October 12, 2018

Philip Lynch Theatre ~ 5:00pm

Acedia

Caroline Flynn

Lament

Margaret Lancaster, flute

Steven Kemper

Nosedive

Nathan Mandel, wind controller
Eli Fieldsteel, touch controllers

Eli Fieldsteel

Losing Constellations

Elara String Quartet

Ralph Lewis

Fractured Fields

William Trachsel

Masks

Mark Zaki, electric violin

Mark Zaki

Favorable Odds

Andrea Cheeseman, clarinet

Mark Phillips

And everything in-between

Margaret Lancaster, flute

Jacob Thiede

<http://www.emmfestival.org>

Acedia

by Caroline Flynn

The deadliest of sins and the saddest of sicknesses.

Caroline Flynn is a composer, performer, and multi-instrumentalist from Washington, DC. Her music has been described as “sophisticated and complex, with its ability to return to a basic gesture in a variety of contexts.” Her music has appeared at the Electroacoustic Barn Dance, for which she serves as Production Assistant, Virginia X, West Fork New Music Festival, Next Reflex Dance Collective Winter Music and Dance Festival, and will appear at the SCI Student National Convention in the Fall. She started her degree at the University of Mary Washington studying Psychology and Music Composition with Mark Snyder and Michael Bratt, but will finish her undergraduate studies at Virginia Tech, studying with Charles Nichols, Ico Bukvic, and Eric Lyon.

Lament for Flute and Computer

by Steven Kemper

Flutist and poet Wayla Chambo commissioned *Lament* as part of her TranScript project that explores the intersections of text and music. *Lament* is a response to Chambo’s poem “A History of Lament.” The piece engages themes of space and location from the text, which is evocative of the Orpheus and the Underworld myth. These include the transition between death-life and indoors-outdoors, as well as musical themes of lament from the classical tradition. *Lament* unfolds through a series of layers; electroacoustic textures bookend sung text from the poem with flute and live processing at the center of the piece. The processing references the spatial oppositions in the poem by extending the acoustic flute into the virtual realm.

Steven Kemper (www.stevenkemper.com) is a composer, music technologist, and instrument designer. As a composer, Steven creates music for acoustic instruments, instruments and computers, musical robots, dance and video. His compositions have been performed by the American Modern Ensemble, Boston Modern Orchestra Project, NOW ensemble, and the Grupo Sax-Ensemble. They have also been presented at numerous festivals worldwide, including ICMC, NIME, SEAMUS, SIGCHI, SMC, 12 Nights, Florida Electroacoustic Music Festival, Third Practice Festival, Pixilerations, American Composers Alliance Festival of American Music, and the Seoul International Computer Music Festival. Steven has received awards for his music from the Ammerman Center for Arts and Technology, Meet the Composer, the Danish Arts Council, and the International Computer Music Association. His first solo album of electroacoustic music, *Mythical Spaces*, was released by Ravello Records in 2018. Steven is a co-founder of Expressive Machines Musical Instruments, a collective dedicated to creating and composing music for robotic instruments. He also co-developed the RAKS (Remote electroAcoustic Kinesthetic Sensing) System, a wireless sensor interface designed specifically for belly dancers with composer and dancer Aurie Hsu. Steven’s research has been presented at NIME, ICMC, and MOCO, and published in *Leonardo* and *Organised Sound*. Steven received a Ph.D. in Composition and Computer Technologies from the University of Virginia, and is currently Assistant Professor of Music Technology and Composition at the Mason Gross School of the Arts, Rutgers University.

“New-music luminary” (*The New York Times*), **Margaret Lancaster** (flutes) also works as an actor, dancer, amateur furniture designer and has built a large repertoire of interactive, cross-disciplinary solo works that employ electronics and mixed media. Performance highlights include Lincoln Center Festival, Spoleto Festival USA, Santa Fe New Music, Art Basel/Miami, Edinburgh Festival, NIME/Copenhagen, Tap City, and the 7-year global run of OBIE-winning Mabou Mines Dollhouse (*Helene*). A member of *Either/Or*, *Ensemble Ipse*, and *Fisher Ensemble*, guest appearances include *Argento*, *American Modern Ensemble*, and the *New York Philharmonic*. Lancaster has appeared as a lecturer/soloist at many sites including *Stanford*, *Dartmouth*, *Princeton*, *Columbia*, *Bennington*, and the *National Flute Association*, has recorded on *New World Records*, *World Edition*, *Naxos*, *Innova*, *Tzadik*, and *Mode* and was selected to participate in *Meet the Composer’s New Works for Soloist Champions* project. Recent collaborations include projects with *Jean-Baptiste Barrière* and *Kaija Saariaho*, *ArmitageGone!Dance*, the US premiere of *Stockhausen’s KLANG* cycle, and touring *Morton Feldman’s 5 hour epic For Philip Guston*. margaretlancaster.com

Nosedive

by Eli Fieldsteel

Nosedive is an interactive duet for wind controller and touch controllers, composed in close collaboration with saxophonist Nathan Mandel, which seeks to explore the musically expressive capabilities of purely digital instruments. Initially conceived as a work “for wind controller,” the emphasis subtly shifted as the piece developed, producing a work that gives unique but relatively equal roles to the two performers. Although the wind controller is a prominent visual feature of the performance, the computer is the true “instrument” being played, and the two performers share (and sometimes compete for) control over musical parameters through a variety of physical interactions. The aesthetic of the work attempts to blend a historically-informed electroacoustic style with elements of pop-electronic dance music.

Eli Fieldsteel, serving as Director of the University of Illinois Experimental Music Studios since 2016, is a composer specializing in music technology with a diverse history of cross-disciplinary collaboration. He is the recipient of the 2014 James E. Croft Grant for Young and Emerging Wind Band Composers, first prize in the 2012 ASCAP/SEAMUS Student Commission Competition, as well as awards and recognition from other organizations, including the Bandmasters’ Academic Society of Japan and the Frank Ticheli Competition. His music has been performed nationally and internationally by ensembles such as the Dallas Wind Symphony, the North Texas Symphony Orchestra, the Kawagoe Sohwa Wind Ensemble of Tokyo, and the University of North Carolina Chapel Hill Wind Ensemble. His music is published under Lovebird Music, and has been recorded on the SEAMUS and Aerocade Music record labels.

Fieldsteel’s music and research engages with the intersection between music technology and performance, focusing on topics such as human-computer improvisation, interactivity, and sensor-driven music. Utilizing new technologies and real-time environments, his works are highly gestural, expressive, and richly detailed. As an active collaborator, he has worked closely with dancers, choreographers, lighting designers, architects, and video artists, resulting in a variety of unique and site-specific installations and performances. He is fluent in several contemporary music programming languages, and maintains an active teaching presence online through a well-trafficked series of SuperCollider tutorials.

Exploring the relationship of saxophone technique, art, musical progression, and the relationship between the performer, music, and audience, Saxophonist **Nathan Mandel** is dedicated to presenting programs that explore listening further, with programs that include blending contemporary music with pop culture, new tonal realities with traditional overtones, multi-disciplinary performance with dance, art, poetry, and music, and exploring true computer and live audio design duo music.

Nathan is the co-Director and saxophonist for Suono Mobile USA along with artistic Director Philipp Blume. Nathan is currently a Business Administrative Associate Operations Manager at the University of Illinois School of Music. He also Associate-Faculty at McKendree University teaching music online courses.

Nathan has served as Associate-Faculty, Instructor of Saxophone, at McKendree University from 2010 to 2013. He also has 8 years of band directing experience. He founded and directed the Champaign Youth Summer Band from 2008 to 2012. Nathan has worked in Music Administration since 2005, and has served as the University of Illinois Stage Crew Manager, Illinois Summer Youth Music Head of Work Crew, Allerton Music Barn Festival Technical Director, and acted as a consultant to the Assistant Director of Operation and Finance at the University of Illinois School of Music from 2012 before gaining a full-time position there in late Fall of 2013.

Nathan holds the Doctor of Musical Arts from the University of Illinois, and degrees from Bowling Green State University (2005) and the University of North Texas (2003). His principle teachers include Debra Richtmeyer, John Sampen, and Eric Nestler.

Losing Constellations

by Ralph Lewis

As we experience tragedies at the cusp of our comprehension, there are moments where we feel like we are losing constellations.

Ralph Lewis is a composer whose works seek meeting points between sonorous music and arresting noise, alternative tunings and timbre, and the roles of performer and audience. His music has been presented at SEAMUS, Boston Microtonal Society, Soundscapes Symposium 2016, Electroacoustic Barn Dance, Etchings Festival, Xenharmonic Praxis Summer Camp, New Music on the Point, Fresh Inc Festival, College Music Society, CHIME Festival, Ball State University's Xenharmonic Showcase, and the Festival for People and Thingamajigs, and broadcast from Radiophrenia Glasgow, WGXC 90.7-FM, WEFT 90.1-FM, CKUT 90.3-FM, and WOBC 91.5-FM. Previous honors include residences at Wave Farm and Banff Centre for the Arts. Recent collaborations include have included works with Colin Gee and ECCE Ensemble, Amaranth Quartet, Elara String Quartet, and the Moving Architects dance company.

Lewis received University of Illinois's 2017 Theodore Presser Graduate Music Award, a part of which he is using to expand his Urbana-based inclusive music composition program into a statewide outreach program All Score Illinois with Elara String Quartet, which has begun premiering works by the state's young and emerging composers. Lewis is currently attending University of Illinois as a doctoral student where he has studied with Erin Gee, Scott A. Wyatt, and Erik Lund. He previously received an M.F.A. in Electronic Music and Recording Media and an M.A. in Music Composition at Mills College, where he studied with John Bischoff, Roscoe Mitchell, and Wendy Reid, a B.M. in Music Composition from Oberlin Conservatory and a B.A. in Classical Civilization from Oberlin College.

Formed in 2017 at the University of Illinois at Urbana-Champaign, the **Elara String Quartet** studies under Nelson Lee and Liz Freivogel of the Jupiter String Quartet. Their members are **Alyssa Tong**, **Daniel Ostrow**, **Terence Lo**, and **Jacqueline Scavetta**. Passionate about all types of music, they strive to not neglect any period of music. In fact, they will be premiering several new works by Illinois composers as the resident quartet of All Score Illinois. They also have a heart for the next generation of young musicians and enjoy doing outreaches in their community, showing them how amazing chamber music is. As undergraduates, they have had many incredible opportunities as solo musicians to attend several prestigious summer programs such as the Castleman Quartet Program, Bowdoin International Music Festival, Masterworks Music Festival, Green Lake Festival of Music and Encore Chamber Music, among others.

Fractured Fields

by William Trachsel

Fractured Fields (2018) explores the kinetic energy of sounds in three dimensional spaces. The sounds in Fractured Fields inherently imply several different types of kinetic energies, each of which moves through a diverse collection of spatial fields. As the piece unfolds, these sounds are fractured in a myriad of ways, as are the spatial fields through which they move. Many of the sound sources are samples of metal, wood, or glass objects being struck, cracked, or shattered. These samples are then fractured further through a variety of techniques involving granulation, filtration, and analysis and re-synthesis. Throughout Fractured Fields, processed samples are layered with algorithmically synthesized sounds to create an abstract impression of three contrasting spatial environments. At times, individual sound sources can be heard moving through these spatial fields, or resonating from different locations within the implied environments. At other times several sound sources act together, combining their kinetic energies to create larger, more complex spatial gestures. I invite the listener to follow their ears rather than their eyes, and to allow their imagination to carry them through Fractured Fields.

William Trachsel (b. 1988) is a vibrant young composer and percussionist based in Indianapolis. His work embraces musical expression across a wide variety of acoustic and electronic media. In 2018, Mr. Trachsel won the Jacobs School of Music Dean's Prize for his orchestral work "These Lines, Unseen." His recent electronic works have explored the role of physical space as an aspect of musical structure and expressive energy. Mr. Trachsel's music has been programmed at Electronic Music Midwest, the Ball State New Music Festival, the SCI Student National Conference, and the NOW Music Festival. A participant in the 2017-2018 Hammer and Nail collaboration at IU, he composed "Excavator" for the Soma Saxophone Quartet. Mr. Trachsel is an Associate Instructor of Composition at the Indiana University Jacobs School of Music, where he is pursuing a D.M. in Composition. He holds a dual M.M. in Composition and Percussion Performance from Butler University, and a B.M. in Composition from Capital University Conservatory of Music. He has studied composition with Claude Baker, David Dzubay, P.Q. Phan, Jeffrey Hass, John Gibson, Michael Schelle, Frank Felice, and Rocky Reuter.

Masks

by Mark Zaki

"Below the surface I lie dreaming,
haunting images, in all colours and black.
Sunlit sometimes there is no sun there.
I keep the dream below the surface,
the cracked mask absolute."

- Wynand de Beer

Trained as a composer and violinist, **Mark Zaki's** intermedia and video work often considers how modes of perception are changing in modern life. Probing subjects such as authenticity of identity, self-curation, and virtual anonymity question our view of personal interaction in a contemporary world.

Many of his pieces are populated with uncanny characters that become fragmented in their relationships to their environment and their own identity. His work is influenced by visual music practice and music composition, aesthetically referencing visual abstraction, non-conventional film, and montage.

Zaki's work has been presented by the NY Philharmonic Biennial, National Sawdust, New Adventures in Sound Art (Toronto), the Boston and NYC Visual Music Marathons, the NYC Electroacoustic Music Festival, Third Practice, the Not Still Art Festival (NYC), Nuit Bleue (France), the Seoul International Computer Music Festival, SEAMUS, Primavera en La Habana (Cuba), and the Pulse Field International Exhibition of Sound Art (Atlanta).

On the faculty at Rutgers University, Camden - he lives and works in Princeton, NJ and divides his time between New York City and Philadelphia.

Favorable Odds

by Mark Phillips

The title derives its name from the fact that the overtone structure of the clarinet has only odd harmonics (frequencies that are 1, 3, 5, 7, etc. times the fundamental pitch played by the performer). It shares this characteristic with square waves and triangle waves. All sounds in the accompaniment have some connection to this sonic signature or to non-traditional clarinet noises. Among the techniques utilized are synthesized triangle and square waves, filtering, granular synthesis, live processing, sampling, and physical modeling. The rhythmic engine in the final section of the piece consists of bass clarinet samples I recorded in my first-ever encounter with the instrument as a "performer," having had no prior experience playing any reed instrument.

Ohio University Distinguished Professor **Mark Phillips** won the 1988 Barlow International Competition for Orchestral Music, leading to collaborations with conductor Leonard Slatkin. His *Violin Power* was voted onto the SEAMUS 2015 conference CD. The World Saxophone Congress commissioned and premiered his *What If* for 101 saxophones in 2015. His music has been performed at Carnegie Hall, the Kennedy Center for the Performing Arts, Wigmore Hall, the Festival Internacional de Música de Bogotá, the Blossom Music Festival, and numerous other festivals and conferences around the world. Commissioned for a 2005 Memphis premiere, his *Dreams Interrupted* has received performances across the country. He has received orchestral performances by groups such as the St. Louis Symphony Orchestra, the Cleveland Orchestra, the NHK Radio Symphony Orchestra, and the Chautauqua Symphony Orchestra — and has been recorded by Richard Stoltzman and the Warsaw Philharmonic Orchestra, the Lark Quartet, and several solo artists. More information is available at www.coolvillemusic.com.

Dr. Andrea Cheeseman is Professor of Clarinet at Appalachian State University. A versatile performer, Cheeseman appears regularly as a soloist and collaborative musician locally and nationally. As an advocate of new music and a specialist in the performance of electroacoustic music, she has received invitations to perform at colleges and universities and at diverse festivals such as the Electroacoustic Barn Dance, SEAMUS, Third Practice, National Flute Association Conventions and the Oklahoma Clarinet Symposium.

Prior to her appointment at ASU, Cheeseman was on the faculties of Delta State University, Alma College and Hillsdale College. Cheeseman earned the Doctorate of Musical Arts and Master of Music degrees in clarinet performance from Michigan State University and the Bachelor of Music degrees in clarinet performance and music education from Ithaca College.

When not teaching or performing, Cheeseman spends her time gardening, swimming and practicing ashtanga yoga.

And everything in-between

by Jacob Thiede

And everything in-between began as an attempt to reflect the different types of infinities into a musical form. Originally, this was done by thinking that the beginning and end of the piece represent 0 and 1, respectively. By composing “everything in-between,” the music (or real numbers) between this 0 and 1 became my infinite array of possibilities. As the piece unfolded, I was compelled to write music that reflected a through composed form. Much like a real number continually changes by adding more values after the decimal point (0.1, 0.11, 0.111, 0.1111, 0.11111, etc.), I wanted to change the value of my music by keeping the same reference point (tempo or decimal) but changing the rhythmic values (half notes to triplet-sixteenth notes or one tenth to one hundred thousandth). Ultimately, I would be influenced by Designer’s “Panda” to create a fast-paced ending to conclude a simple piece of music with an overly thought-out design.

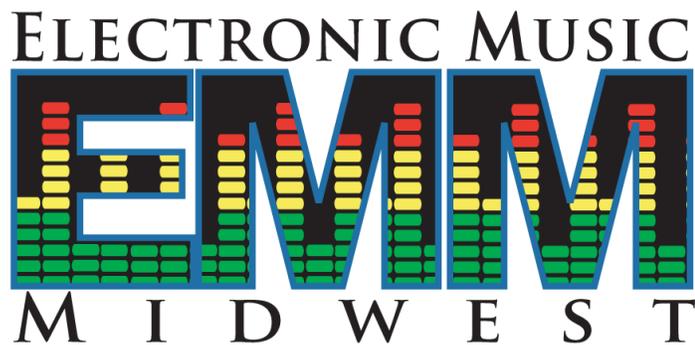
Jacob (Jake) Thiede is a composer, saxophonist and current PhD student at the University of North Texas. Premieres and performances of Jake’s music have taken place in Italy and the United States including the District of Columbia, Florida, Georgia, Hawaii, Iowa, Kansas, Kentucky, Louisiana, Nebraska, North Carolina, Oklahoma, Ohio, South Carolina, Tennessee, Texas, Vermont, and Washington.

Honors and festivals include the SCI National Conference (2018), NASA Biennial Conference (2018), Flute New Music Consortium (2017), BGSU Graduate Music Conference (2017), the NSEME Conference (2016 & 2017), the Electric LaTeX Conference (2016 & 2017), New Music on the Point (2015), and the HighSCORE Festival (2014).

He received his BME at Murray State University and MM in music composition at the University of North Carolina at Greensboro. He has studied with Mike D’Ambrosio, Brian Ciach, and John Fannin at Murray State and with Mark Engebretson, Alejandro Ruty, and Steven Bryant at UNCG. As a saxophonist, he has studied with Scott Erickson and Steven Stusek.

Current interests are grooves and rhythms in metal music, glitch, and the manipulation of sine tones. Jake studies composition with Panayiotis Kokoras, Kirsten Broberg, and Andrew May as well as saxophone with Eric Nestler at the University of North Texas.

“New-music luminary” (The New York Times), **Margaret Lancaster** (flutes) also works as an actor, dancer, amateur furniture designer and has built a large repertoire of interactive, cross-disciplinary solo works that employ electronics and mixed media. Performance highlights include Lincoln Center Festival, Spoleto Festival USA, Santa Fe New Music, Art Basel/Miami, Edinburgh Festival, NIME/Copenhagen, Tap City, and the 7-year global run of OBIE-winning Mabou Mines Dollhouse (Helene). A member of Either/Or, Ensemble Ipse, and Fisher Ensemble, guest appearances include Argento, American Modern Ensemble, and the New York Philharmonic. Lancaster has appeared as a lecturer/soloist at many sites including Stanford, Dartmouth, Princeton, Columbia, Bennington, and the National Flute Association, has recorded on New World Records, World Edition, Naxos, Innova, Tzadik, and Mode and was selected to participate in Meet the Composer’s New Works for Soloist Champions project. Recent collaborations include projects with Jean-Baptiste Barrière and Kaija Saariaho, ArmitageGone!Dance, the US premiere of Stockhausen’s KLANG cycle, and touring Morton Feldman’s 5 hour epic For Philip Guston. margaretlancaster.com



Concert 5

October 12, 2018
Philip Lynch Theatre ~ 8pm

After Long Drought

Scott Deal, percussion

Elainie Lillios

The Animus Winds

Margaret Lancaster, flute

Christopher Hopkins

Train of Thoughts

Kyong Mee Choi

Vocem

Alyssa Andriotis, alto flute

Ioannis Andriotis

Capsule

Jeffrey Hass

Flat Circle

Drew Whiting, alto saxophone

Carter John Rice

Greed

Negar Afazel, violin

Christopher Biggs

Song of Normality

Margaret Lancaster, flute

Tianyi Wang

<http://www.emmfestival.org>

After Long Drought

by Elaine Lillios

After Long Drought (2016) for vibraphone and live, interactive electroacoustics takes its inspiration from a poem with the same title by Wally Swist:

The sky rips open
after days of grinding heat,
waves of meadow grass

shift in the blowing rain,
and floating on the breadth
of its extended wings,

as bright as a vision,
the great blue heron
strokes through the storm.

The percussionist's virtuosic foray through Swist's evocative work conjures images of an aggressive summer squall, with its torrential driving rain and gusting wind reflecting life's unpredictability and tumult. As the piece progresses, the storm fades into the background as our focus is directed to a peaceful calm discovered amidst the storm – a heron majestically gliding through the gale. *After Long Drought* was commissioned by Scott Deal. *After Long* appears with the author's permission and is published in *Winding Paths Worn through Grass* (Chicago, IL: Virtual Artists Collective, 2012).

Elaine Lillios creates works that reflect her fascination with listening, sound, space, time, immersion and anecdote. Her compositions include stereo, multi-channel, and Ambisonic fixed media works, instrument(s) with live interactive electroacoustics, collaborative experimental audio/visual animations, and installations.

Her work has been recognized internationally and nationally through awards including a 2017-18 first round Grammy nomination for her flute trio *Summer Sketches*, a 2017 Barlow Foundation Commission award, a 2013-14 Fulbright Scholar appointment in Thessaloniki, Greece, First Prize in the Concours Internationale de Bourges, Areon Flutes International Composition Competition, Electroacoustic Piano International Competition, and Medea Electronique "Saxotronics" Competition, and Second Prize in the Destellos International Electroacoustic Competition. She has also received awards from the Concurso Internacional de Música Electroacústica de São Paulo, Concorso Internazionale Russolo, Pierre Schaeffer Competition, and La Muse en Circuit. She has received grants/commissions from INA/GRM, Réseaux, International Computer Music Association, La Muse en Circuit, NAISA, ASCAP/SEAMUS, LSU's Center for Computation and Technology, Sonic Arts Research Centre, Ohio Arts Council, and National Foundation for the Advancement of the Arts. She has been a special guest at the Groupe de Recherche Musicales, Rien à Voir, festival l'espace du son, June in Buffalo, and at other locations in the United States and abroad.

Reviews of Elaine's debut solo electroacoustic compact disc *Entre Espaces* (Empreintes DIGITales) praise her work for being "... elegantly assembled, and immersive enough to stand the test of deep listening" and as "...a journey not to be missed." Her fixed and instrumental works also appear on Centaur, MSR Classics, Innova, Navona Records, Ravello Records, StudioPANaroma, La Muse en Circuit, New Adventures in Sound Art, SEAMUS, Irritable Hedgehog and Leonardo Music Journal. Her scores are distributed by Theodore Front Musical Literature.

Elaine serves as Director of Composition Activities for SPLICE institute (splicemusic.org) and as Professor of Composition, and Coordinator of Music Technology at Bowling Green State University in Ohio. elillios.com

Performer, composer and media artist **Scott Deal** engages new works of computer interactivity, networked systems, electronics and percussion. His recordings have been described as “soaring, shimmering explorations of resplendent mood and incredible scale”....”sublimely performed”, and his recent recording of Pulitzer prize-winning composer John Luther Adams’ *Four Thousand Holes*, for piano, percussion, and electronics was listed in *New Yorker Magazine*’s 2011 Top Ten Classical Picks. He has performed at venues worldwide, including Musicacoustica Beijing, Almeida Opera London, Arena Stage Washington, Supercomputing Global, Zerospace, SIGGRAPH, Chicago Calling, IEEE CloudCom, Ingenuity Festival, ICMC, NIME, PASIC and with groups that include ART GRID, Another Language, Digital Worlds Institute, Callithumpian Consort, Percussion Group Cincinnati, and the Helsinki Computer Orchestra. He is the percussionist for the computer-acoustic trio Big Robot, who have performed to audiences worldwide. In 2011, Deal and composer Matthew Burtner won the coveted Internet2 IDEA Award for their co-creation of *Auksalaq*, a telematic opera called “an important realization of meaningful opera for today’s world”. Deal’s work has received funding from organizations that include Meet the Composer, Lilly Foundation New Frontiers, Indiana Arts Council, Clowes Foundation, IUPUI Arts and Humanities Institute, and the University of Alaska. He resides in Indianapolis, Indiana where he is a Professor of Music and Director of the Donald Louis Tavel Arts and Technology Research Center at Indiana University Purdue University Indianapolis (IUPUI).

The Animus Winds

by Christopher Hopkins

The Animus Winds is a composition for flute and electroacoustic sound. Thematically, the composition explores an opposition of two perceptions: the autonomous sensual experience of wind against a personification of wind as a supernatural force. The electroacoustic sound recolors and reshapes recordings of wind and flutes, such that flutes take on characteristics of the wind, and wind takes on both musical and vocal qualities. There is also a dramatic schema, in which the flute takes the role of a person who is at times drawn into the natural spirit of the wind, and at other times strongly confronts its more hostile animus.

Christopher Hopkins is a composer and performer with special interests in the integration of electroacoustic composition, instrument design, and graphical notation, dialectics of historical musical styles, and performing Renaissance and Baroque music for the viola da gamba. He is Associate Professor of Music at Iowa State University of Science and Technology where has been Director of the Center for Excellence in the Arts and Humanities and led research developing 3D haptic (virtual touch) virtual reality designs for musical composition and performance. Earlier, he taught at the University of Illinois, the University of Minnesota, and Syracuse University. His Doctor of Musical Arts degree is from Cornell University, studying with Karel Husa (composition) and John Hsu (performance studies), with a Master of Music degree from the Cleveland Institute of Music, studying with Donald Erb and Eugene O’Brien. His compositions have been performed at major festivals in Athens, Basel, Grenoble, Hong Kong, Honolulu, Melbourne, New York City, Tanglewood, Toronto, Vienna, and Zürich, and from concert stages in Belgium, England, the Netherlands, and Switzerland. Media broadcasts including his work have been heard over the Australian Broadcasting Corporation, CBC, Österreichischer Rundfunk, Radio Canada, WNYC, and Public Radio International.

“New-music luminary” (*The New York Times*), **Margaret Lancaster** (flutes) also works as an actor, dancer, amateur furniture designer and has built a large repertoire of interactive, cross-disciplinary solo works that employ electronics and mixed media. Performance highlights include Lincoln Center Festival, Spoleto Festival USA, Santa Fe New Music, Art Basel/Miami, Edinburgh Festival, NIME/Copenhagen, Tap City, and the 7-year global run of OBIE-winning *Mabou Mines Dollhouse* (Helene). A member of Either/Or, Ensemble Ipse, and Fisher Ensemble, guest appearances include Argento, American Modern Ensemble, and the New York Philharmonic. Lancaster has appeared as a lecturer/soloist at many sites including Stanford, Dartmouth, Princeton, Columbia, Bennington, and the National Flute Association, has recorded on New World Records, World Edition, Naxos, Innova, Tzadik, and Mode and was selected to participate in Meet the Composer’s New Works for Soloist Champions project. Recent collaborations include projects with Jean-Baptiste Barrière and Kaija Saariaho, *ArmitageGone!Dance*, the US premiere of Stockhausen’s *KLANG* cycle, and touring Morton Feldman’s 5 hour epic *For Philip Guston*. margaretlancaster.com

Train of Thoughts

by Kyong Mee Choi

Train of Thoughts is based on the experience of sitting on a train and having various thoughts evoked by the sounds of the environment. In the piece, the initial train sound morphs into various sonic gestures that represent thoughts. Over time, thoughts are intruded upon and triggered by ambient sounds such as a siren and city noise. *Train of Thoughts* describes how our mind travels through our present moment via sonic events.

Kyong Mee Choi, composer, organist, painter, visual artist, and poet, has received several prestigious awards and grants including John Simon Guggenheim Memorial Foundation Fellowship, Robert Helps Prize, Aaron Copland Award, John Donald Robb Musical Trust Fund Commission, Illinois Arts Council Fellowship, 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 electroacoustica 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 the Head of Music Composition at Roosevelt University in Chicago where she teaches composition and electro-acoustic music. Samples of her works are available at <http://www.kyongmeechoi.com>.

Vocem

by Ioannis Andriotis

Ioannis Andriotis focuses on sociological aspects of music emphasizing social memory and its reflections on contemporary human relationship. Andriotis holds a D.M.A. in Music Composition from the University of Oklahoma, USA. During the Fall 2016 he served as an instructor of music technology/composition courses at Oklahoma State University and Rose State College. He assisted as an interim instructor of music technology at the University of Oklahoma (2013-2016).

Alyssa Andriotis is an Oklahoma based flutist and teacher. She is an adjunct instructor at Oklahoma City Community College and serves as the Flute Fair Coordinator for the Oklahoma Flute Society. Committed to promoting new music, Ms. Andriotis is a performing member of the Flute New Music Consortium. She was the winner of the 2018 Flute New Music Consortium Flute Artist Competition. Her areas of interest include works for flute and electronics as well as new chamber music. Ms. Andriotis holds a Master of Music from Florida State University and a Bachelor of Music from Ball State University. Her previous teachers include Eva Amsler, Valerie Watts, and Mihoko Watanabe. andriotisflute.com

Capsule

by Jeffrey Hass

Capsule is a ballet-based video with 3D graphics and original computer music. The video, prepared using green screen (chroma key) techniques and the Cinema 4D graphics application, places a ballerina in unexpected contexts and environments, including a floating chrome capsule that reappears throughout, an antique syringe, popsicle fireworks, a movement-mirroring pin sculpture, steel eyeballs and so forth. The music, in parallel, incorporates the environment's Foley (sound effect) cues into the compositional texture, which formally is a series of timbral and textural variations on several musical ideas presented early on.

While I have worked with dance for a long time as a composer, even with video, adding the element of 3D space and structure for me was like the proverbial old dog learning new tricks. Serving as both composer and videographer allows for a greater creative link between sound and sight. Being my third 3D work, I am ever-excited to continue on with dance in imaginary environments, particularly as the dance world become more and more interested in dance on screen as an art form of its own and my own graphics skills evolve.

I was thrilled to work with my Indiana University faculty colleague and choreographer Michael Vernon, and dance major Ryan McCreary. Also special thanks to graphic artist Nikolaus Schatz for his guidance in creating several of the 3D models, and Christian Claessens for providing additional choreography.

Capsule was commissioned by the Trustees of Indiana University and the Jacobs School of Music in celebration of the 100th anniversary of the founding of the IU Department of Music (2011) and the 100th anniversary of the founding of the IU School of Music (2012).

Jeffrey Hass is currently Professor of Composition at Indiana University, Bloomington, where he serves as the Director of the Center for Electronic and Computer Music (CECM). He has composed many works for electronics with live instruments and ensembles, as well as new works for contemporary dance. A Fellow of the Institute for Digital Arts and Humanities, he has investigated new interfaces for live interaction between music, video and dance, and created hybrid video/computer music works with 3D motion graphics. Mr. Hass has served on the faculties of Rutgers University and the Interlochen Center for the Arts. His acoustic compositions have been premiered by the Louisville Orchestra and Memphis Symphony, and been performed at Lincoln Center. His works have also been performed at numerous national and international festivals for both music and dance, including SEAMUS, ICMC, NYCEMF and NIME and the World Dance Alliance International Conference. His works and videos can be found online at jeffreyhass.org.

Mr. Hass has received a number of professional honors and awards including the 1994 National Band Association Composition competition, as well as the 1995 Walter Beeler Memorial Award with *Lost in the Funhouse*, a work for symphonic band and electronic tape, and the 1996 Lee Ettelson Composer's award for *Keyed Up*, a work for two pianos and tape. In 1997, *All the Bells and Whistles* placed first in the United States Army Band's 75th Anniversary Composition Competition. Other awards include selection of his *Symphony for Orchestra with Electronics* for the 2006 ASCAP/Rudolph Nissim award, the 2007 Heckscher Award for his chamber orchestra work *City Life*, and an orchestral commission by the 2008 Utah Arts Festival for *Postcards from the Canyon*. He was recently awarded a fellowship at the Bogliasco Foundation Study Center in Liguria, Italy to work on a second symphony with electronics.

Flat Circle

by Carter John Rice

Flat Circle draws inspiration from the concept of time as a function of space. If one were to remove themselves from spacetime they might see all the matter of the universe as a static object, a flat circle. All events, all decisions, all causes and effects, would be viewable as a continuum that has no beginning and no end. Musically, this concept was actualized via the unit circle and its realization as a sine tone. Nearly all parameters of the piece slowly modulate with wave-like qualities, ranging from steady and circular to spontaneous and stochastic.

Carter John Rice, a native of Minot, North Dakota, is a composer, audio engineer, and music educator currently based in Kalamazoo, MI. Rice was drawn to music through a desire to instill knowledge in others. He is passionate about music education, and enjoys teaching music at all levels.

As a composer, Rice draws inspiration from a wide array of sources including acoustic phenomena, cognitive science, and classical mechanics. His music has been featured at venues such as the national SEAMUS conference, the national conference for the Society of Composers Inc. (SCI), the International Computer Music Conference, Electronic Music Midwest, and the Electroacoustic Barn Dance.

Rice holds a Bachelor's degree in music theory and composition from Concordia College, a Master's degree in music composition from Bowling Green State University, and a Doctor of Arts in music composition from Ball State University. He has studied with Elainie Lillios, Christopher Dietz, Michael Pounds, Jody Nagel, Keith Kothman, Daniel Breedon, and Steven Makela. Rice currently works as an assistant professor of multimedia arts technology at Western Michigan University. Saxophonist **Drew Whiting** leads a multifaceted career as an educator, performer, and scholar. His diverse musical interests

include the standard concert saxophone repertoire, jazz, transcriptions of borrowed works, commissioning new works, and improvisation. Drew is an accomplished chamber musician, having been awarded first place at the 2012 MTNA National Chamber Music Competition as a member of the Cerulean Saxophone Quartet. He currently performs with a variety of ensembles including the Coalescent Quartet, Water City Jazz Orchestra, Big Band Reunion, and Wisconsin Chamber Orchestra, as well as performing frequently as a solo artist.

Drew has established himself as a champion of new and experimental music, regularly performing works from the 20th and 21st centuries in solo, chamber, and electroacoustic settings. He recently performed at the Toronto International Electroacoustic Symposium, Ball State University Festival of New Music, Third Practice Festival, and the Navy Band Saxophone Symposium, and presented the first ever Performer-Curated Concert at the 2017 SEAMUS Conference. He has worked closely with composers such as Betsy Jolas, Erik Lund, Ed Martin, John Mayrose, and Pauline Oliveros, and has premiered over thirty works by established and emerging composers.

In addition to performing, Drew is a dedicated and vibrant educator. He has presented masterclasses at Grand Valley State University, Illinois State University, Lawrence Conservatory, Ohio State University, and Oklahoma State University, and has previously taught on the faculties of Illinois Wesleyan University and Spring Arbor University. Currently, Dr. Whiting is a member of the music faculty at the Silver Lake College and the University of Wisconsin Oshkosh where he teaches courses on music and culture, music theory, saxophone, and chamber music, and co-directs the experimental music ensemble Sounds Like Now.

Drew received his Bachelors and Masters of Music degrees from the Michigan State University College of Music where he studied with Joseph Lulloff. He earned the Doctor of Musical Arts degree at the University of Illinois Urbana-Champaign where he studied with Debra Richtmeyer. Drew is a Yamaha Performing Artist and a Vandoren Regional Artist, exclusively performing on Yamaha saxophones and Vandoren woodwind products.

Greed

by Christopher Biggs

Greed was commissioned by and is dedicated to Abderrahman Anzaldúa as part of the La Rueda de los Pecados (The Wheel of Sins) project. This project consists of seven pieces for violin and multimedia, each of which reflects upon a specific sin.

Christopher Biggs is a composer and multimedia artist residing in Kalamazoo, MI, where he is Associate Professor of Music Composition and Technology at Western Michigan University. Biggs' recent projects focus on integrating live instrumental performance with interactive audiovisual media.

His music is available on Ravello Records, Irritable Hedgehog, SEAMUS CD Series, PARMA Recordings, Electroacoustico Records, and Thinking outLOUD Records. Biggs has written music for various ensembles, including Ensemble Dal Niente, the Western Brass Quintet, the Prism Saxophone Quartet, SPLICE Ensemble, Keith Kirchoff, Pangea Piano Project, Kari Johnson, Samuel Wells, Western Michigan University Symphonic Band, and the Truman State University Wind Ensemble.

Biggs is a co-founder and the director of SPLICE Institute, which is a weeklong intensive summer program for performers and composers to experience, explore, create, discuss, and learn techniques related to music for instruments and electronics. SPLICE takes place each June in Kalamazoo, MI.

Negar Afazel, from Tehran, Iran. Studied Violin performance in Germany-Hannover and Tehran University of Fine Arts. Currently pursuing master's degree at Western Michigan University, majoring in Violin Performance. The first violinist in "Quartet du Monde", a KSO Artist Scholar and a diverse performer with many experiences in chamber music, as well as performing solo works.

I am interested in discovering new pieces, which are written by coeval composers. It is a different experience than playing the music which is written 200 years ago. The communication through these kind of compositions, is a chance to try to create a new way of expression through music, which can be even more abstract than the nature of music.

Song of Normality

by Tianyi Wang

Song of Normality explores the potentiality of utilizing the flute as a companion and extension of the human voice. Through the pitch fluctuations of air noises amplified by the flute, the various syllables that articulate musical gestures, and the most primitive form of human singing/shouting... The work develops into a song comprised of unconventional elements.

Born in China, **Tianyi Wang** is an award-winning composer, conductor, and pianist, whose music vocabulary is diverse and much inspired by subjects beyond music. Tianyi's repertoire spans over solo, chamber, choral, orchestral, electronic, as well as film scoring, his works have been performed both nationally and internationally, including Boston Modern Orchestra Project, CEME (Israel), iNEnsemble (Russia), New Music on the Bayou, Electroacoustic Barn Dance, MISE-EN New Music Festival, Arizona Contemporary Music Ensemble (ACME), University of Puget Sound Piano Trio, Collage New Music Composer Colloquium, Audiograft Festival (UK), Ashmolean Museum (UK), Ink&Coda, Et Lux Radio, NACUSA, and SCI Regional and National Conferences. Mr. Wang is the winner of 2018 BMOP/NEC Composition Competition, 2017 Longy Orchestral Composition Competition, and a recipient of China National Arts Fund. His recent commissions include VIPA, Alea III, Meitar Ensemble (Israel), Atlantic Music Festival, and Northeast Normal University (China). A semifinalist of the Symphony Number One Call for Score 4, Tianyi has also won Gold Award at 2016 Sanya International Choral Festival (China). Tianyi Wang's music is released by ABLAZE Records in 2018.

Besides being a composer, Tianyi's outstanding piano skill won him the 2012 William Jewell Artist Competition and led to his concerto debut with Liberty Symphony Orchestra. In 2016, Tianyi Wang collaborated with London Symphony Orchestra in a recording production at Abbey Road Studio, London. In 2015, he founded and directed Qinyin Chamber Ensemble, and led public performances throughout the city of Changchun, China. Tianyi's research paper on Xibo music was featured at the 31st International Society for Music Education (ISME) World Conference in Porto Alegre, Brazil.

Tianyi has studied at William Jewell College (B.S. Composition, Mathematics; Summa Cum Laude; Honor Graduate), Moscow Conservatory, Longy School of Music of Bard College (M.M. Composition; Merit Scholarship Recipient), and currently resides in Boston, Massachusetts, where he is continuing his music journey as a Graduate Diploma candidate at New England Conservatory.

"New-music luminary" (The New York Times), **Margaret Lancaster** (flutes) also works as an actor, dancer, amateur furniture designer and has built a large repertoire of interactive, cross-disciplinary solo works that employ electronics and mixed media. Performance highlights include Lincoln Center Festival, Spoleto Festival USA, Santa Fe New Music, Art Basel/Miami, Edinburgh Festival, NIME/Copenhagen, Tap City, and the 7-year global run of OBIE-winning Mabou Mines Dollhouse (Helene). A member of Either/Or, Ensemble Ipse, and Fisher Ensemble, guest appearances include Argento, American Modern Ensemble, and the New York Philharmonic. Lancaster has appeared as a lecturer/soloist at many sites including Stanford, Dartmouth, Princeton, Columbia, Bennington, and the National Flute Association, has recorded on New World Records, World Edition, Naxos, Innova, Tzadik, and Mode and was selected to participate in Meet the Composer's New Works for Soloist Champions project. Recent collaborations include projects with Jean-Baptiste Barrière and Kaija Saariaho, ArmitageGone!Dance, the US premiere of Stockhausen's KLANG cycle, and touring Morton Feldman's 5 hour epic For Philip Guston. margaretlancaster.com



Concert 6

October 13, 2018

Philip Lynch Theatre ~ 10:00am

Hinge

Elliott Lupp, bowed dulcimer and electronics

Elliott Lupp

Ambient P

Jason Bolte

Puente: A Study in Interactive Tango

Courtney Brown & Brent Brimhall, tango dancers

Courtney Brown

Dot Matrix

Donya Quick

Sudden Death

Brad Decker, double bass

Brad Decker

<http://www.emmfestival.org>

Hinge

by Elliott Lupp

Hinge joins together acoustic and electroacoustic properties derived from the hammered-dulcimer to create an overall texture that exemplifies both separately, yet is for a majority of the time, perceptually unified. The work can also be thought of as a timbral exploration of the instrument; since in terms of its traditional timbral capabilities, the hammered-dulcimer can be “limiting”. By bowing the instrument as well as processing its sound in real time, the instrument’s timbral possibilities can be expanded upon. The work is also heavily reliant on the performer’s ability to improvise when given semi-improvisatory guidelines, adding to the live perception of the work.

Elliott Lupp is a composer, visual artist, and improviser that seeks to engage listeners through poly-stylistic sound-worlds that juxtapose moments of order and chaos. His aesthetic approach to composition has led to a body of work that, at the root of its construction, utilizes both simple and complex gestures to create a variety of overarching forms. This style of writing has found a home with chamber ensembles, solo performer, as well as performer(s) with live electronics, and fixed media.

Elliott holds his Bachelors of Music in composition from Columbia College Chicago. His teachers at Columbia included Kenn Kumpf, Eliza Brown, and Francisco Castillo-Trigueros. He has written for ensembles such as the Dutch/American trio Sonic Hedgehog (flute, clarinet, and electric guitar), the Atar Piano Trio, various members of MOCREP, The Chicago Composer’s Orchestra, Ensemble Dal Niente, Fonema Consort, and is currently pursuing his master’s degree in composition at Western Michigan University, where he holds an assistantship in research. His primary teachers at WMU include Dr. Christopher Biggs and Dr. Lisa Renee Coons.

Ambient P

by Jason Bolte

Ambient P was composed in response to challenge made by my friend, David McIntire. Ambient P uses material derived from David’s early exposure to the EMS VCS-3 (Putney).

Jason Bolte is a composer and educator. He currently resides in Bozeman, Montana with his wonderful wife Barbara, their two beautiful daughters Lila and Megan, and dog Allie. Jason teaches music technology and composition at Montana State University where he also directs the Montana State Transmedia and Electroacoustic Realization (MonSTER) Studios and B.A. in Music Technology. Lately, Jason’s music explores the Natural surroundings of the Mountain West, relationships between art and science, modular synthesis and performance, and other areas that peek his interest.

Puente: A Study in Interactive Tango

by Courtney Brown

Puente: A Study in Interactive Tango is a work for interactive tango dance. Motion sensors are attached to dancer limbs, the data is sent to a computer, and then algorithms then transform movement to sound. This work uses the Interactive Tango Milonga system, an interactive tango system for social dance, as a framework for this performative system allowing for sound outcomes beyond the traditional tango context. The dance is a structured improvisation in movement and sound based on choreography by George and Jairelbhi Furlong.

Argentine tango dance is grounded in the relation between two moving bodies, leader and follower. In every moment, improvised interplay and nonverbal conversation determine movement quality, character and trajectory. Lacking a basic step set to a specified rhythm, the tango couple is free to improvise and determine the rhythmic phrasing and framing of their bodies in relation to the accompanying music.

Courtney Brown is a sound artist, researcher, and tango dancer. Her work has been featured and performed in the United States and Europe, including Ars Electronica (Austria), Diapason Gallery (Brooklyn), International Computer Music Conference (Texas), and NIME Conference (London). Her interactive sound installation and musical instrument, 'Rawr! A Study in Sonic Skulls' received an Honorary Mention from the 2015 Prix Ars Electronica. She received Fulbright Fellowship (2013-4) to Buenos Aires, Argentina, where she began work on Interactive Tango Milonga.

She holds degrees in Interdisciplinary Digital Media and Performance (DMA) from Arizona State University, in Electroacoustic Music (MA) from Dartmouth College, and in Music and Computer Science (BS) from Loyola University New Orleans. She is an assistant professor at the Center for Creative Computation, Southern Methodist University, Dallas, TX.

Brent Brimhall is a dancer who began his movement training as a martial artist, studying under Peter Crocoll and Philip Selmon. He continued his education by studying ballet, contact improvisation, and post-modern contemporary dance at Arizona State University. As a tango dancer, he has studied with Daniela Borgianni, Nicholas Tapia & Steph Berg, and George & Jairelbhi Furlong, and he has participated in workshops with many tango maestros including Mariano "Chico" Frumboli & Juana Sepulveda and Cristina Sosa & Daniel Nacucchio.

Dot Matrix

by Donya Quick

Dot Matrix was an exploration into pattern-based generation algorithms for melodies and stochastic models for rhythm and accent structure. The algorithms for this piece were initially developed to model classical music and jazz solos, but also turned out to be well-suited to electronic dance music when the pattern length is more strictly constrained. Each melodic pattern is a short sequence of 2-4 numbers, which must be instantiated as a melodic contour from a particular starting pitch within a scale. Pattern instances are then combined together in sequence with a path-finding algorithm that tries to find a smooth connectivity between them. Harmonies are created using delay lines to repeat a sequence over itself. Rhythms and accent structure for the bass and drum kit were generated using modified versions of the metrical grid model from Generative Theory of Tonal Music and David Temperley's work – the visual representation for which is a collection of stacked dots over each beat. Another algorithmic composition system, Kulitta, features in this system as a "guest performer" on hand drums. The dancing dots in the visualization react to features in the music while also exhibiting attractor-based behavior in some sections.

Donya Quick is a Research Assistant Professor in Music and Computation at Stevens Institute of Technology. Her research explores the intersection of artificial intelligence and computational linguistics with music. She completed her PhD at Yale University, where the subject of her work was an automated composition system called Kulitta. In addition to continuing work on Kulitta, Donya is also involved in the MUSICA project for interactive music creation through natural language, which is part of the DAPRA Communicating with Computers program.

Sudden Death

by Brad Decker

Unfortunately, this piece began as a meditative contemplation of the spontaneity of death. It seems to be an inescapable part of our current society, and, rather than be pessimistic, I suppose it's best to focus on the value of what we have in the moment. For some of us, remaining optimistic is a daily fight.

This is a pensive work about inner thoughts, dread, joy, doubt, inspiration – thoughts that emerge when you zone out amongst daily events. It is a testimonial for the value of these thoughts - the zoning out - and the lack of their existence in our waking life.

Sudden Death has taken many forms. It began as a fixed media piece in 2011, and 2015. I seem to revive the project each time I'm struck with grief for the suddenly dead.

This is its most complete form. Fixed audio is still present. It is now paired with live processing, namely the capturing of double bass harmonics to create ghastly harmonies that float through the piece. The pitch material is derived from Henry Purcell's "When I am Laid In Earth" aria from *Dido and Aeneas*, and is quasi-improvisational. The score suggests the plainchant style of delivery, and should be performed in a pensive and reverent manner.

The Purcell work is not only traditionally paired with Armistice Day (Veterans Day) in November, but it is also a fitting plea for those who suddenly and innocently perish in our current war with ourselves. "Remember me, but ah, forget my fate."

Brad Decker is a composer, improviser, and educator in new music composition, multimedia, and sound art. He performs as a double-bassist and sound artist using structured improvisation and live computer processing in numerous capacities, namely solo works, group ensemble collaboration, video art installations, and film soundtracks. Notable performances have been in Mexico, Australia, Italy, France, Brazil, and Canada, as well as at numerous venues in the United States. He completed his Doctorate of Musical Arts in composition from the University of Illinois at Urbana-Champaign, and his Masters in Music composition and theory at the University of Tennessee, Knoxville. He currently teaches music composition and electronic music at Eastern Illinois University in Charleston, Illinois.



Concert 7

October 13, 2018

Philip Lynch Theatre ~ 1:30pm

Party Teen #1

Kittie Cooper

On the Arch of a Monochrome Rainbow

Shih-Wen (Winnie) Fan, clarinet

Yuanyuan (Kay) He

Interdimensional Comb

Taylor Neal

Tangled Illusions

Carolyn Borcharding

Carolyn Borcharding

The Syncing Stick

Patrick Long, drum set

Patrick Long

Kara II

Margaret Lancaster, flute

Rodrigo F. Cadiz

Homage and Refuge

Peter Hulen

Blocks Box

James Caldwell

<http://www.emmfestival.org>

Party Teen #1

by Kittie Cooper

I wrote *Party Teen #1* in confrontation with expectations of feminine emotionality in music. In this piece, I use the sounds of a screaming woman to explore how the acousmatic voice can separate not only sound and body, but also sound and emotion. Screaming is usually unpremeditated and can express fear, pain, excitement, or surprise. When voluntary, screaming can be used as a form of explosive liberation and power.

Kittie Cooper is a composer, performer, and educator based in Charlottesville, Virginia. She makes art that incorporates feminism and explores the spectrum between silliness and seriousness. Her work has been called “highly original and wonderfully fun”. She is interested in text and graphic scores, improvisation, and DIY electronic instruments.

During the year, Kittie teaches English and Language Arts at the Virginia School for the Deaf and the Blind. She holds a Bachelor in Music from Northwestern University in music education and classical guitar performance, and is currently pursuing a Master’s degree in special education at James Madison University. In her spare time, she enjoys taking care of the stray cats in her neighborhood.

On the Arch of a Monochrome Rainbow

by Yuanyuan (Kay) He

On the Arch of a Monochrome Rainbow for clarinet and cello was inspired by Nancy Rubins’ sculpture “Monochrome,” which is displayed on the UT Austin campus. “Monochrome” stands nearly 50 feet high and stretches across 24th Street. It comprises around 75 Kayaks, canoes, and small boats, arranged together to form a giant silver tree, and has become a significant landmark in Austin, TX. “Monochrome” develops a sense of mass and scale that is accompanied with true grace. Balance becomes the main theme of the sculpture.

The premiere of this piece will be in the area of the sculpture. The clarinetist stands under the canopy of “Monochrome,” where a bouquet of aluminum canoes and boats blossoms over a busy pedestrian intersection on the University of Texas campus. The sculpture accompanies the tall trees on the sidewalk, mixing with nature. There are many extended techniques I use for clarinet solo, such as large scale glissando, bending tone, multiphonic techniques, etc. These create a very interesting sound palette, which become the source of the electronic sound. Sometimes it’s gentle and beautiful, sometimes it’s odd and harsh, sometimes it’s aggressive and overwhelming, sometimes it’s colorful and joyful, just like nature. How do we keep the balance in the world to continue to live along with nature? How do we enjoy the different shades of nature, and be part of it? It just like dancing on the arch of a monochrome rainbow. It’s overwhelming and also joyful.

Dr. Yuanyuan (Kay) He is a composer and video artist with roots in China. Her works often explore and intertwine various forms of media to create unique audiovisual experiences that engage the audience. Many of her works involve collaborations with choreographers, dancers, video artists, audio technicians, and stage lighting and design artists. As a multimedia composer, she is very active in the music community. Kay serves as the Creative Director for Electronic Music Midwest (EMM), which is an annual music festival dedicated to programming a wide variety of electroacoustic music and providing high quality electronic media performances. She is also the founder and Director of the Austin, TX-based Turn Up Multimedia Festival for Women Artists, which works to promote women composers, performers, and visual artists. She is currently Assistant Professor at the University of Arizona, where she teaches composition, electro-acoustic music, and orchestration.

During her career, Kay has won many awards and been selected for many performances in the U.S. and abroad. Of note, her piano trio Imprint of the Spring Breeze won the grand prize at the 2nd ACC International Composition Competition in 2017 (Gwangju, South Korea). ISCM selected the flute and electronics piece On the Pivot of an Abandoned Carousel for its 2016 World Music Days (Tongyeong, South Korea). Passeig de Gràcia for orchestra was selected for the 2015 ACO Underwood New Music Readings (New York, NY). On the Threshold of a Drizzly Reality for cello and electronics was selected for 2014 performances at the International Computer Music Conference (ICMC) in Athens, Greece and the Root Signals music festival

(Jacksonville, Florida). *Shadow of Dewdrops* was selected as a finalist for TICF2015 (Bangkok, Thailand) and the 2014 installment of *Gamma UT* (Austin, TX). *Legends of Old Peking* won the 2012 Seattle Symphony Celebrate Asia Composition Competition. *Dying Away* won the 2011 DuoSolo Emerging Composer Competition (Cortona, Italy). And, *Destiny of Sputnik* was chosen for the 2011 Beijing Modern Music Festival Young Composers Project.

Kay earned her Bachelor of Arts degree at the Central Conservatory of Music in Beijing and her Master of Music degree at the University of Missouri-Kansas City. She holds a Doctor of Musical Arts in Composition from the University of Texas at Austin where she studied under Dr. Russell Pinkston and Dr. Yevgeniy Sharlat.

Winnie Fan (Shih-Wen Fan) received her Doctor of Musical Arts degree in Clarinet Performance at The University of Texas at Austin in 2015. As a solo clarinetist and chamber musician, Winnie has performed in the United States, Taiwan, China, Japan, and United Kingdom. She joined the Round Rock Symphony as Principal Clarinet in 2013 and has been invited to perform with many professional orchestras in Taiwan and the United States.

Winnie is an active participant in various summer festivals has also won numerous competitions, such as first prize in the 2014 Brevard Music Center concerto competition, first prize in the 2013 Montecito International Music Festival solo competition, second prize in the 2014 International Clarinet Association Orchestral Audition competition, and the 2013 South Central and Texas winner of the Music Teacher National Association (MTNA).

Winnie has collaborated with many student and professional ensembles. As an advocate of new music, she has worked extensively with composers from around the world. Part of her doctoral studies, she explored the relationship between composers and performers based on Kenji Bunch's *Cookbook*. She has premiered numerous works, such as *On the Arch of a Monochrome Rainbow* by Yuanyuan (Kay) He (2016), *Concerto for Clarinet and String Orchestra* by Michael Miculka (2015), opera *A Woman in Morocco* by Daron Hagen (2013), and *April Snow* by Peiyang Yuan (2012).

A native Taiwanese, Winnie is originally from Taipei, Taiwan. She moved to the United States in 2010, where she received her Doctor of Musical Arts and Master of Music from The University of Texas at Austin, her Bachelor of Music from the Taipei National University of the Arts. Her former clarinet teachers include Nathan Williams, Richie Hawley, Steve Cohen, Alexander (Sasha) Potiomkin, Wei-Leng William Chen, Pei-Yun Lin, and Eugenia Jin. Winnie currently maintains a large private studio in the Greater Houston Area, Texas.

Interdimensional Comb

by Taylor Neal

Interdimensional Comb represents a collection of techniques I've acquired throughout this semester in Mark Snyder's Topics in Electronic Music class. The piece starts with the sound of a comb scraping against a glass of water. This sound is then manipulated in various ways and concludes to resonate on an E major chord. This tone is then reflected by a number of synthesizers manipulated by similar means

Taylor Neal is a composer, producer, guitarist, French Horn player, and recording engineer with a passion for creating music in a variety of styles. Currently, he is pursuing a degree in Music Business at Jacksonville University, studying electroacoustic music and recording with Dr. Mark Snyder and horn with Aaron Brask. Neal acts as the Concert Recording Manager, while playing in Wind Ensemble, Orchestra, and Woodwind Quintet. He worked as Production Assistant at the 2018 Electroacoustic Barn Dance. Neal has produced and engineered as The Nixon Tapes' EP, 'Indigo,' which has been described as "post-apocalyptic grit, clenched-fist angst, and a wide-open soundscape."

Tangled Illusions

by Carolyn Borcharding

Tangled Illusions is a series of shifting atmospheres. It was written in homage to the rich history and culture of the instrument. The koto uses the hira-joshi tuning and all playing techniques were those developed by Japanese composers, both historical and modern. Meditative material in the first section of the piece creates a strong sense of resonating harmony. As motivic material in both the koto and electronics becomes more timbrally focused and noisy, pitched material shifts over to the detuned playing side of the instrument. Noisy materials and scratchy pitches grow and swell with the electronics into chaos. The player's gestures become very visually dynamic at the final chaotic build. The electronics dissipate and the performer is given a moment to breathe, leaving the audience with a thin, quiet texture. Humming and hissing textures grow into the final section, with illusionary references to earlier materials. The koto returns to the pitched resonances. In the falling, quieting electronics, the final iteration of the motive rings from the koto in harmonics, reminiscent of small chime.

Carolyn Borcharding is a Graduate Assistant at the University of Illinois pursuing a doctoral degree in music composition. Her compositional interests involve exploring the potential musical relationships between acoustic instruments and electronics, and experimenting with the creation of space in fixed media works. She has had works performed at SEAMUS, the Electroacoustic Barn Dance, Electronic Music Midwest, SPLICE Institute, and others. Carolyn received her Master's in Music Composition at Western Michigan University where she studied with Dr. Christopher Biggs and Dr. Lisa Coons.

The Syncing Stick

by Patrick Long

Lip-syncing is pervasive in our popular media. What we watch is live, but what we hear is pre-recorded. This piece is the opposite—at least at first, sort-of. I composed and learned a rather elaborate drum solo, and then filmed it from many angles. Then these different views were meticulously edited together in order to give the viewer a close and musically relevant view throughout. In performance, the live drummer follows an animated score which allows for synchronization with the pre-recorded video. Most audience members will find themselves watching the screen, even as a real live person is creating the sounds that they are hearing. At first, the recorded video contains no audio. After a while however, pre-recorded sounds DO appear, and the live drummer “air drums” to these pre-recorded sounds (as the screen drummer now sits quietly). In the final section the pre-recorded screen drummer breaks away and initiates a duet with the live drummer.

A composer, percussionist and teacher, **Patrick Long** (b.1968) 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 90 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 performed in nearly all 50 states and throughout Europe and Asia.

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 University, where he has taught since 2000.

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

Kara II

by Rodrigo F. Cadiz

Kara is a greek word that could be translated as head. In Kara II, the performer wears a brain-computer interface (BCI) in order to capture his EEG waves while performing. The information from these waves is sent to a computer, where it is processed in order to generate a real-time score. A closed-loop is formed between the musician's mental activity and the music he generates. As he performs the real-time score generated by their EEG waves, more mental activity is generated, which in turn generates the next portion of the score, and so on. This loop continues for the whole piece, although the score generation algorithms vary along different sections of the musical discourse.

Rodrigo F. Cádiz is a composer, researcher and engineer. He studied composition and electrical engineering at the Pontificia Universidad Católica de Chile in Santiago and he obtained his Ph.D. in Music Technology from Northwestern University. His compositions, consisting of approximately 45 works, have been presented at several venues and festivals in Latin America, North America and Europe. His catalogue considers works for solo instruments, chamber music, symphonic and robot orchestras, visual music, computers, and new interfaces for musical expression, in particular brain-computer interfaces and the Arccontinuo, a new electronic musical instrument he has been working on with two more colleagues for the past 10 years. He has received several composition prizes and artistic grants both in Chile and the US. He has authored around 45 scientific publications in peer reviewed journals and international conferences. His areas of expertise include sonification, sound synthesis, audio digital processing, computer and electroacoustic music, composition, new interfaces for musical expression and the musical applications of complex systems. He has obtained research funds from Chilean governmental agencies, such as the National Fund for Scientific and Technological Development (Fondecyt) and the National Council of Culture and the Arts (CNCA). He recently received a Google Latin American Research Award (LARA) in the field of auditory graphs. Currently, Rodrigo is a composer in residence with the Stanford Laptop orchestra (SLORk) at the Center for Computer-based Research in Music and Acoustics (CCRMA), and a Tinker Visiting Professor at the Center for Latin American Studies, Stanford University.

“New-music luminary” (The New York Times), **Margaret Lancaster** (flutes) also works as an actor, dancer, amateur furniture designer and has built a large repertoire of interactive, cross-disciplinary solo works that employ electronics and mixed media. Performance highlights include Lincoln Center Festival, Spoleto Festival USA, Santa Fe New Music, Art Basel/Miami, Edinburgh Festival, NIME/Copenhagen, Tap City, and the 7-year global run of OBIE-winning Mabou Mines Dollhouse (Helene). A member of Either/Or, Ensemble Ipse, and Fisher Ensemble, guest appearances include Argento, American Modern Ensemble, and the New York Philharmonic. Lancaster has appeared as a lecturer/soloist at many sites including Stanford, Dartmouth, Princeton, Columbia, Bennington, and the National Flute Association, has recorded on New World Records, World Edition, Naxos, Innova, Tzadik, and Mode and was selected to participate in Meet the Composer's New Works for Soloist Champions project. Recent collaborations include projects with Jean-Baptiste Barrière and Kaija Saariaho, ArmitageGone!Dance, the US premiere of Stockhausen's KLANG cycle, and touring Morton Feldman's 5 hour epic For Philip Guston. margaretlancaster.com

Homage and Refuge

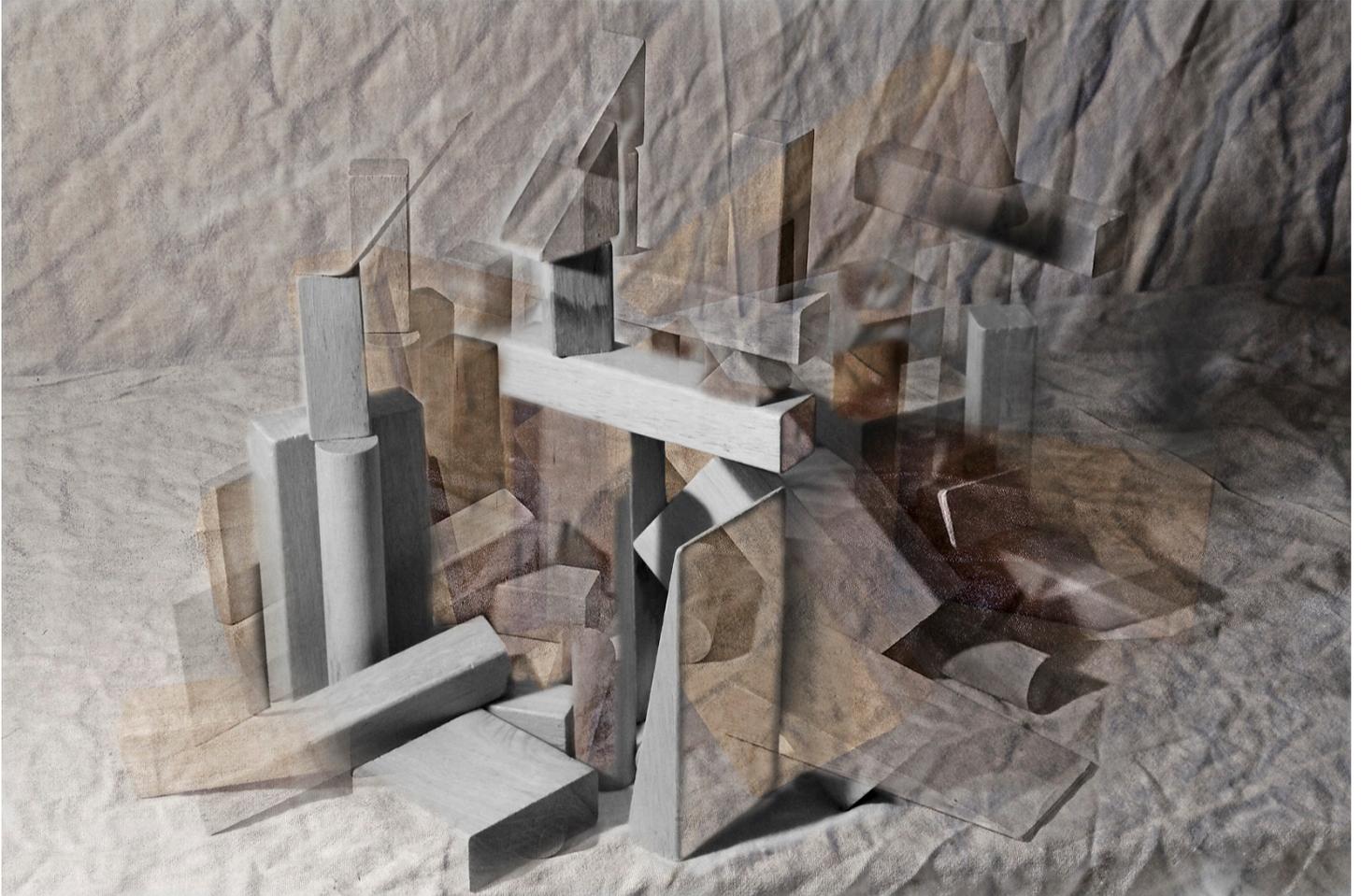
by Peter Hulen

Homage and Refuge (2017) is what the Middle Indo-Aryan Pali language, subtractive synthesis, Theravada Buddhism, pulse waves with resonant filters, The Anglican Chant Psalter, digital vocal encoding and decoding, and 14th-century anchorite and English mystic Julian of Norwich all have in common. It is a solemn bow to the great Unity of Being that any one of us might glimpse in a moment of clarity. “Honor to the blessed, worthy, fully self-enlightened. To awakened being for refuge I go. To sound teaching... To seekers in community... All shall be well...”

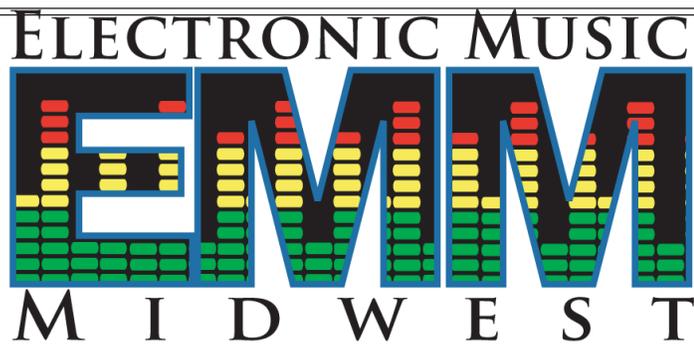
Peter Hulen is a composer whose works are heard at conferences and festivals across the USA and abroad. He is Professor of Music Emeritus at Wabash College in Indiana where he taught theory, composition, and electronic music. He lives in St. Louis, and teaches theory at Webster University. He received a B.M. from the University of Tulsa, an M.M. from Southwestern Theological Seminary in Fort Worth, Texas, and a Ph.D. from Michigan State University. He composes, sings in a choir, gardens, cooks, and tries to maintain some kind of contemplative practice.

Blocks Box

by James Caldwell



James Caldwell retired in May 2018 after a 33-year career at Western Illinois University. At WIU he was co-director of the annual New Music Festival, curator of his own ElectroAcoustic Music Macomb series, recipient of the inaugural Provost's Award for Excellence in Teaching in 2005, the 2009 Distinguished Faculty Lecturer, president of the WIU chapter of UPI Local 4100, representing about 600 faculty and academic support professionals, and other things. He earned a BA in Art from WIU in 2014.



Concert 8

October 13, 2018

St. Charles Borromeo ~ 5:00pm

Cryonics: Deep Space

Mark Eden

An Interrupted Memory

Mike McFerron

[re]Glossolalia

Douglas McCausland, laptop

Douglas McCausland

Transchem

Hannah Hitchen

murmurations

Kirsten Volness, piano
Jacob Richman, double bass

Kirsten Volness

Harrow

Tori Ervin

Shades of Clouds

HyeKyung Lee, piano

HyeKyung Lee

<http://www.emmfestival.org>

Cryonics: Deep Space

by Mark Eden

Proposed incidental music for the journey to Jupiter segment should they ever decide to remake “2001: A Space Odyssey”.

My work has been played on four continents and in festivals such as SEAMUS and the NYCEMF. It has also appeared on the CDs “Here and Now: Thirty Years of Zeitgeist” and “The Art of the Virtual Rhythmicon” on the Innova label. I currently teach advertising at St. Cloud State University in St. Cloud, MN.

An Interrupted Memory

by Mike McFerron

An Interrupted Memory was written in 2009-2010 for Lewis University “Art of Memory” Series. All of the sound sources for this work were taken from five recordings, each two-minutes in length. These audio clips were recorded simultaneously at five different locations on the campus of Lewis University in the fall of 2009. An Interrupted Memory attempts to capture and sustain two minutes of the soundscape of Lewis University on that day at that time.

Mike McFerron is professor of music 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 recordings as well as on his website at <http://www.bigcomposer.com>.

[re]Glossolalia

by Douglas McCausland

Written in 2018, [re]Glossolalia was composed as a companion work to another composition of mine from early 2017 for alto saxophone and live electronics. Both pieces heavily critique the sometimes insidious and subversive nature of late-night rural US radio broadcasts, utilizing excerpts recorded from a circuit-bent radio. The broadcasts used in this piece vary in content, covering topics such as: predicting the United States’ role in bringing about the biblical apocalypse, why monetary donations earn entry into the afterlife, to the “comforts” of mutually assured destruction, and so on. Compositionally, the piece presents an unpredictable, dense, and continuously fracturing interpretation and dialogue of that radio content – exploring the balance between real and imaginary sound worlds in a type of liminal space. The sonic materials for [re]Glossolalia were created and transformed using custom-written granular synthesis programs, duffing oscillator synthesis, FM synthesis, and through hardware hacking.

Please note: I don’t intend for this piece to present a prescriptive worldview, or condemnation of socio-political affiliation and / or religious beliefs. However, I do intend to utilize this as a platform in which I can bring blind hatred, anti-intellectualism, and dangerous zealotry under scrutiny.

Douglas McCausland is a composer and performer of electroacoustic music currently based out of the Bay Area in California, USA. Fascinated with new sonic territories and processes for creating music, his work engages with the extremes of sound and the digital medium; ultimately, he strives to create visceral music which balances creative exploration with technical nuance. Compositionally, he has focused in recent years almost exclusively on the creation of electronic music for interactive systems and performers, fixed-media, and for hardware-hacked ‘instruments’ and real-time processing. His works have been performed internationally at festivals and symposiums such as: SEAMUS, Splice, MISE-EN, Klingt Gut!, Sounds Like THIS!, NYCEMF, and many more. Notable recent performances also include the Talbot Rice Gallery and the Fruitmarket Gallery in Edinburgh, UK. Additionally, his love of collaboration has led him to create works that cross-pollinate into other artistic disciplines, such as sound art, graphic design, physics, and poetry.

Doug is currently a doctoral fellow at Stanford University, working towards his DMA in Composition. In the year preceding his doctoral studies he completed a second master's, an MSc in Digital Composition and Performance, at the University of Edinburgh under Martin Parker and Tom Mudd. Prior to that, he completed an MM in Music Composition at Michigan State University, studying with Mark Sullivan, Lyn Goeringer, and Ricardo Lorenz. Doug additionally holds a BM in Theory and Composition, Saxophone Performance, and Music Education from Southern Illinois University Edwardsville, where he studied composition with Kimberly Archer. Doug is an active guitarist, saxophonist, and electronics performer, advocate for new music, music educator, and a microbrewery enthusiast.

Transchem

by Hannah Hitchen

Transchem reflects the experiences a transgender child might face when going through the journey that is their transition (from being associated with their biological sex to their gender identity). These experiences are portrayed by audio recordings of several transgender youths talking about their transition, particularly how they knew they were born the wrong sex, as well as what reactions they've experienced as a result of their transition. There are also audio recordings of close relatives and friends of these transgender people talking about how they feel about the transition.

American composer **Hannah Hitchen** (b. 1997) writes for a wide range of genres, including various chamber ensembles and solo works, as well as works for fixed media. Hitchen is presently pursuing a Bachelor of Music in Acoustic and Electronic Composition at the University of South Florida, where she studies with Paul Reller and Dr. Baljinder Sekhon. Her electronic music has been presented at the 2018 New York City Electroacoustic Music Festival and the 2018 Electroacoustic Barn Dance. Upcoming, Hitchen's works will be featured at Electronic Music Midwest and the 2018 Electroacoustic Barn Dance 2.0. She was awarded a Merit Award for Electronic Music from the University of South Florida School of Music.

As a hornist, Hitchen currently plays for the University of South Florida Symphony Orchestra under the direction of William Wiedrich, as well as the University of South Florida Wind Ensemble under the direction of Matthew McCutchen. She has also performed internationally at Hornclass in Prague, Czech Republic, as well as rehearsed with the Manchester Music Makers in Manchester, England, and the Saturday Morning Orchestra in Altrincham, England.

murmurations

by Kirsten Volness

murmurations is inspired by shifting clouds of starlings at dusk. This textural piece incorporates quintessential musical influences that have shaped me, improvisation, fixed media and live processing. This work is dedicated to Jacob Richman to commemorate our marriage, and to my father, Kenneth Volness, who passed away unexpectedly during its creation. This piece was created with support from the Rhode Island State Council on the Arts.

Kirsten Volness is a composer and pianist whose music is inspired by nature, myth, science, spirituality, and environmental and sociopolitical issues. When not writing electro/acoustic music, she plays piano for NYC-based Hotel Elephant and Providence-based Verdant Vibes, a new music ensemble and concert series she co-founded in 2015. Kirsten writes and performs operas with homeless advocacy group Tenderloin Opera Company, collaborates with Meridian Project on multimedia performances exploring astrophysics, serves as Secretary on the board of directors for the Friends of the Music Mansion, and is an affiliate artist of Sleeping Weazel. She was 2017 composer-in-residence at the Music Mansion launching the First Fridays concert series and won composition fellowships from the Rhode Island State Council on the Arts and Rhode Island Foundation (MacColl Johnson). She holds composition degrees from the Universities of Michigan (DMA, MM) and Minnesota (BA summa cum laude), and enjoys teaching both privately and at the University of Rhode Island. kirstenvolness.com

Jacob Richman is a multimedia composer, performer, scholar, and educator who is fascinated by the interconnectedness of things—sounds with images, places with memories, people with the natural world. Jacob has played double bass and trombone since his youth and graduated with a joint BA in music composition and film/video from Harvard University. He received an MA in Media Arts from the University of Michigan and a PhD in Music and Multimedia production from the MEME program at Brown University in 2013.

Jacob taught at the University of Michigan's School of Art and Design, Brown University, and has been a teaching artist at Providence CityArts! for Youth. He currently teaches video and multimedia production in the Art and Art History Departments at the University of Rhode Island.

Harrow

by **Tori Ervin**

Indianapolis-born **Tori Ervin** is a composer, sound designer, and performer studying at Oberlin Conservatory's Technology in Music and Related Arts (TIMARA) department, class of 2019. As a child, she was inspired by her brother's drawings and illustrations depicting lush, fantastical worlds. Knowing she wished to follow in his footsteps but unsure how, it wasn't until she discovered violin at age 11 that she felt truly empowered to create.

As a lifelong lover of storytelling, Tori's belief in the transformative power of stories shows in her work. In her compositions for fixed media, video games, film, audio dramas, and more, she explores themes of queerness, alienation, growth, and healing through explorations of vibrant, abstract soundscapes. Above all, Tori strives to create sonic worlds that are both deeply immersive and emotionally moving.

Tori thanks her teachers, her peers, and her family, in particular her brother, without the support of whom she certainly would not be where or who she is today.

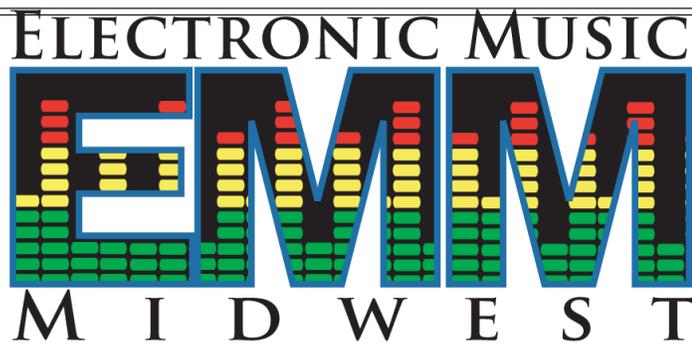
Shades of Clouds

by **HyeKyung Lee**

Shades of Clouds depicts multi-colored clouds and their shadows being temperamental... This is the third movement of the larger piece, *Dreaming In Colors*, which has 8 movements. Each movement has its own distinctive color and is scored for different instruments.

An active composer/pianist, **HyeKyung Lee** (born in Seoul, Korea) has written works for diverse genres and media: from toy piano to big concerto, from electronic music to children's choir. Recent commissions include the Bonnie McElveen Commission for Maestro Gerard Schwarz and the Eastern Music Festival, Renée B. Fisher Piano Competition, and the Meg Quigley Vivaldi Bassoon Competition. Lee's music has been described as "virtuosic fantasy where continuous rhythmic motion smoothly joined contrasting moods and effectively propelled from one section to another".... show[ing] a penchant for colorful timbres, expressive lines, and lively rhythmic interaction of instruments".

Her music has been supported by the National Endowment for the Arts, Meet the Composer grant, and residencies at the Villa Montalvo, Djerassi Foundation, Ucross Foundation, Brush Creek Foundation, Virginia Center for the Arts, Millay Colony, Blue Mountain Center, Yaddo, and MacDowell Colony. Her works are available on Pavane, Vienna Modern Master, Innova, New Ariel, Equilibrium, Capstone, MSR Classics, Mark Custom, Ravello recordings, and SEAMUS CD Series Vol. 8. She is Associate Professor at Denison University, Granville, Ohio.



Concert 9

October 13, 2018
Philip Lynch Theatre ~ 8pm

Gitanjali

Margaret Lancaster, flute

=
Michael S. Rothkopf

Break

Drew Whiting, saxophone

Ed Martin

would never

Monarch Winds

Nicholas Hubbell

breath across song

Margaret Lancaster, flute

Aurie Hsu

Sonnet of light, shadow and illusion

chenyu sun

...timelessness...

Hong-Da Chin, chinese flute

Hong-Da Chin

PS Quartet No. 1

Electronic Music Ensemble of Wayne State (EMEWS)

Joo Won Park

<http://www.emmfestival.org>

Gitanjali for Flute and Computer

by Michael S. Rothkopf

The impetus for Gitanjali began in the summer of 2010 when I took my family on vacation to Washington, DC. At the Smithsonian Natural History Museum, I found a display of a flute carved from the tusk of a woolly mammoth and dated to 35,000 years ago. When I saw the flute, I smiled at the thought of the seemingly longevity of musicians on this planet. I also thought about the ubiquitous nature of the flute. Not only is it an instrument that has been with us for at least 35,000 years, but also its presence is found in just about every culture in our world. It is also highly probable that at any time of the day or night, somewhere in the world, a flutist is picking up their instrument to make music. The word Gitanjali is an ancient Sanskrit word that means “song offering” or “pray offering of song.” Poet Rabindranath Tagore chose the word for his set of poems in 1910 and wrote in his first poem, “This little flute of a reed thou hast carried over hills and dales, and hast breathed through it melodies eternally new.” Gitanjali is an homage to all those flutist who eternally pick up their “little flute of a reed,” make music and carry us forward.

Michael S. Rothkopf is a composer of over 50 works of chamber, electronic, orchestral and vocal music. His compositions have been noted for their “remarkable sensuousness” and their evocative ability to create a “sense of time and occasion.” He has focused on creating interactive compositions involving digital technology and artificial intelligence. Published by American Composers Editions, Dr. Rothkopf’s music has been performed by notable soloists, chamber musicians and ensembles such as William Anderson, Ulrich Eichenauer, Jean Kopperud, Tara Helen O’Connor, Cygnus Ensemble and the National Orchestra Association. He has been awarded fellowships from Yaddo, Carnegie Hall, the National Orchestra Association and Columbia University. Currently a Professor of Music at the University of North Carolina School of the Arts – School of Music, Dr. Rothkopf teaches composition, music technology and other graduate courses. He lives in Winston Salem, North Carolina with his wife, Jeanne, his daughter Lydia and their cat, Cleopatra.

“New-music luminary” (The New York Times), **Margaret Lancaster** (flutes) also works as an actor, dancer, amateur furniture designer and has built a large repertoire of interactive, cross-disciplinary solo works that employ electronics and mixed media. Performance highlights include Lincoln Center Festival, Spoleto Festival USA, Santa Fe New Music, Art Basel/Miami, Edinburgh Festival, NIME/Copenhagen, Tap City, and the 7-year global run of OBIE-winning Mabou Mines Dollhouse (Helene). A member of Either/Or, Ensemble Ipse, and Fisher Ensemble, guest appearances include Argento, American Modern Ensemble, and the New York Philharmonic. Lancaster has appeared as a lecturer/soloist at many sites including Stanford, Dartmouth, Princeton, Columbia, Bennington, and the National Flute Association, has recorded on New World Records, World Edition, Naxos, Innova, Tzadik, and Mode and was selected to participate in Meet the Composer’s New Works for Soloist Champions project. Recent collaborations include projects with Jean-Baptiste Barrière and Kaija Saariaho, ArmitageGone!Dance, the US premiere of Stockhausen’s KLANG cycle, and touring Morton Feldman’s 5 hour epic For Philip Guston. margaretlancaster.com

Break

by Ed Martin

Break (2016) for baritone saxophone and fixed media electronics explores the harmonic series on the instrument's low A. At times, the harmonic series is attacked and violently and smashed to bits, while in other moments, it is carefully and meticulously pried open layer by layer. Saxophonist Drew Whiting, who commissioned the piece, recorded all of the sounds heard in the electronics.

Ed Martin (b. 1976) is an award-winning composer whose music has been performed worldwide at events such as the ISCM World New Music Days in Sydney, the World Saxophone Congresses in Bangkok and Scotland, the Seoul International Computer Music Festival, Confluences – Art and Technology at the Edge of the Millennium in Spain, the International Electroacoustic Music Festival Santiago de Chile, and International Computer Music Conferences in Athens and Montreal. His works have been programmed at numerous venues throughout U.S. by ensembles such as the Minnesota Symphony Orchestra, Ear Play, the Emyrean Ensemble, the Synchrony Ensemble, Musical Amoeba, the Bells of the Cascades, and duoARTia. His music is recorded on the Mark, Centaur, innova, Parma, Emeritus, and SEAMUS labels and has received first prize awards from the Percussive Arts Society, Musical Amoeba, the Electro-Acoustic Miniatures International Contest, the Craig and Janet Swan Composer Prize for orchestral music, and the Tampa Bay Composers' Forum. He was Co-Host of the 2012 Society for Electro-Acoustic Music in the U.S. National Conference and serves on the board of directors of the Wisconsin Alliance for Composers. Martin holds degrees from the University of Illinois at Urbana-Champaign (DMA), University of Texas at Austin (MM), and the University of Florida (BM). He is Associate Professor of Music at the University of Wisconsin Oshkosh where he teaches composition and music theory, and has also taught at the University of Illinois at Urbana-Champaign and Illinois Wesleyan University. Visit www.edmartincomposer.com for more information.

Saxophonist **Drew Whiting** leads a multifaceted career as an educator, performer, and scholar. His diverse musical interests include the standard concert saxophone repertoire, jazz, transcriptions of borrowed works, commissioning new works, and improvisation. Drew is an accomplished chamber musician, having been awarded first place at the 2012 MTNA National Chamber Music Competition as a member of the Cerulean Saxophone Quartet. He currently performs with a variety of ensembles including the Coalescent Quartet, Water City Jazz Orchestra, Big Band Reunion, and Wisconsin Chamber Orchestra, as well as performing frequently as a solo artist.

Drew has established himself as a champion of new and experimental music, regularly performing works from the 20th and 21st centuries in solo, chamber, and electroacoustic settings. He recently performed at the Toronto International Electroacoustic Symposium, Ball State University Festival of New Music, Third Practice Festival, and the Navy Band Saxophone Symposium, and presented the first ever Performer-Curated Concert at the 2017 SEAMUS Conference. He has worked closely with composers such as Betsy Jolas, Erik Lund, Ed Martin, John Mayrose, and Pauline Oliveros, and has premiered over thirty works by established and emerging composers.

In addition to performing, Drew is a dedicated and vibrant educator. He has presented masterclasses at Grand Valley State University, Illinois State University, Lawrence Conservatory, Ohio State University, and Oklahoma State University, and has previously taught on the faculties of Illinois Wesleyan University and Spring Arbor University. Currently, Dr. Whiting is a member of the music faculty at the Silver Lake College and the University of Wisconsin Oshkosh where he teaches courses on music and culture, music theory, saxophone, and chamber music, and co-directs the experimental music ensemble Sounds Like Now.

Drew received his Bachelors and Masters of Music degrees from the Michigan State University College of Music where he studied with Joseph Lulloff. He earned the Doctor of Musical Arts degree at the University of Illinois Urbana-Champaign where he studied with Debra Richtmeyer. Drew is a Yamaha Performing Artist and a Vandoren Regional Artist, exclusively performing on Yamaha saxophones and Vandoren woodwind products.

would never

by Nicholas Hubbell

would never - for wind quintet and fixed media, is inspired by the powerful speech given by Emma González, a survivor of the Stoneman Douglas High School shooting, at the March for Our Lives, in Washington, DC, on March 24, 2018.

The most striking part of this delivery was the silence after the last “would never...”. The audience of tens of thousands seemed to breath out all at once and then fall almost perfectly silent for the duration of the six minutes and twenty seconds.

Text of the speech:

Six minutes, and about 20 seconds. In a little over six minutes, 17 of our friends were taken from us, 15 more were injured, and everyone, absolutely everyone in the Douglas community was forever altered. Everyone who was there understands. Everyone who has been touched by the cold grip of gun violence understands. For us, long, tearful, chaotic hours in the scorching afternoon sun were spent not knowing.

No one understood the extent of what had happened. No one could believe that there were bodies in that building waiting to be identified for over a day. No one knew that the people who were missing had stopped breathing long before any of us had even known that a code red had been called. No one could comprehend the devastating aftermath, or how far this would reach, or where this would go.

For those who still can't comprehend, because they refuse to, I'll tell you where it went. Six feet into the ground, six feet deep. Six minutes and 20 seconds with an AR-15, and my friend Carmen would never complain to me about piano practice. Aaron Feis would never call Kyra “miss sunshine,” Alex Schachter would never walk into school with his brother Ryan, Scott Beigel would never joke around with Cameron at camp, Helena Ramsay would never hang around after school with Max, Gina Montalto would never wave to her friend Liam at lunch, Joaquin Oliver would never play basketball with Sam or Dylan. Alaina Petty would never, Cara Loughren would never, Chris Hixon would never, Luke Hoyer would never, Martin Duque Anguiano would never, Peter Wang would never, Alyssa Alhadeff would never, Jamie Guttenberg would never, Jamie Pollack... would never...

Mr. Hubbell graduated Magna Cum Laude from Oberlin Conservatory, studying composition with Randolph Coleman, and electronic and computer music with Gary Lee Nelson. He was involved in some of the earliest computer generated music on the now iconic IBM 360. After college, he immersed himself in the jazz fusion and experimental music scene in the New York City area, writing and performing in a number of ensembles, and was active in studio session work.

Mr. Hubbell established Just Music, a music production facility, where he produced hundreds of soundtracks for film, TV and radio including: the best selling Dr. Seuss Beginner Book Series for Random House; The Men who Brought the Dawn (Documentary of Hiroshima and Nagasaki), featured in The Smithsonian Museum; Pitching Man (biography of the great black baseball pitcher, Satchel Page, hosted by Billy Dee Williams, featured in the Baseball Hall of Fame and nominated for an Emmy; Anne of Green Gables (12 CD Set for Disney). Mr. Hubbell's soundtrack for Adlertag, the Battle of Britain, received the Gold Cine for best soundtrack; His piano work, Spontaneous Fugue received top prize at New Sounds New Haven; chamber work, “Fudo Falls” took top award at Virtual Artist.com. His music is licensed to a variety of television programs in the U. S. and abroad.

Nicholas Hubbell writes for a wide variety of instrumental combinations that often include an electronic (fixed media) component. Recent performances include: The Boston New Music Initiative; Electronic Music Midwest; The Splice Ensemble, Forcast New Music, and Cisum Percussion.

Mr. Hubbell resides in Vermont, with his wife, Dona and their dog, Coda.

Monarch Winds is named in honor of the Illinois state butterfly and to highlight flight, an important aspect of Lewis University's history. Since 2011, we have provided woodwind quintet programs at Lewis University in Romeoville, St. John's the Evangelist Episcopal Church in Lockport and other various social venues in Will County.

Monarch Winds features **Laurel Tempas** (flute), **Robert Gordon** (oboe), **Mary Payne** (clarinet), **Amanda Karwoske** (horn) and **Jie Chen** (bassoon). As the in-resident woodwind quintet at Lewis University, Monarch Winds provides cultural enrichment opportunities for students, staff, faculty, and communities in the Chicagoland area. <http://www2.lewisu.edu/music/data/monarch.html>.

breath across song

by Aurie Hsu

breath across song is based on the poem, Wake, by Wayla Chambo as part of her TranScript Project. With its vibrating energy and shifting colors, wake evokes vivid imagery of changes in nature and states of being. I aimed to paint the text with subtle pitch inflection, timbral variation, and tone coloration in the flute part with complementary textures to augment the instrument in the fixed media part. I was also drawn to shifting between transparency and opaqueness in the sound as well as how subtle changes in air flow shape the different timbres.

Aurie Hsu is a composer, pianist, and dancer. She performs with the Remote electroAcoustic Kinesthetic Sensing (RAKS) system, a wireless sensor interface for belly dance developed with composer Steven Kemper. Aurie's works have been presented at NIME, ICMC, MOCO, SEAMUS, SIGCHI, the Logos Tetrahedron Concert Hall (Belgium), Cite International des Arts (France), and the TivoliVredenburg (The Netherlands). She has recently received awards from the Ammerman Center for Arts and Technology Commission and the International Computer Music Association. She completed a Ph.D. in Composition and Computer Technologies at the University of Virginia and holds degrees Oberlin Conservatory and Mills College. Aurie is Assistant Professor of Computer Music and Digital Arts in the Technology in Music and Related Arts (TIMARA) department at the Oberlin Conservatory.

"New-music luminary" (The New York Times), **Margaret Lancaster** (flutes) also works as an actor, dancer, amateur furniture designer and has built a large repertoire of interactive, cross-disciplinary solo works that employ electronics and mixed media. Performance highlights include Lincoln Center Festival, Spoleto Festival USA, Santa Fe New Music, Art Basel/Miami, Edinburgh Festival, NIME/Copenhagen, Tap City, and the 7-year global run of OBIE-winning Mabou Mines Dollhouse (Helene). A member of Either/Or, Ensemble Ipse, and Fisher Ensemble, guest appearances include Argento, American Modern Ensemble, and the New York Philharmonic. Lancaster has appeared as a lecturer/soloist at many sites including Stanford, Dartmouth, Princeton, Columbia, Bennington, and the National Flute Association, has recorded on New World Records, World Edition, Naxos, Innova, Tzadik, and Mode and was selected to participate in Meet the Composer's New Works for Soloist Champions project. Recent collaborations include projects with Jean-Baptiste Barrière and Kaija Saariaho, ArmitageGone!Dance, the US premiere of Stockhausen's KLANG cycle, and touring Morton Feldman's 5 hour epic For Philip Guston. margaretlancaster.com

Sonnet of light, shadow and illusion

by chenyu sun

This fixed media work combines light and shadow to show the mix of traditional, oriental and modern aesthetics of Chinese poem. Music/Sound made by Chenyu Sun. Video made by Shengyuan He.

Chenyu Sun is an interactive designer and musician based in Brooklyn. Generally, the purpose of her work is to influence people in arts ways and make people aware of nature and their surroundings. By exploring the innovative and technical possibilities of media production and musical works, her works let viewers physically engage with different media that include both individual and cooperation works with music, videos, interactive technology installations, games, animations and electromechanical sculptures.

...timelessness...

by Hong-Da Chin

The day I finished composing *...timelessness...*, is the 54th day that the MH 370, the Malaysian airline that disappeared on March 7, 2014. The title *...timelessness...* suggests that the plane was lost in time. Despite all the human effort, it has still not been found. The chance of survival of any passengers and crews on board is extremely slim.

...timelessness... is written in the memory of MH 370 and all of the victims.

Originally from Kajang, Malaysia, **Hong-Da Chin** has won the 47th Annual BGSU Competitions, Young and Emerging Composer Award at NEOSonicFest, Dolce Suono Ensemble Young Composers Competition, and the 2014 PARMA Student Composers Competition (finalist).

Chin's music has been performed and read by the Cleveland Chamber Symphony, the Orkiestra Muzyki Nowej (Poland), the Bowling Green Philharmonia, Bel Canto Trio, Karr and Mattingly Duo, Orlando Cela and read by the Toledo Symphony Orchestra, SOLI Chamber Ensemble, and Thelema Trio among others.

Chin's Two Broken Records, commissioned by Ogni Suono Saxophone Duo consists of Noa Even and Phil Pierick, was recently toured in Europe and the Middle East. Cities include Oldenberg and Berlin in Germany, Budapest in Hungary, Tel Aviv in Israel, Sibiu in Romania, Brno in Czech Republic, Vienna in Austria, and Strasbourg (17th World Saxophone Congress) in France.

Recent performances of Chin's music include *A Withering Sunflower with Uneven Legs* for Chinese flute solo and 14 musicians at NEOSonicFest with Cleveland Chamber Symphony under the baton of Steven Smith on March 2016 and at the Café MoMus concert at Cincinnati Conservatory of Music under the baton of AikKhai Pung on October 2015, both featuring Chin as the solo Chinese flutist. *...the clock is ticking...* for string quartet was performed at the 33rd Asian Composers League International Festival and Conference on 2015 in the Philippines. Chin's folk opera *The Mouse Deer and the Crocodile* is currently being produced by the Thompson Street Opera Company at the Box Theatre at Stage 773.

In addition to his work as a composer he is a (Western) flutist and an accomplished Chinese flutist specializing in contemporary music. As a flutist, he has won the Denise Jennings Solo and Ensemble Competitions (Undergraduate Division), the Del Mar College Honors Recital Competition (twice) and the Texas Community College Band Directors' Association All State Band Concerto Competition. As a Chinese flutist, he has performed at venues and festivals such as Carnegie Hall (NYC), Alice Tully Hall (NYC), the John F. Kennedy Center for the Performing Arts (Washington D.C.), the Metropolitan Museum of Art (NYC), Asia Society (NYC), the Phillips Collection (Washington D.C.), the Huntington Library (LA), the Smithsonian Institution (Washington D.C.), Jay Pritzker Pavilion at Millennium Park (Chicago), the Art Institute of Chicago, and the Silesian Theatre (Katowice, Poland).

Chin earned his A.A from Del Mar College in Corpus Christi studying composition with Neil Flory, and flute with Joy Kairies, B.M. from the University of Houston studying composition with Rob Smith and flute with Jennifer Keeney, and M.M. from the University of Louisville studying composition with Steve Rouse and flute with Kathy Karr. He studied composition with Marilyn Shrude and Mikel Kuehn at Bowling Green State University. Chin earned a Doctor of Musical Arts from BGSU in December 2017. For more information, visit hongdachin.wordpress.com. Chin will join the faculty at Western Illinois University as Assistant Professor in Music Theory/Composition starting in Fall 2018.

Beyond his musical activities, Chin is an avid badminton player and he likes to memorize cards in his spare time. His best record of memorizing a deck of cards is 2 minutes and 4 seconds.

PS Quartet No. 1

by Joo Won Park

PS Quartet No. 1 is a music for Playstation Dualshock controllers and computers. Each performer in the ensemble controls melodic sequences of a Karplus-Strong string synthesizer and interactive visuals on their own laptop screen. The piece is ideally performed with a conductor, who decides the duration and articulations of each section. Using a graphical score created with familiar PlayStation button combinations, the piece takes advantages of each player's muscle memories on game controller commands in performing as a musical instrument.

Joo Won Park (joowonpark.net) wants to make everyday sound beautiful and strange so that everyday becomes beautiful and strange. He performs live with toys, consumer electronics, kitchenware, vegetables, and other non-musical objects by digitally processing their sounds. He also makes pieces with field recordings, sine waves, and any other sources that he can record or synthesize. Joo Won draws inspirations from swamps, skyscrapers, his two sons, and other soundscapes surrounding him. He has studied at Berklee College of Music and the University of Florida, and currently teaches Music Technology at the Wayne State University. Joo Won's music and writings are available on ICMC DVD, Spectrum Press, MIT Press, PARMA, Visceral Media, MCSD, SEAMUS, and No Remixes labels.

Electronic Music Ensemble of Wayne State (EMEWS) is an undergraduate electronic ensemble directed by Joo Won Park. The performers this evening are **Andy Garcia, Ebony Swain, Jacob Joslin, Kelly O'Hara-Gardner, Tyler Smith, Martin Davis,** and **Sam Sprague**. More information about the ensemble can be found at <http://music.wayne.edu/ensembles/electronic.php>

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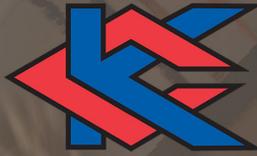
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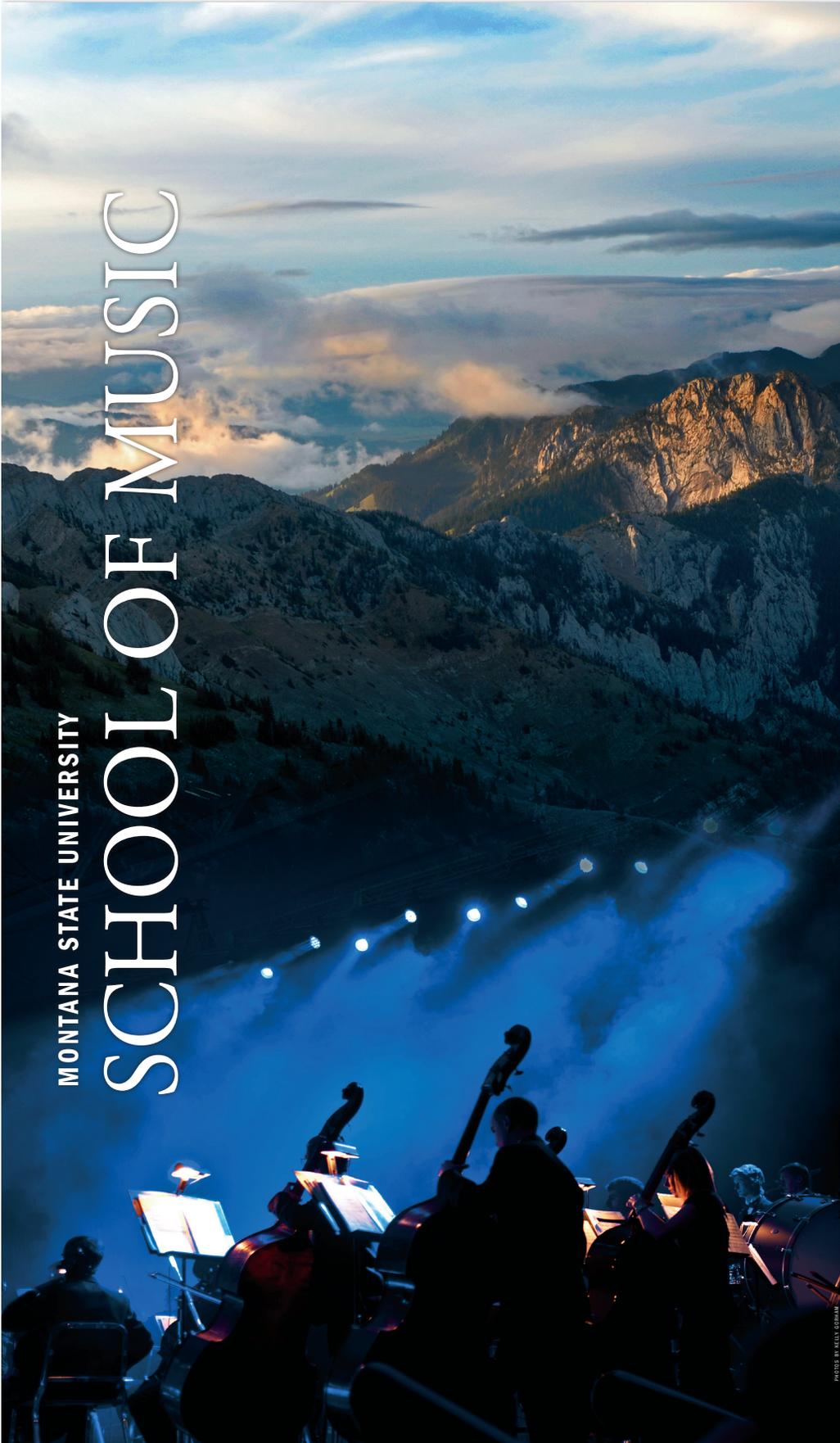
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