
ELECTRONIC MUSIC
EMM
M I D W E S T

October 16-18, 2008
Lewis University

<http://www.emmfestival.org>

Acknowledgements

Br. James Gaffney, FSC, President of Lewis University

Dr. Stephany Schlachter, Provost, Lewis University

Dr. Cathy Ayers, Interim Dean College of Arts and Sciences, Lewis University

Dr. Thomas Burke, President, KCKCC

Dr. Morteza Ardibili, Provost, KCKCC

Dr. Tamara Agha-Jaffar, Dean of Humanities and Fine Arts, KCKCC

Students from Lewis University and Kansas City Kansas Community College



OFFICE OF THE PRESIDENT

Fall, 2008

Dear Guests of Lewis University:

It is with great pleasure that I welcome you to the 2008 *Electronic Music Midwest Festival*, the latest in a series of highly regarded festivals now presented annually, that celebrate electroacoustic music and composers. I understand that fifty-four composers will participate in this impressive event as the Festival returns to Lewis University with its exciting new electroacoustic music.

Very educational and also entertaining, the Festival's ambitious program provides a valuable forum for audiences and composers to interact through concerts and lecture presentations. The performance of the music with the composers in attendance provides a remarkable opportunity for students, faculty, educators, the community and all those interested in music. As a special feature this year, one concert will be curated by the Chicago Composers Forum.

This is the fifth of the festivals to be held on the Lewis University campus. The field of electroacoustic music and its cutting-edge technology have become an integral part of the Music program at Lewis. Much appreciation to the Department of Music at Lewis University, particularly Dr Lawrence Sisk, chairperson, and Dr. Mike McFerron, professor and composer-in-residence at Lewis University, who is also one of the co-organizers of this Festival. Special recognition also to co-host Kansas City (Kansas) Community College, Jason Bolte and Dr. Ian Corbett of KCKCC, and Dr. Jay C. Batzner of the University of Central Florida. I trust that you will very much enjoy the delightful music during this Festival, as well as your visit to the Lewis campus.

Sincerely,

Brother James Gaffney, FSC
President



"Making Life Better"

Dear Festival Participants,

On behalf of Kansas City Kansas Community College, I would like to welcome you to Electronic Music Midwest.

As many of you know, Kansas City Kansas Community College had the pleasure of hosting the Electronic Music Midwest Festival last year. And we loved it! Our Performing Arts Center was filled with the sights and sounds of imaginative pieces composed and performed by a host of incredibly talented individuals. This year's festival promises to exceed expectations.

Many individuals worked tirelessly to bring you this festival. So our thanks and appreciation go out to all of them. And our thanks go out to all of you for attending the festival. By attending EMM, you are promoting electronic music and keeping alive a vital venue for the exposure to the sights and sounds that are the fabric of this creative art form.

So sit back and enjoy the music. We look forward to seeing you at Kansas City Kansas Community College next year when it is, once again, our turn to host the festival.

Sincerely,

Tamara Agha-Jaffar, Ph.D.
Dean of Humanities and Fine Arts



October 16, 2008

Dear Friends,

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

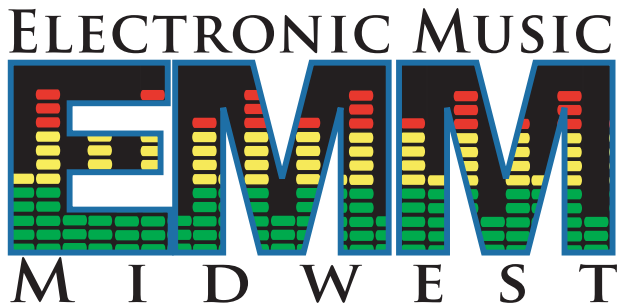
Since 2000, our mission has been to host a festival that brings new music and innovative technology to the Midwest for our students and our communities. We present this festival to offer our students and residents a chance to interact and create a dialog with professional composers. We are grateful that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

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

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

Welcome to EMM!

Mike, Jason, Jay, David, and Ian



Festival Installation

October 16-18, 2008

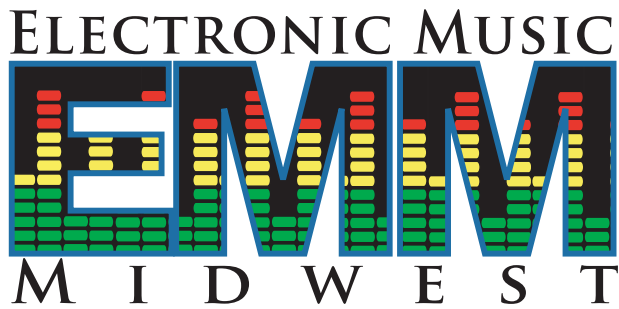
Philip Lynch Theater Lobby

60x60 Midwest Minute Madness

60x60 Midwest Minute Madness is an installation of all of the works by Midwest composers presented by the 60x60 project from 2003-2008. The 60x60 Midwest Mix has been one of the strongest alternate mixes of the 60x60 project. This installation, the Midwest Minute Madness is the presentation of all the submissions from this region. Representing an aesthetic and geographic diversity of composers, the 60x60 is an annual electronic music project for concert and CD containing 60 works by 60 different composers where each piece is 60 seconds or less in duration. Since its inception in 2003, the 60x60 has promoted the music of hundreds of emerging and established composers, setting an unprecedented example among contemporary music organizations of its scale and larger. It has received approximately 100 performances worldwide and has produced three compact discs; and has collaborated with multimedia including choreography, video, and sculpture. In conjunction with the ideals of Vox Novus, the mission of the 60x60 project is to promote new music. The project is specifically designed to include a large number of composers and present their music to audiences around. The project has taken a "grass-roots" philosophy with much of its success due to its collaborators, hosts, and director who are composers themselves.

60x60 is a project containing 60 compositions from 60 different composers, each composition 60 seconds or less in duration. These 60 second works are performed in synchronization with an analog clock. Representing an aesthetic and geographic diversity of composers, the 60x60 is an annual electronic music project for concert and CD containing 60 works by 60 different composers where each piece is 60 seconds or less in duration. Since its inception in 2003, the 60x60 has promoted the music of hundreds of emerging and established composers, setting an unprecedented example among contemporary music organizations of its scale and larger. It has received approximately 100 performances worldwide and has produced three compact discs; and has collaborated with multimedia including choreography, video, and sculpture. In conjunction with the ideals of Vox Novus, the mission of the 60x60 project is to promote new music. The project is specifically designed to include a large number of composers and present their music to audiences around. The project has taken a "grass-roots" philosophy with much of its success due to its collaborators, hosts, and director who are composers themselves.

<http://www.emmfestival.org>



Concert I
October 16, 2008
7:30pm - Philip Lynch Theater



Circadian Rhythm	Tsai-yun Huang
What Exit: "I rejoice at the sight of her..."	Marita Bolles
Tensile Strength	Kyong Mee Choi Timothy Ernest Johnson
Lines I	Kirsten Broberg Sarah Carlson, video
Prelude to You Brought This on Yourself	Mike McFerron
"artists go from unknown to mainstream overnight"	Julia Miller Eric Gelehrter, video
Resonance	Taylor Briggs
HARDCORE	Christopher Preissing
William Jason Raynovich, cello	

<http://www.emmfestival.org>

Circadian Rhythm

by Tsai-yun Huang

As a Chinese lute player in my youth, my recent music was influenced by the musical gesture of playing Chinese lute instruments. The aspects of old Chinese instrumental music that I appreciate are the subtleties in sound and the improvisatory quality of the musical shape. Although I am influenced by this heritage, I merely use these ideas and sounds as source material to create something different. In this piece, some of the sounds I use are guitar sounds generated from a program called Reaktor. Despite a timbral difference between guitar and Chinese lute instruments, they do share some similar performance techniques and musical gestures. In addition to these guitar samples, I recorded some acoustic sound sources such as the scraping of a metal pot, tearing of aluminum foil, paper, etc. and then process these sounds in a digital audio program so that these sounds not only remind me of the lute instruments but also assist with adding more color and texture to the timbral pallet of the piece.

Born in Taipei, Taiwan in 1979, Tsai-yun Huang is currently a D.M.A. candidate at University of Illinois at Urbana-Champaign. She was the winner of the ICE 21st Century Young Composers Project in 2006, the 21st Century Piano Commission Competition in 2006 and the UI Symphony Orchestra Composition Commission in 2007. She has also received Honorary Mention of the composition competition held by the Council for Cultural Affairs in Taiwan in 2002 and multiple finalists of VI International Contemporary Music Contest "Città di Udine" at Italy. In addition to being a composer, Tsai-yun is also a pianist, pipa and linqin player. She has recently performed her piano piece at the Illinois State University, the University of Kentucky and Western Illinois University.

What Exit: "I rejoice at the sight of her..."

by Marita Bolles

This piece is a movement from a larger work for mixed ensemble and pre-recorded sound spatialization, entitled WHAT EXIT (2002). The piece uses 5.1 surround sound spatialization designed on a program developed by Professor Peter Otto at the University of California, San Diego, called Immersive Design. This movement, of a dream sequence, is the only movement in the piece exclusively for electronics. The spoken voice is Juliana Snapper, and the sung voice is Derek Keller.

Marita Bolles is a composer whose music tends towards non-linear narratives that can be startling and dramatic. Her music engages listeners with textures and gestures that are expressive, emotive, and convey a distinct essence or sensibility. Marita's music has been commissioned by and for performers who share a commitment to newly composed and experimental music. She has been performed nationally and internationally. A graduate of the University of California at San Diego doctoral program, she lives and composes in Chicago. To learn more, visit www.maritabolles.com

Tensile Strength

by Kyong Mee Choi & Timothy Ernest Johnson

Tensile Strength explores the intersection of the harsh and the harmonious. The title refers to the amount of stress required to stretch a string to the point where it breaks. The piece is unique in that it is the result of a collaboration of two composers, each handling different aspects of the process. The primary sound material consists of violin samples processed in Bill Schottstaedt's CLM synthesis language, in conjunction with Heinrich Taube's Common Music composition environment. Tensile Strength was commissioned by Scott Wyatt in commemoration of the 50th anniversary of the Experimental Music Studios at the University of Illinois at Urbana-Champaign.

Kyong Mee Choi, composer, organist, painter, and visual artist, received several prestigious awards including John Simon Guggenheim Memorial Foundation Fellowship, Robert Helps Prize, The First prize of ASCAP/SEAMUS commission award, The First place at the Birmingham Arts Music Alliance Concert Exchange program, The Second prize at VI Concurso Internacional de Música Electroacústica de São Paulo, Mention for Musique et d'Art Sonore Electroacoustiques de Bourges, Honorary Prize for the Musica Nova at Music of Czech Republic, Honorable Mention for the Luigi Russolo International Competition, Finalist for CEMJKO Music in Brazil among others. Her compositions have been recognized by the Concurso Internacional de Música Electroacústica de São Paulo, Australasian Computer Music Conference, Musica Contemporanea in Ecuador, Luigi Russolo International Electroacoustic Competition, Third Practice, International Computer Music Conference, Electroacoustic Musical Festival in Santiago de Chile, Spectrum Press, Merging Voices, Music Beyond Performance, EMM, SEAMUS, Bourges, NODUS, CMS, and MUSICA NOVA among others. Her music can be found at CIMESP (São Paulo, Brazil), SCI, EMS, ERM media, SEAMUS, Détonants Voyages (Studio Forum, France). She is currently an Assistant Professor of Music Composition at Roosevelt University in Chicago where she teaches composition and electro-acoustic music. She writes for chamber, electro-acoustic, interactive, and multi-media work.

Timothy Ernest Johnson is a composer, performer, theorist, programmer and educator. His most recently completed projects include a book about 13-limit Extended Just Intonation and a software package for the analysis and realization of music in alternate tunings. His compositional output runs the gamut from music for traditional instruments to the most recent developments in electronic and computer music. His algorithmically composed *Electric Meditation* was most recently performed at the 2005 International Lisp Conference held at Stanford University. This piece is written entirely in Lisp using Heinrich Taube's Common Music algorithmic environment and Bill Schottstaedt's Common Lisp Music signal processing environment. *Electric Meditation* has also been featured on the most recent CD of Experimental Music Studios composers from the University of Illinois. A previous recording from EMS composers featured an electronic work of Tim's entitled *Begin the Beguine*. His orchestra piece *Antyphony: Paul Morphy vs. Duke of Brunswick and Count Isouard* won the 2004 University of Illinois Orchestra Prize. The piece is based on a famous 19th Century chess game. The chamber work *In the Beginning* for clarinet, viola and piano was performed at the 2002 Midwest Composer's Symposium at Indiana University. Tim produced a concert of his own music after winning the 21st Century Piano Commission Award which included a new piano piece entitled *Sonata Urbana*, premiered by Brad Friedman, as well as another solo piano work *Owen's Leaf*, a song cycle for voice, violin and guitar on poems by Charles Simic and a 'micro opera' for actor, guitar and live electronics. As a guitarist Tim has premiered many new works. His most recent recital was broadcast live on Illinois Public Radio station WILL and it included the broadcast premiere of his solo guitar piece *Tango Terceira*. This piece had its origins in Tim's two-year stay in the Azore Islands where he taught classical guitar at a conservatory.

Lines I

by Kirsten Broberg

Sarah Carlson, Video

Lines I was created through an improvisational video process utilizing a Nokia video cell phone to follow crevices, cracks, and lines in the ground. The clarity of the Zeiss lens of the phone camera coupled with the compression of the MPEG4 codec creates a visual tension from everyday patterns in the ground. The sound for *Lines I* reflects the colors, textures and rates of motion in the visual aspect of the work. The sounds for *Lines I* originate from various textures of stone tiles and rocks placed on various surfaces. The composition pairs similar sonic and visual textures as well as increased panning changes with the disorientation of the video

Praised as "masterful" and described as "lyrical" and "haunting" the music of Kirsten Broberg has been performed and commissioned by top performers around the world including the International Contemporary Ensemble, New York New Music Ensemble, JACK Quartet, ensemble dal niente, and others. Her music has been performed at festivals and venues such as Sonic Impact at the museum of Contemporary Art in Chicago, the Tank in New York City, The Renaissance Society at the University of Chicago, June in Buffalo, Music '04 and Accent '04 at Cincinnati Conservatory, and Opera Cabal's Chamber Opera and Multimedia Festival in Chicago. Among her awards are two William T. Faricy Awards from Northwestern University, first place in the Accent '04 International Call for String Quartets, and first place in the University of Minnesota Call for Orchestral Scores. Broberg's primary instructors include Augusta Read Thomas, Jason Eckardt, Jay Alan Yim and Judith Zaimont. She is founder of the Chicago-based new music organization, Dal Niente New Music and is currently teaching music theory and composition at Saint Xavier University.

Prelude to You Brought This on Yourself

by Mike McFerron

Prelude to You Brought This On Yourself is the result of the collaborative production of a play by my colleague at Lewis University, George Miller. In his play, Dr. Miller sets in context the true story of a young female high school student who suffered enormous ridicule and even physical assault for the sole reason that she was openly homosexual. The principal of the High School where this occurred justified the assault by explaining to the parents, "she brought this on herself." This composition is not a commentary on religion, media, politics, or homosexuality. It is not an attempt to glorify, condone, or condemn homosexuality. Instead, this work attempts to comment on a human collective intolerant of an individual's voice, who is not asking to be understood or even heard, but simply allowed to exist. Written in 2008, this fixed media composition features singer Jillian Kelm.

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

“artists go from unknown to mainstream overnight”

by Julia Miller
Eric Gelehrter

“artists go from unknown to mainstream overnight” is a piece for sampled or live viola, 8 channel sound and video. The work is an example of my ongoing exploration of the hybridization of voice, instruments, electronics and video to create an organic whole from unified source material. “artists” is one of the set of 6 Common Complaints which is an evolution of my continuing work with mesostic form and spectral analysis. I create mesostics using Cage’s technique of writing through. In this case, I utilized texts excerpted from an article in the December 2004/January 2005 issue of Modern Painters magazine titled “New York: Super Babylon - What’s Shaking (and moving) the Arts World in the Five-Borough Area” (Jerry Saltz) In this piece, Mr. Saltz posits that “...skill without vision and innovation is only competence or proficiency. As John Cage wrote in 1961, “So somebody has talent? So what? Dime a dozen”. In an inverted Bushian world, where appearances pass as core, many have forgotten that every original artist redefines skill.”

Julia Miller has received awards and fellowships from the Chicago Tribune Foundation, the New York Art Ensemble, the United Arts Council, the American Composer’s Forum, and Meet the Composer, and was a finalist for the Gaudeamus Music Week Composition Competition for the acousmatic work *bluu*. She also presented that same work at the IRCAM Forum in Paris. Julia’s music has been performed by artists including Fareed Haque, the Lincoln Trio, Ahlert & Schwab, and Toni Arnold and has been featured at such festivals and venues as the Aspen Music Festival, May In Miami, the Accademia Musicale Chigiana, the Museum of Contemporary Art in Chicago, Depaul University, Northwestern Universtiy, and Oberlin University, as well as rock clubs, cabarets, bars and alternative spaces internationally.

Eric Gelehrter is the primary designer and performer for Merkaba Visuals Chicago. Since 2000, Merkaba has been evolving their hybrid style of live performance visual. Merkaba shows span a range from nightlife venues like Soundbar and Sonotheque to fine arts gallery contexts like the MCA and GenArts events. In 2005 Eric became an associate with theatre collective Collaboraction, and has been fortunate to assist them with shows like the epic *CARNAVAL* at the Congress Theatre, their *Sketchbook* short play festival, and their Jeff Recommended production of *Guinea Pig Solo* at the Chopin Theatre. Eric recently received his MFA at the Art Institute of Chicago, and is currently working on specialized interfaces to integrate hardware, software and content in order to enhance the flexibility to improvise live visuals across diverse genres of music and theatre.

Resonance

by Taylor Briggs

Resonance is concerned with amplifying and extending the natural properties of the sounds metal objects make. A simple excursion into the pleasure of sound itself.

Taylor Briggs is a Chicago-based composer of new music, jazz, and rock; he is also a guitarist. In 2008, Taylor earned a Master of music degree from the University of Illinois at Urbana-champaign where he studied with Zack Browning, Erik Lund, and Stephen Taylor. He earned a Bachelor of Arts degree from New College of Florida, where he studied with Stephen Miles, in 2006. Recently, Taylor travelled to Bali, Indonesia with the East-West Ensemble of the University of Illinois; his composition *Equilibrium* for gamelan *semara dana*, soprano saxophone, bass, and drum set was performed at the 30th annual Bali Arts Festival in Denpasar.

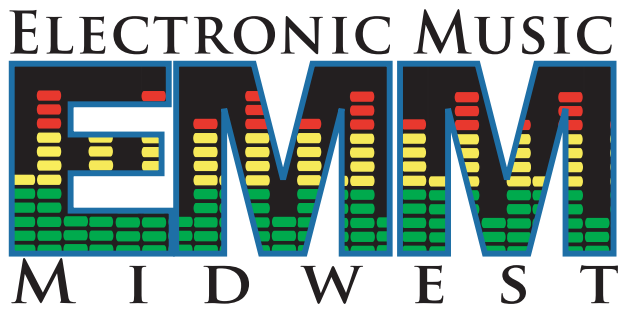
HARDCORE

by Christopher Preissing

Having composed many pieces for electronics alone or electronic scores for dance and other media, *HARDCORE* is the first of several works that challenge me to combine the fixed, closed presentation of the mechanical performer with the floating, open presentation of the human performer. This dichotomy, described by Eco in *The Role of the Reader*, satisfies my private desires to control the details of invention, as well as the spectator’s need to publicly experience a dangerous and unique act. *HARDCORE* was inspired by the performance of cellist Isabel Castelli and is dedicated to William Jason Raynovich.

Christopher Preissing is a free-lance composer, improviser, and sound designer working in music and combined media in the Chicago area. He is completing his dissertation from the University of Illinois at Urbana on “Intermedial Relationships Among Component Arts in Combined Art Works” where he studied with Herbert Brün, Salvatore Martirano, and William Brooks. He taught briefly at Indiana University at South Bend, is a former composer-in-residence at Beloit College, Guest Composer at The Latin American Music Center at Indiana University, and was twice Associate Artist in Residence at the Atlantic Center for the Arts with Yuji Takahashi and John Zorn. Christopher’s music has been performed nationally and internationally and he is just back from São Paulo, Brazil, where he presented composed and improvised music with the Chicago-based improvisation ensemble *Auris*.

William Jason Raynovich currently holds a position as Visiting Assistant Professor of Music Theory and Composition at Chicago State University. His compositions have been performed at June in Buffalo, Electronic Music Midwest, Crane New Music Festival, and the Millennium Music Festival in Macon, Georgia. His works have also been performed in England, Greece, Italy and Russia. Also an accomplished cellist, Raynovich has premiered works by Christian Wolff, Paul Oehlers, and several emerging composers. He has performed works by Feldman, Cage, Wolff, Crumb, Lutoslawski, Webern, and Berio. Raynovich is currently the Artistic Director for the MAverick Ensemble, which specializes in the music of experimental contemporary composers.



Concert II

October 17, 2008

10am - Philip Lynch Theater

Time Passed		Ed Martin
Still Standing Still		Linda Antas
Fantasy for Saxophone	Matthew Smith, saxophone	William Coogan
Stairs We Never Knew	Sam Tymorek, laptop	Sam Tymorek
Untitled Bassoon Audio File Process		James Hegarty
Shades o'f - (Shades of Forte)		Robert Voisey
Carnival Daring-Do		Jay C. Batzner Carla Poindexter, video

Time Passed

by Ed Martin

Time Passed (2008) was commissioned by the University of Illinois Experimental Music Studios in commemoration of its 50th anniversary celebration. As I began to conceptualize the piece, I decided to revisit each of the compositions I created in the Experimental Music Studios between 2001-2007 and rework select samples from these pieces into the new commissioned work. This process naturally led me to reflect on my time at the University of Illinois and reminisce about wonderful colleagues, great music, and good times. This piece is dedicated to my friends from Champaign-Urbana, whose impact is even more apparent now that I'm away.

Ed Martin is an award-winning composer of instrumental and electro-acoustic music. His music has received first prize in the 2005 Electro-Acoustic Miniatures International Contest, the 2004 Craig and Janet Swan Composer Prize for orchestra music, and the 2004 Tampa Bay Composers' Forum Prize, and second prize in the 2005 ASCAP/SEAMUS Student Commission Competition. His works have been performed in Europe, South America, and throughout the US at events such as ICMC, SEAMUS national conferences, SCI conferences, Florida Electro-acoustic Music Festivals, North American Saxophone Alliance conferences, Confluences – Art and Technology at the Edge of the Millennium in Spain, the Soundings Festival in Scotland, Nuclea Musica Nueva de Montevideo in Uruguay, and the International Electroacoustic Music Festival Santiago de Chile. Additionally, he attended the prestigious 2006 Minnesota Orchestra Composers' Institute during which his piece *Surreal Abundance* was presented by the Minnesota Symphony Orchestra.

Martin, originally from Bethlehem, PA, holds degrees from the University of Illinois at Urbana-Champaign (DMA), University of Texas at Austin (MM), and the University of Florida (BM). He has studied composition and electronic music with Scott Wyatt, Stephen Taylor, Guy Garnett, Dan Welcher, Donald Grantham, Russell Pinkston, Steven Montague, James Paul Sain, and Budd Udell. He is passionate about teaching and is currently Assistant Professor of Music at the University of Wisconsin Oshkosh. He has also taught at the University of Illinois at Urbana-Champaign and Illinois Wesleyan University. For more information please visit www.edmartincomposer.com.

Still Standing Still

by Linda Antas

Still Standing Still is an expansion of sonic and formal ideas begun in an earlier work. I am interested in constructing musical forms that create a sense of place and continuity within the structure as well as a continuous forward motion through time. This is achieved by relying on the listener's emergent aural experience while allowing minimal time for reflection on individual sonic events. This sculpting of time is inspired by the beautiful and fleeting nature of all our perceptions. In a more concrete way, these structural ideas were inspired by a 2001 viewing of the Crown Jewels at the Tower of London. In order to keep visitors from crowding around the display cases, a moving walkway carries viewers past the collection. The jeweled scepters, crowns, and other ornaments are so stunning that one's gaze can easily become fixed on an individual object or portion thereof. Unfortunately, such a fixation results in missing what follows! The experience is a wonderful analogy for how and why we should practice living in the moment. The sound sources for the work are grand piano, bowed gong, psaltery, and dice rattling in a colander. In comparison to most of my electronic works, this one employs minimal processing of its predominant sound source. Unique timbres were coaxed from the piano by playing harmonics, scraping the strings with fingernails, plucking the strings between the duplex bridge and hitchpins, rattling the hammers together, and striking the frame and soundboard of the instrument. The sounds in the piece were created using signal processing techniques including Fourier analysis-resynthesis, a wide variety of filters, and granulation processes.

Dr. Linda Antas is a composer, computer music and digital audio specialist, flutist, and educator. Her compositions have been performed and broadcast around the world and are published on the Centaur, Media Café, TauKay, and EMS labels. She is the Director of Music Technology and Audio Recording at Missouri Western State University, where she teaches coursework for the Graduate program in Integrated Media, composition, theory, and flute. A Fulbright Fellowship recipient, Antas has been recognized by the International Music Contest Citta' di Udine, and has received commissions from the International Computer Music Association, the Rind Fund, and performers including Abbie Conant, Esther Lamneck, and Eric Mandat.

She has performed as a flutist at the National Flute Association Convention, the Phonos Foundation's (Barcelona) "Instrumental-Electroacoustica VI Festival", the Seattle Chamber Players' "Icebreaker Festival", and recently performed Elliot Carter's *Esprit Rude / Esprit Doux* with clarinetist Eric Mandat in celebration of the composer's 100th birth year. She enjoys collaboration with other artists and regularly works with choreographers, theatre directors, filmmakers, and other composer/improvisors. She has recently been awarded residencies by the Atlantic Center for the Arts, Djerassi, and Yaddo.

Fantasy for Saxophone

by William Coogan

Fantasy for Saxophone was commissioned in 2007 by saxophonist Matthew Smith. Thematically, the piece is based on four related tetrachordal melodies, which repeat with variation in the four different sections. The live performance is processed by Max/MSP to create a four channel accompaniment, which is developed timbrally throughout the piece.

William Coogan received his Master of Music degree in composition in 2008 from Western Washington University. While there, he received two awards for outstanding composition, as well as honors for academic merit. Recent commissions include music for Pam Kuntz's multimedia "Parent Project" as well as a solo suite for flutist Anna Steele. Many of his works are free to download from his website williamcoogan.com

A transplant to Chicagoland from Washington State, Matthew Smith graduated from Western Washington University in 2006 with a BM in Saxophone Performance. Last year, he held a one-year position as Affiliate Professor of Saxophone at WWU, teaching saxophone and woodwind-related courses. Past honors include: Outstanding Graduating Senior for the WWU Department of Music 2006, WWU Concerto Competition Winner (performing Jacques Ibert's "Concertino da camera"), and soloist with the WWU Wind Symphony (performing David Maslanka's "Hell's Gate").

Stairs We Never Knew

by Sam Tymorek

Stairs We Never Knew is an attempt to make a music that sounds as if it is fighting against itself. The piece is relentlessly noisy; the distorted sounds, from a typical dance music drum machine, are resonated at dissonant intervals and thrown chaotically about in space. Gestures interrupt one another in an unpredictable manner that is controlled by live computer processing. On a large-scale level, the work is fairly static. It is the texture and behavior of the sounds, rather than their timbre, that are gradually transformed.

Sam Tymorek is a composer of electronic and acoustic music who has written for the concert hall, pub, and headphones. He has also made music to accompany dance and video. Sam holds an MA in composition from SUNY Buffalo, where he studied with Cort Lippe, and a BS in music technology from the University of Oregon, where his teachers included Jeffrey Stolet, Robert Kyr, and David Crumb. He currently lives in Boston, where he is pursuing work as an audio engineer and composer.

Untitled Bassoon Audio File Process

by James Hegarty

This work represents my on-going experimentation in the fragmentation of contiguous audio recordings. In this case, the source audio file is a recording of an original bassoon composition performed by Jacob Kohut. A Csound scorefile is generated by a Windows program that I wrote that applies user input to algorithms that generate the score instrument entries. Using inskip, duration, and pitch, portions of the audio file are played in discontinuous order by Csound. The objective is to reorder the musical and sonic elements of the original musical recording to add a new layer of structure and relationships to the pre-existing musical composition. In addition to the playback of the bassoon recording, the bassoon sounds are treated by a resonant filter that has an oscillating pitch. This is an attempt to introduce a contrapuntal line against the main bassoon line. This render is a work in progress and I plan to continue to refine the rhythmic aspect of the structure and the quality of the envelopes.

James Hegarty's works have been performed throughout the US and in several countries abroad. He has recently contributed works to programs at the University of Michigan, University of Memphis, University of the Pacific, and Western Illinois University. His works have been presented on festivals such as the Bonk Festival of New Music in Tampa, the Electronic Music Midwest Festival (Kansas City), several conferences of the Society for Electro-Acoustic Music in the US, the Sonic Odyssey Series in Los Angeles, and the 60x60 series in New York. As a performer, he has presented concerts of original works at the Kemper Museum of Contemporary Art in Kansas City, Eyedrum art/music gallery in Atlanta, and in St. Louis at the St. Louis Art Museum, Lemp Neighborhood Arts Center, and on concerts presented by the New Music Circle. He has received grants from state arts agencies and the National Endowment for the Arts. Hegarty founded the music technology program at St. Louis Community College at Forest Park and is currently Associate Professor of Music at Principia College where he teaches music composition.

Shades o'f - (Shades of Forte)

by Robert Voisey

This postmodern/deconstructionist work is a 5 minute journey experiencing the wealth of found sound. Through the amagamation of ethnic/tribal sounds to formalized/trained performances, "Shades o'f" creates a landscape that is both rustic and sublime. It is a demonstration of the whole being the greater sum of its parts.

Robert Voisey is a composer and impresario of new works based primarily in New York City. He seeks innovative and creative approaches to promote the music of today's composers. In 2008, Voisey participated in the Tempest Project with his work of the same name it was featured in a stage production of the project which was presented at the 18th Biannual International Electroacoustic Music Festival. "Tempest" will be featured on the upcoming CD release on Pogus Records. His work "Sagitarium" is included on the 60x60 (2006-2007) CD release and "India Songs", a collaboration with Anne Cammon, has been produced on a poetry compilation CD by LOGOchrysalis Productions. "India Songs" has received performances at the Bowery Club's "Futurus Lux" annual poetry festival, The Nuyorican Poets Cafe and "Fine and Dandy" at UNDER St. Marks. His aesthetic oscillates from the Ambient to the Romantic. Voisey embraces a variety of media for his compositions, and pioneers new venues to disseminate his music and reach audiences.

Carnival Daring-Do

by Jay C. Batzner, music

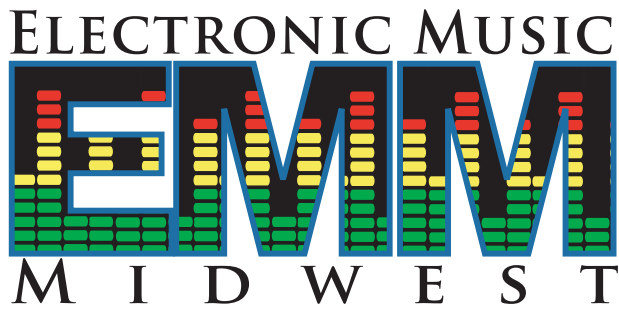
Carla Poindexter, video

In quantum physics, there is no such thing as negative space. Everything is filled. In the animated short, Carnival Daring-Do, inevitably propelled characters journey into fields of energized micro and macro space, in a mind-expanding reverie touching on current philosophical preoccupations, cosmic homesickness, and lyrical emotions.

"You find yourself floating high above a rolling gray, geometric landscape inside someone's dream. Presently you are either soaring or the ground below you is falling away. You are not breathing but then you determine--almost comfortingly--that you have no physical body and no need for air. You are disoriented but strangely exhilarated. What has happened to gravity? Where are you? How did you get here?" -Excerpt from an essay in response to Carnival Daring-Do by Mark Price, Writer and Artist, 2007.

Jay C. Batzner is currently an Assistant Professor at the University of Central Florida where he teaches theory, composition, and technology courses as well as coordinates the composition program. Prior to this position, Jay was an active adjunct professor at several colleges in the Kansas City area while he completed his D.M.A. in Composition at the University of Missouri – Kansas City Conservatory. While at UMKC, Jay received honors including a Distinguished Dissertation Fellowship and a Dean's Doctoral Scholar Fellowship. Jay's music ranges from instrumental chamber works to electroacoustic compositions. He has participated in numerous national and international festivals including the Wellesley Composers Conference and the International Young Composers' Meeting in the Netherlands. His music is published by Unsafe Bull Music and has been recorded on the Capstone, Beauport Classical, and Vox Novus labels. Jay is a frequent contributor to the new music website Sequenza21.com and a founding member of the composers organization The Collected. Jay is a sci-fi geek, an amateur banjoist, a home brewer, and juggler.

Carla Poindexter is an active studio artist and an Associate Professor of Fine Art who teaches all levels of painting, drawing, and book arts at the University of Central Florida. For the past seven years she has been a visiting artist and tutor at Edinburgh College of Art's Summer Program, Edinburgh, Scotland. She received her BFA from the University of Texas and her MFA from Texas Tech University. She is the recipient of numerous honors and commissions including a 2003 commission from the State of Florida, Art-In-State Program to create an 8' x 28' painting on canvas which is permanently installed in the Darden Theatre at the UCF Rosen College of Hospitality Management located on Universal Drive in Orlando. Her works belong to numerous private and public collections throughout the United States and she has exhibited widely in commercial, educational, and public galleries for over 25 years. She resided in Texas for nearly twenty years before coming to Orlando, where she was actively involved in a vital art community in Houston, Texas. Her exhibition record includes 15 major solo exhibitions and 80+ juried and curated group exhibitions nationally and internationally. Poindexter's most recent project is a 9:00 minute animated music/video created and directed from her work in painting and drawing in collaboration with composer/musician, Jay Batzner, Assistant Professor of Music, UCF.



Concert III

October 17, 2008

2pm - Philip Lynch Theater

Life-Drawing

Lisa Bost, flute

Lawrence Fritts

a Sketch, Against

Dohi Moon

silica

Jake Rundall

Dancing Ghosts in a Party Mode!

Salil Sachdev, Roland HPD-15 Handsonic

Salil Sachdev

Phantasm

Eric Honor, alto saxophone

Eric Honour

'Scherzo' from Three Electronic Studies

Brent Milam

Left Unsaid

Matthew Dotson

<http://www.emmfestival.org>

Life-Drawing

by Lawrence Fritts

In the musical as well as visual arts, the relation between concept, process, and object raises fundamental questions that must be newly addressed in each work. These questions are as intriguing today as ever: which comes first, concept or process? is the concept the object? does the process determine the object or does the object imply its own means of generation? Artistic responses to such questions are naturally influenced by the medium. In Life-Drawing, the compositional process originated with the physical sound of the flute. The instrument was digitally analyzed and various sonic features were extracted and compositionally manipulated. Among the most important transformations was one that mapped the flute's partials from a linear space to a curved space, creating a symmetrical, sometimes Impressionistic harmony. Another important transformation was one which applied mathematical curvilinear functions to the iterations of key clicks, giving the work a flowing, almost hand-drawn temporal quality. As it interacts with the tape part, the live flute draws from the computer-realized material, creating a sound universe which acts to unify concept, process, and object. Life-Drawing was written for Tadeu Coelho, to whom the work is dedicated.

Lawrence Fritts is an American composer born in Richland, Washington in 1952. He received his PhD in Composition at the University of Chicago, where his teachers included Shulamit Ran, Ralph Shapey, and John Eaton. He is currently an Associate Professor of Composition at the University of Iowa, where he has directed the Electronic Music Studios since 1994. His recent works combine instruments and voice with electronics. These have been performed throughout the world and are recorded on the Albany, Innova, Frog Peak, SEAMUS, and Tempo Primo labels. He has received awards from SEAMUS, the Bourges Electroacoustic Music Competition, International Look and Listen Festival, International Society of Contemporary Music, International New Music Consortium Competition, and the International Institute for Advanced Studies in Systems Research and Cybernetics. As a composer, he is interested in musical applications of mathematical group theory and has written a number of papers on the subject. He serves on the Editorial Board of the Journal of Mathematics and Music.

a Sketch, Against

by Dohi Moon

I had one friend who couldn't adjust herself into any system. She suddenly couldn't do it and closed herself to communicate to others. I didn't know the exact reason but I saw that she often cried during walking, eating, watching, even sleeping. Also she wanted to shout, but she didn't know where to do. She was always running away, even though she knew there was no place to settle down. She was simply confused of everything around her. She felt comfortable when she was in either grotesque noise or silence. But she always knew, when she was threatened, she was fighting with people instead of crying in front of people and instead of running away from them. Then, she would cry when it was over. It is how she lives.

Dohi Moon is in doctoral study of music composition in Michigan State University. She obtained a Master of Music from Michigan State University and a Bachelor of Music in Piano Performance from Seoul National University, Korea. Moon's music has been commissioned and performed in United States, France, and Korea by Western Michigan Orchestra, MSU Children's Choir, the neoPhonia New Music Ensemble, the Nobilis trio, Stephen Prutsman, Suren Bagratuni, Erica Ohm, and many other soloists. Her music were mentioned/selected/played by the 34th international competition of electro-acoustic music and sonic art Bourges in France, the 2008 SCI National Conference, the 2007 Electronic Music Midwest Festival in Kansas city MO, the 5th Annual festival of contemporary music in San Francisco CA, the neoPhonia New Music Ensemble in Atlanta GA, MusicByte 5.1 Concert Chicago area IL, the 7th & 8th Cello Plus International Chamber Music series in MI, and New music Project by Western Michigan Orchestra in MI. She obtained Excellence in diversity: artistic expression award, and Research Enhancement Award from Michigan State university. She has been commissioned for a premiere in the Lively Arts Series at the Stanford University in February 2009 and will spend three weeks at the Banff Centre, Canada as a composer resident.

silica

by Jake Rundall

Silica refers to silicon dioxide, "the principal component of most types of glass" (Wikipedia). The piece, silica, expresses many traits of glass: hard, delicate, brittle, smooth, jagged, shattered, clear, resonant. It is a musique concrete composition created using only recordings of glass objects. I used Michael Klingbeil's SPEAR software to analyze the spectral content of the sound sources. This software performs a windowed FFT on the source recording, thus breaking the sound down into grains/windows and then analyzing them for spectral content. The resulting data describes the original sound as consisting of brief component frequencies (10 milliseconds each) - tiny particles. I used CM/CLM to re-synthesize/process the sounds using these particles as a starting point, but in some cases transforming them significantly. Additional processing was performed in Max/MSP. ProTools software was used for recording, editing, mixing and light processing (equalization and reverb). In the piece, I attempted to create a dramatic form through transformations and juxtapositions, some subtle and others jarring, of materials and suggested space. This work was commissioned by the University of Illinois Experimental Music Studios in commemoration of its 50th anniversary celebration.

Mr. Rundall graduated with a BA in music and mathematics from Carleton College in 2002, where he studied composition with Phillip Rhodes, but is currently a doctoral student in composition at the University of Illinois at Urbana-Champaign. His teachers at UIUC have included Heinrich Taube, Scott Wyatt, Stephen Taylor, Christopher Hopkins, Erik Lund, William Brooks, Zack Browning, and Vinko Globokar. His piece *Knead* for chamber ensemble received an honorable mention in the 2004 ASCAP Foundation Morton Gould Young Composer Competition. His composition *Dogma*, for 2 pianists and 2 percussionists, was a prizewinner in the 2006 Joseph H. Bearn Prize, and also won first place in the 2nd Annual Phi Mu Alpha Sinfonia composition contest. Mr. Rundall's electronic music has been performed at various festivals and conferences across the United States including the International Computer Music Conference, the Florida Electroacoustic Music Festival, and Electronic Music Midwest. He is interested in algorithmic procedures and the creation of visceral and intellectually engaging music. He is currently working on his doctoral project, the subject of which is polytempo. In addition to studying the composition of acoustic and electronic music, Mr. Rundall is also a system administrator, percussionist, conductor, and teaching assistant in music theory and aural skills.

Dancing Ghosts in a Party Mode!

by Salil Sachdev

Dancing Ghosts in a Party Mode! is composed for an electronic percussion module (HPD-15 Handsonic) created by Roland. Meant to be played specifically with hands, the module consists of 15 touch sensitive pads and is capable of providing real time sound manipulation.

Salil Sachdev has composed music for a variety of media including the orchestra, percussion, modern dance, piano, theater, voice, and electronic music. Presently he is on the faculty at Bridgewater State College, where he also chairs the music department. His teaching areas include music theory, composition, music technology, and music of Africa. He also directs Khakatay, the West African drumming ensemble at BSC. Salil Sachdev is considerably involved with world music, particularly that of India and West Africa. His research and study in world music has taken him to various parts of India, Ireland and West Africa. He has studied West African (Djembe) drumming, hand percussion, and Solkattu - the rhythmic solfege language of South India. Currently, he is in the process of making a series of films and audio recordings on the folk music of India. Salil plays a variety of hand drums including the Frame Drum and the Djembe (West African drum). He also continues to experiment with unconventional percussion "instruments" like metal bowls and non traditional hand percussion.

Phantasm

by Eric Honour

Phantasm for alto saxophone and computer explores connections between old and new, between high-tech urban sounds and low-tech, rural folk sounds, and between memory and imagination. The piece is rooted in an earlier work of mine for solo saxophone. I was struck by the idea of a revenant – a sort of fragmentary remnant of a ghost – and the somewhat tenuous connections between an existing recording and a new, granularly processed version of the same recording. The materials of Phantasm are exactly these sorts of ghostly fragments: the live saxophone part is derived throughout from the earlier work, but with the materials twisted and bent into new, haunting shapes, distorted through extended saxophone performance techniques. The computer makes use of pre-recorded materials as well as live granular processing of the saxophone to create washes and clouds of sound. The first large section of the work, "Digital Ritual," serves to call the phantasm forth and repeatedly, ritualistically pairs samples of Kenyan Nyatiti harp with various rhythm patterns derived from the West African bembe. As time goes by, these rural, traditional sounds are wrenched into the 21st century, undergoing extremes of digital distortion and aliasing noise as the saxophone's invocation grows more and more frenetic and intense. The second large section of the work, "Phantasm," places a new saxophone line in counterpoint against the revenant of the older, original saxophone recording. Both old and new feature extensive granular processing, to blur the edges between them and achieve a new synthesis of texture and timbre.

Eric Honour is an associate professor of music and director of the Center for Music Technology at the University of Central Missouri, in Warrensburg, Missouri. His compositions have been performed across the United States, in Greece, Belgium, England, Ireland, Hungary, and Italy, including performances at multiple national and international festivals and conferences. He is affiliated with the classical music division of Broadcast Music, Inc. (BMI) and his music has been published by Roncorp, Inc. and recorded on Capstone Records. He has won widespread recognition in competitions for both composition and performance, including the SCI National Composition Competition, the MTNA Collegiate Artist (both woodwind & composition) competitions, and the ASCAP Morton Gould Awards to Young Composers competitions. His music has been performed by such notable artists as Quintet Attacca, Q-02, Quintet of the Americas, Winston Choi, Mia Hynes, Thelema Trio, and Quartetto Musicattuale. His composition teachers included M. William Karlins, Stephen Syverud, John Anthony Lennon, Jay Alan Yim, and Budd Udell. He completed the Doctor of Music degree in composition and a master's degree in saxophone performance and composition at Northwestern University, studying saxophone with Frederick Hemke and Jonathan Helton. He was awarded a bachelor's degree in saxophone performance and composition as well as the Performer's Certificate by the University of Florida.

'Scherzo' from Three Electronic Studies

by Brent Milam

"Scherzo" is the first movement of a work for computer-generated sounds entitled "Three Electronic Studies." Very few of my compositions utilize electronic sounds and even fewer are created by stochastic or deterministic methods; however, as a former physicist and software developer, I found the facility with which mathematical possibilities may be realized within the context of computer music too enticing to ignore. In this piece, rhythm, duration, density, timbre, pitch, amplitude, envelope shape, and temporal and spatial placement are each determined by separate time-dependent probability distributions that are manually shaped throughout the work. The controlled evolution of these distributions, along with a predetermined contour for register and overall volume, creates the perceived form of the final work.

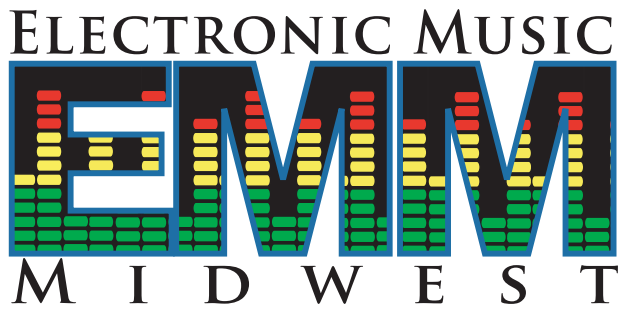
Although he completed his graduate studies in chemical physics in 1997, Brent Milam has remained continually active as both performer and composer since 1986. In addition to performing in numerous jazz, blues, funk, rock, new music ensembles, and commercial studio projects, he has taught trumpet, piano, classical and jazz theory, jazz improvisation, composition, and orchestration for a variety of music schools around the country. He has composed original music for concert performance, stage productions, independent films, art installations, and commercial recordings, and received commissions from professional performers and ensembles including the Champaign/Urbana Ballet, the Pike's Peak Philharmonic, and many private individuals. Mr. Milam's music has won several contests including both regional and national conferences of the Society of Composers, Inc., and four of his compositions have been selected for inclusion on CDs highlighting the works of contemporary composers. Mr. Milam studied composition under P.Q. Phan at the University of Illinois and is currently pursuing a Masters of Music in composition under Nickitas Demos at Georgia State University in Atlanta, Georgia.

Left Unsaid

by Matthew Dotson

An exercise in taking motivic-development to its extremes, the majority of this piece was generated by a 10-second sound object comprised of an electric bass being played percussively. This source material was cut into very small fragments and manipulated in various ways in order to construct monophonic, gestural lines. These lines were then either cut-up and recombined (similarly to phonemes in language) or warped beyond recognition to facilitate the creation of a whole new sound-palette. This spurred the addition of contrasting sonic material consisting of bowed electric bass. The dialogue between these two elements (percussive and tonal) is the main dramatic focus of the work.

Matthew Dotson spent many years of his life fiddling around with tape machines and rusty garbage in the sleepy town of Sycamore, Illinois before acquiring an undergrad degree in Media Studies from Northern Illinois University. Following this he remained at NIU to obtain a degree in Computer Music and New Media Technology under Dr. James Phelps. Currently he is pursuing a PhD in Composition at the University of Iowa where he studies with Lawrence Fritts and John Eaton in addition to assisting in the operations of the Electronic Music Studios. He has had works performed in Chicago (Roosevelt University), Kansas City (Electronic Music Midwest), Mississippi (Electroacoustic Juke Joint), San Diego (New West Electro-Acoustic Music Organization), Vancouver (Signal and Noise), Florida (Florida Electroacoustic Music Festival), Syracuse, New York (Urban Video Project) as well as Stockton and Oakland, California (SoundImageSound V and T-10 Video Festival respectively). Internationally, he has had works performed in Poland, Argentina, Brazil and Italy (SoundLAB IV).



Concert IV

October 17, 2008

5pm - Philip Lynch Theater

Gainesville Soundscape

Joo Won Park

Arctic Circle

Ben Dorfan, piano

Ben Dorfan

Motukeo

David D. McIntire
Rachel McIntire, video

The Chase

Young-Shin Choi

Gainesville Soundscape

by Joo Won Park

Gainesville Soundscape was created using signature sounds recorded at Gainesville, FL whose soundscapes I find most aesthetically compelling—namely, the swamp and the university. The work uses field recordings of a small pond taken between March and May of 2007 as well as the sounds of carillon tower at the University of Florida. As the time passed from spring to summer in northern Florida, I captured the variations in the sonic environment of the pond and its surrounding forest. The result of recombining and compressing many weeks of recordings into this 15-minute section is a “greatest hits” of the pond and the university featuring an interview with crickets, a frog choir’s concert, growing resonance of the carillon bells, and the inevitable intervention of cars and water sprinklers.

Joo Won Park (b. 1980) is a composer/researcher of music within several genres. His music and audio applications have been featured in several conferences such as the Society for Electro-Acoustic Music in the United States Conference, Seoul International Computer Music Festival, and International Computer Music Conference, as well as in print in *Electronic Musician* and *The Csound Book*. He received M.M. and Ph.D. in composition at the University of Florida, where he has studied with James Paul Sain, Paul Richards, and Paul Koonce. He graduated from Berklee College of Music majoring in Music Synthesis and Contemporary Writing/Production under the direction of Richard Boulanger. Dr. Park was an associate director of Florida Electroacoustic Music Festival, and currently serves as an assistant professor of composition/theory/music technology at the Community College of Philadelphia. His music is available on the ICMC 2004 DVD, Spectrum Press, and *Computer Music Journal*.

Arctic Circle

by Ben Dorfan

My inspiration for Arctic Circle comes from the coldness, calm and isolation of the far north. It is at once a musing on this vast and uninhabited region, and lament for a place that is quickly thawing, and may be destroyed within my lifetime.

Ben Dorfan, a native of Santa Cruz, California, began studying music theory, composition and mathematics at UC Santa Cruz while still in high school. After a brief stint at Cornell University, he transferred to Oberlin Conservatory, where he is pursuing a double major in composition and TIMARA: Technology in Music and Related Arts. At Oberlin he has studied with Lewis Nielson, Tom Lopez, Peter Swendsen, Gary Lee Nelson and Derek Keller, and participated in masterclasses with Olga Neuwirth, Helmut Lachenmann and David Lang. In addition to his music studies, he is a T.A. for music technology classes and classical director of WOBC 91.5 FM, Oberlin College and Community Radio.

Ben has presented his work at the Spark Festival of Electronic Music and Arts in Minneapolis, MN, the SEAMUS National Conference in Salt Lake City, UT, and was the recipient of the 2008 Allen Strange Award for an outstanding composition by an undergraduate student. Most recently, the Avian Ensemble performed his music as part of their 2008 Northeast tour. In his spare time, Ben enjoys bicycling, cooking, hiking, and cloud watching. www.bendorfan.com

Motukeo

by David D. McIntire

‘Motukeo’ is the Maori word for “iceberg.” The video is by Rachel McIntire, and was shot in Antarctica, in February 2008. The sound source is material from an EMSVCS-3 “Putney” synthesizer (recorded over twenty years ago), with some digital processing. There are up to seven layers of of this source, superimposed with itself. The complete work is over 70 minutes long and explores a number of gradual processes. The video manipulations mirror the sonic ones.

David D. McIntire was born in upstate NY and has had some training on the clarinet. His meandering career path has included writing music, writing about music and teaching music. He began composing electronic music in 1980 and over the course of years has switched from using real to virtual razor blades in the making of his compositions. This has reduced the chronic scarring on his fingertips, but hasn’t improved his music very much. He has earned music degrees from Nazareth College of Rochester and Ithaca College, and is presently completing a DMA in composition at the University of Missouri-Kansas City, where he holds a Preparing Future Faculty Fellowship.

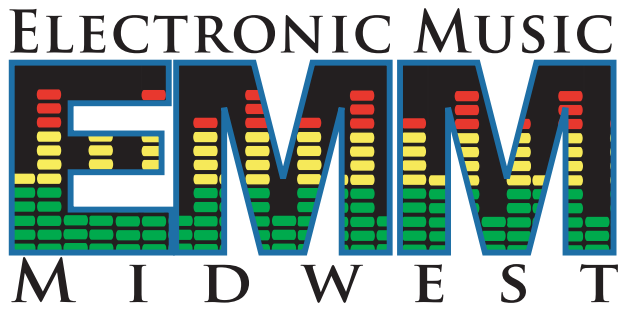
The Chase

by Young-Shin Choi

THE CHASE For video and electronic media

This piece was composed in summer 2006. I have got an idea of visual and music for this piece from Korean traditional art and music. Most of the samples I have used in this piece are from Korean Traditional instrument such as Gayageum (Koto of Japan, Zheng of China), Ggoenggari (Korean Gong), and Danso (End blown Korean Bamboo Flute). The original photos for the video are also part of those Korean traditional instruments itself. As I manipulated original sound samples to compose a piece in creative ways, I have experimented many different ways of modern video techniques with the instrument photos. The title "The Chase" came from "Whimori (meaning Chase)" Korean traditional rhythm for folk music. I adapted the "Whimori" rhythm in the first and the third section of the piece.

Young-Shin Choi is currently pursuing a doctorate in composition at the University of California at Santa Cruz where he is studying with David Evan Jones and Peter Elsea. Choi is striving to cultivate an aesthetic based upon a unique combination of musical elements drawn from Korean traditional music and modern Western musical idioms. He has received numerous awards in important Korean competitions, including the 1997 and 1998 Daejon Contemporary Music Festival prize; Fourteenth Youngnam Composers' Association Competition winner; Second Percussive Arts Society of Daegu 2001 Winner. In 1999, he was awarded a Monbusho scholarship to study at Nagasaki University, Japan. The scholarship included full tuition, board, and \$10,000 per year stipend. Recently Choi's work has been performed in the United States: DIALOGUE II for double bass with electronic media was presented at the 2004 Annual Festival of the New West Electro-Acoustic Music Organization (NWEAMO) held in Portland, Oregon. His Fog and Wind for Gayageum and Electronic media was performed in Santa Cruz and Korea in 2007. ISLE OF SPRING for flute, cello and two gayageums was performed in Japan and Korea in March 2008 and YX UNSQUARED for chamber ensemble was presented at April in Santa Cruz New Music Festival 2008 and will be presented again in San Francisco November 2008. Choi was "The 2007 Winner of the DAVID COPE Award for Music Composition Excellence."



Concert V

October 17, 2008

7:30pm - Philip Lynch Theater

Ten Minutes from 60x365

David Morneau

MHCHAOS

Rebecca Ashe, flute

Christopher Biggs

Veiled Resonance

Steve Duke, soprano saxophone

Elainie Lillios

Summoning: The Three Goddesses

Monica Harte, voice

George Brunner

And Then, Romina...

Mike Frengel, prepared electric guitar

Mike Frengel

Ten Minutes from 60x365

by David Morneau

The ten short pieces that constitute this collection are all drawn from my year-long podcast project, 60x365. For this project I am composing a new one-minute piece every day for a year. This began in July of 2007 and will conclude at the end of June, 2008. I am using 60x365 to explore a wide variety of musical styles and techniques, including musique concrète, sine wave synthesis, digital sampling, 8-bit constructions, process music, acousmatic composition, and post-techno beat manipulations. Each daily post brings something new and different, a constant variety. The daily deadline means the works sometimes lose their preciousness as they become explorations in process and method—with form or audience—as much as they are works of art. These ten pieces provide an overview of the entire project while maintaining coherence as a set. Individually they are: 60x365, Techno~ Redux, Banwasjum, Organic, Loose Change, Scrub, Guitar Dream, Say What?, Rush, String Cheese

David Morneau is a composer of an entirely undecided genre, a provider of exclusive unprecedented experiments. In his work he endeavors to explore ideas about our culture, issues concerning creativity, and even the very nature of music itself. Find more @ <http://5of4.com>

MHCHAOS

by Christopher Biggs

MHCHAOS was written for flutist Rebecca Ashe. The piece reflects upon a person's, the flutist, interactions with a pervasive system of authority within her society, such as a government, High School, religion, or patriarchy. The basis for the flutist's response is her affinity for the character Buffy from "Buffy the Vampire Slayer." The flutist's behaviors are constantly manipulated, recorded, misconstrued, and feared by the system of authority, the computer.

Christopher Biggs presently studies music composition at the University of Missouri, Kansas City where he receives full funding as a Preparing Future Faculty Fellow. He is also the co-founder of the Kansas City Electronic Music Alliance (KcEMA) and the stage/rehearsal manager and technical assistant for NewEAR—the premier new music group in Kansas City. His music has been presented across the United States, as well as in Mexico, Europe, and Asia by such notable performers as guitarist Magnus Andersson, saxophonist Brian Sacawa, pianist Keith Kirchoff, and the California EAR Unit. To learn more about Chris and hear his music, visit www.christopherbiggs-music.com

Veiled Resonance

by Elaine Lillios

Veiled Resonance is a composition for soprano saxophone and live electronics inspired by the fifth stanza of "Thirteen Ways of Looking at a Blackbird" by Wallace Stevens:

I do not know which to prefer,
The beauty of inflections
Or the beauty of innuendoes,
The blackbird whistling
Or just after. I

Stevens' text hints at subtle relationships between sound/silence and statement/innuendo, suggesting the infinite detail found in positive (sounding) and negative (silent) space. Stevens' ideas in this text and in others, further intimate the vague continuum between reality and imagination, consciousness and dreaming, and viewing a single moment as a profusion of details. Veiled Resonance applies these concepts to a composition exploring sonic and temporal relationships between the soprano saxophone and a live, interactive sonic component.

Veiled Resonance was commissioned by saxophonist Steve Duke, and is dedicated to him. The piece was created collaboratively, with portions composed at Bowling Green State University, Northern Illinois University, Louisiana State University, and in the composer's home studio.

Elainie Lillios's music focuses on the essence of sound and suspension of time, conveying different emotions and taking listeners on "sonic journeys". The sounds she explores are varied--sometimes they are simple like the human voice, cars, wind chimes, or water. Other times her materials are less obvious, like crunching branches, walking through snow, or pebbles shuffling in water. Influential mentors include Jonty Harrison, Pauline Oliveros, Larry Austin, and Jon Christopher Nelson. Commissions from ASCAP/SEAMUS, ICMA, La Muse en Circuit, New Adventures in Sound Art, and Réseaux; grants from the Ohio Arts Council, Mid-American Center for Contemporary Music, Ohio Board of Regents, and National Foundation for the Advancement of the Arts; and awards/recognition from CIMESP, Russolo, and IMEB among others. Her music has been presented at conferences, concerts, and festivals internationally, including guest invitations to the GRM, Rien à Voir, festival l'espace du son, June in Buffalo, and Mountain Computer Music Festival. Elainie's music is available on the Empreintes DIGITales, StudioPANaroma, La Muse en Circuit, and SEAMUS labels, and is included in New Adventures in Sound Art's The Radio Art Companion. Elainie serves as Associate Professor of Composition and Coordinator of Music Technology at Bowling Green State University in Ohio. Find her on the web at <http://mustec.bgsu.edu/~lillios> or on myspace at <http://www.myspace.com/elainiesacousmatics>

Steve Duke has been featured as saxophone soloist in major classical, jazz and new music festivals and conferences throughout the United States and Europe, including appearances as varied as the International Computer Music Conference, the Bourge Synthese Festival (France), the World Saxophone Conference, and the World Music Institute. His jazz performances include Spoleto USA, the Hilton Head Jazz Festival, and has worked with many artists, including Ella Fitzgerald, Joe Williams, Nelson Riddle, Rosemary Clooney, Charles McPherson, Fareed Haque, Louis Bellson, Zoot Sims, and many others. As a classical saxophonist, Steve Duke has performed for the American Ballet Theater and the Bolshoi Ballet, and other orchestras.

Allan Kozinn of the New York Times wrote, "Stephen Duke played the music with a gorgeous tone and moved easily between, say, the Coltranesque leaps and the supple fluidity of the Hodges pastiche." Duke has commissioned and premiered more than 20 solo works in acoustic and electro-acoustic music including works by internationally recognized composers Larry Austin, William O. Smith, Dexter Morrill, Jan Bach, Elainie Lillios, Rodney Waschka III, Cort Lippe and James Phelps. His solo recordings include jazz solo album *Monk by 2* (Sony/Columbia) and computer/acoustic album *Saint Ambrose* (Capstone). Other solo recordings can be heard on Centaur, Equilibrium and EMF. Steve Duke is Certified in the Feldenkrais® Method, has developed the first curriculum in the United States that applied the method to music performance in 1989. He has worked with musicians throughout the United States in reducing tension and improving their awareness in performance. Steve Duke is a Distinguished Research Professor and Professor of Music at Northern Illinois University. He earned a Bachelor of Music and a Master of Music at the University of North Texas. Steve Duke is a Yamaha performing artist.

Summoning: The Three Goddesses

by George Brunner

Summoning is a theatrical work for soprano, triangles and electronics that is based on Shakespeare's play, *The Tempest*. It was commissioned for the Tempest Project a 2 CD set of original works inspired by *The Tempest*. *Summoning* is taken from Act IV Scene 1, when the 3 Goddesses are summoned by Ariel. The Goddesses: Iris, Goddess of the Rainbow; Ceres, Goddess of the Earth; and Juno, Goddess of the Gods, give their blessings to the young lovers..

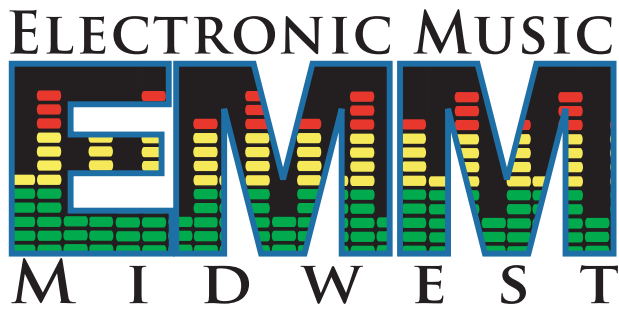
George Brunner is an American composer and performer born in Philadelphia. He founded Electronic Music New York (originally IEAMF) in 1986 and has produced renowned composers such as Pauline Oliveros, Noah Creshevsky, Morton Subotnick, and Jean Claude Risset, among others. Mr. Brunner is also the founder of the Brooklyn College Electroacoustic Music Ensemble and the Director of the Music Technology Program for the Conservatory of Music at Brooklyn College. His music has been commissioned for festivals and concerts in the United States, Europe, Asia, and South America, including Electronic Music Midwest, Kungliga Musikhögskolan (Stockholm), and Institut International de Musique Electroacoustique (Bourges) to name a few. Currently, Mr. Brunner is composing for and producing the CD *Long Island Songs* for MSR Classics Label which has just released his cycle *Songs from Another Place* for Double Bass, Soprano & Electronics on the CD of the same name.

Monica Harte has performed more than 25 coloratura roles in the standard operatic repertoire and numerous world premieres. She has also sung concerts throughout North America and Europe. She is the featured soloist on the CD *Songs from Another Place*, a collection of American chamber works by George Brunner, Bern Herbolzheimer and Morris Lang. She is also the soprano soloist for the CD *Long Island Songs*, music by Tom Cipullo, Anne Phillips, George Brunner, and Christian McLeer, both on MSR Classics Record Label. She recorded works by McLeer and David Buddin for *The Tempest Project* CD on POGUS Productions and composers Robert Voisey, Tom Cipullo and George Brunner feature her on their CD's. Monica Harte is the General Director and co-founder of Remarkable Theater Brigade, which produces contemporary operas and concerts in New York City.

And Then, Romina...

by Mike Frengel

And Then, Romina..., for prepared electric guitar and fixed electronics, is a dramatic work which explores various relationships between live guitar and electronic sound. Among these relationships is a concern for using electronics to extend both the timbral and performance possibilities of the live instrument. Much of the piece is abstractly based on the Italian song 'O surdato nammurato (Califano/Canino, 1915), which can be heard most distinctly at the end. The piece was composed at City University, London in the fall/winter of 2000.



Concert VI

October 18, 2008
10am - Philip Lynch Theater

Arrival		Madelyn Byrne, Lily Glass, video
Obedience School		Adam Scott Neal
Voice (a re-tracing)		Tom Williams, composer Vida Midgelow, video
Ecology No. 4		Nathan Kroms Davis
Balancoire #16 ("Suburban Rat")	Sara Sauers, double bass	Jeremy Castro Baguyos
Marimbella	HyeKyung Lee, piano	HyeKyung Lee

Arrival

by Madelyn Byrne, composer
Lily Glass, video artist

In this piece travel serves as a metaphor for self-discovery, or its opposite – distraction. The sounds of travel and introspection – including traffic, trains, planes, breath, rain, and voice – are juxtaposed and eventually integrated. This piece explores the ongoing and multifaceted process of self-discovery and living with integrity. The song-like theme of Arrival is explored in four sections. Section A is introspective, section B makes use of homeland security announcements as a metaphor for manufactured fear, C is a peaceful resolution to the previous sections, and D is an optimistic projection forward. Arrival is scheduled to be released by Everglade Records on their forthcoming SoundingOut DVD.

I dedicate today's performance of Arrival to Daniel Pearl and the observance of Daniel Pearl World Music Days. With this dedication, I join people around the world who use the power of music to affirm our respect for humanity above the fear of our differences. Through our music today, we renew our commitment to world peace.

Madelyn Byrne is a composer of both acoustic and electro-acoustic music. Recent projects include Rain, Sea, and Sky (commissioned by the NOISE Ensemble), Dream Tableaux (commissioned by Colin McAllister), Suite for Piano and Computer: The Elements (commissioned by Peter Gach), and scoring the documentaries Colors that Grow and Horse Vet. Madelyn has also performed in intermedia pieces and in structured improvisations playing the laptop computer and synthesizer. At present she is completing a commission from Heo Yoon Jeong for geomungo and computer-generated sounds, to be performed Decemembr 28, 2008 in Seoul. Past honors include winning the Friends and Enemies of New Music Composition Competition, ASCAP Plus Awards, and selections for performance at the Imagine II Festival, Electroacoustic Juke Joint, Electronic Music Midwest, WIU's New Music Festival, SoundOn, SoundWalk, and several International Computer Music Conferences.

Obedience School

by Adam Scott Neal

The structure and most of the sounds in OBEDIENCE SCHOOL are derived from a 15-second recording of a dog. The onsets of different sounds, such as a pant, a bark, or a footstep, determined the beginnings of formal divisions. Several processes were used, including granulation, algorithmic editing, and improper noise reduction. The resulting materials were ordered in such a way to reflect the sounds from the original sample, although the correlation is not exact. For example, the metric attacks of the first section reflect the dog's quasi-metric footsteps, and the recurring "seagulls" reflect his soft whimpering. While each section focuses on a particular process, other processes emerge, interrupt, and suppress each other. This is analogous to a palimpsest, which is a book in which the text is erased to make way for a new text, often several times over. The newest text is the main focus, but traces of the older texts remain.

Adam Scott Neal (b. 1981) is an American composer living in Belfast, Northern Ireland. He holds a BM in music technology and an MM in music composition from Georgia State University, where he studied with Robert Scott Thompson. Currently, Neal is pursuing an MA in Sonic Arts from Queen's University Belfast, studying composition with Pedro Rebelo. Neal's music has been performed in the US and the UK by such groups as the New York New Music Ensemble and the neoPhonia New Music Ensemble. His work has been featured at such international festivals as the Florida Electroacoustic Music Festival and June in Buffalo.

Voice (a re-tracing)

by Composer: Tom Williams
Video: Vida Midgelow

Voice gives voice to the utterances of a diffused and disparate voice: "listen.. there is nothing... but wait... dear dancer/ dear practice" – "Shifting, sliding, tracing routes, finding pathways" in an effluence of articulations, where fragments of words and ideas tumble, stumble forth.

The composition of Voice is an acousmatic interrogation of the sonic material that was generated when working on the multimedia dance work, Trace. The piece uses the voice of the dancer Vida Midgelow (with no other sound source) reading her imaginary letters between two interior voices – Dancer and Practice. Voice explores semantic resonances and their qualities of onomatopoeia within the spoken text as well as its complex unfolding into an abstract electroacoustic music discourse where words, sonic space, soundscapes and musical processes collide.

video notes:

Qualities of live movement are visually re-articulated through the use of moving image and sound. Focusing on notions of memory, (dis)appearance, nomadism and pleasure the video material seeks to capture 'in the moment' acts of dancing by movement performer Vida Midgelow, revealing the experiential and embodied nature of solo dance improvisation. Video editing and performance by Dr. Vida Midgelow (with Tim Halliday).

Vida Midgelow created 'TRACE: playing with/out memory' (with sonic score by Tom Williams and video by Tim Halliday), 'TRACE: Improvisation in a box' and most recently the video 'VOICE (a re-tracing)'. This latest work brings together and develops a series of danced scores (filmed and edited by Tim Halliday as part of 'Trace: Playing with/out memory') and a new sound work - 'VOICE' - created by Tom Williams (which in itself is already a development of the sound created for 'Playing' which used recordings of Vida's voice as she reads from letters written to her movement practice). This new sound/video work seeks to bring improvisation to the screen, revealing the experience of improvisation.

Tom Williams studied music at Dartington College of Arts, Huddersfield Polytechnic, Keele University and subsequently did a DMA at Boston University, Massachusetts in composition. He is a senior lecturer at the University of Northampton and award leader of MA Performance Arts. His works include: Ironwork for piano and tape, prizewinner of the ALEA III, 1993 composition prize; 'Like Oranges' for soprano and tape; 'Break', a finalist work in Musica Nova 2004 competition and with performances including the Sonorities Festival, EMM04 Festival, SEAMUS, and SAN EXPO; 'Still Rain', 2005 Arts Council commission interactive installation, which was a collaboration with dancer Vida Midgelow and designer Derek Attenburrow, was featured at EXPO06, and the Beetroot Tree Gallery; the acousmatic piece 'Shelter' received a 2006 Bourge mention and a range of international performances (including EMM08 Kansas). In 2007 he released the CD 'Taking Shelter' featuring his recent electroacoustic music; Kevin Austin (Concordia University) wrote of the CD: "Detailed acousmatic works in the great UK tradition of restraint and passion". In October 2007 he was a guest speaker at Bowling Green State University and Oberlin Conservatory of Music.

Vida L. Midgelow, PhD

Vida is Reader in Dance and Performance Studies, University of Northampton, and Co-Director of The Choreographic Lab. As a dance artist and scholar she has particular interests in creative processes, improvisation, and the interface between theory and practice. Her book 'Reworking the Ballet: Counter narratives and alternative bodies' was published by Routledge in 2007 and she recently completed a US / UK tour of her improvised performance work 'Trace: Playing with/out memory' – which she made as part of The Choreographic Lab 'Articulating Dance' project.

Ecology No. 4

by Nathan Kroms Davis

Ecology No. 4 is the fourth in a series of single-channel tape works that I have composed using Java software of my own design. This series of works explores models of reproduction and decay of sound structures that are suggestive (to me) of the growth and development of ecosystems in the natural world.

Nathan Davis earned his Ph.D. in music composition and theory from the University of California, Davis and earned both a B.A. in music and mathematics and an M.A. in mathematics from Brandeis University. At UC Davis, he studied composition with Ross Bauer, Pablo Ortiz, and Yu-Hui Chang, while at Brandeis he studied composition with David Rakowski, Martin Boykan, and Eric Chasalow and piano with Evan Hirsch. Davis has received several awards and grants, including a Lee Ettelson Composer's Award from Composers, Inc., and his music has been performed across the United States by a variety of ensembles. His cello/piano duet Churn was recently released on CD no. 22 in the SCI CD Series. In addition to his acoustic music, Davis composes electronic music using synthesis and composition software of his own design. Davis is a founder and owner of a securities trading firm based in New York City, though he enjoys living in Madison, WI with his wife and their two cats.

Balancoire #16 (“Suburbian Rat”)

by Jeremy Castro Baguyos

Balancoire #16 “Suburbian Rat” is composed for double bass and computer. It is an attempt to capture the state of mind of commuters from the Virginia suburbs of Washington, DC. The majority of urban dwellers in the Washington, DC metropolitan area live below the poverty level. They just don’t realize it because they have traded time for dollars. Somehow they never sense there is something wrong with their world. The total round-trip commute time for DC suburban commuters ranges anywhere from two to four hours, daily, complete with overpriced gourmet coffee, breakfast out of a sack, and relationships conducted over cell phones in start-and-stop traffic of 60 miles an hour. Blinded by unreasonable expectations and high on “location” as well as their anti-depressants, these loyal forces of capitalism fuel the economy of those that they will never become. As the work progresses, the computer takes more and more precedence over the performer. By the end, like the Suburbian Rat, the performer realizes that his industrious performance and his loyal daily 4-hour commute was just material for the computer to exploit. The Suburbian Rat’s American dream served only as a cog for someone’s machine. For the listener, the effect is even more obvious. At the beginning of the work, the rustic simplicity allows the listener to hear all the live sounds and processing. By the end, the wash of sound is too overwhelming for any form of active listening. Details of the music are lost as well as the active participation of the listener.

Jeremy Baguyos explores the arts that flourish at the intersection of tradition and technology. His favorite projects include sound installations and improvisation environments. His electronic work has been presented at conferences for the Society for Electroacoustic Music in the United States and International Computer Music Association. He lives in Omaha, NE where he is enjoying his new post as Assistant Professor of Music Technology, at the University of Nebraska – Omaha. As a student of McGregor Boyle, he earned a graduate degree in Computer Music from the Peabody Conservatory of Johns Hopkins University. His leisure activities include biking, cross-country skiing, and spending part of the summer relaxing and pursuing recreational activities with his young children in the mountains of Colorado.

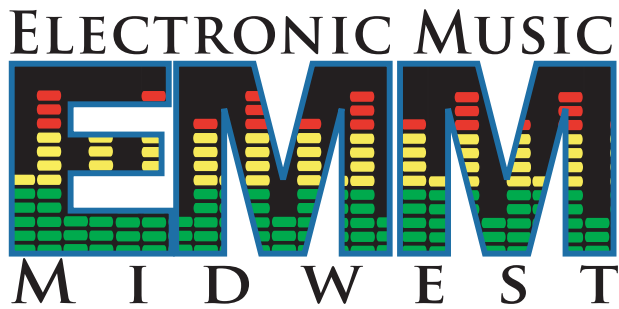
Sara Sauers, Double Bassist, has played with the double bass sections of the Shreveport Symphony, the Orquesta Filarmonica de Gran Canaria, the Washington National Opera, and the Columbus Pro Musica Orchestra. She has served as Music Librarian for the Lyric Opera of Chicago, the National Symphony, and the Kennedy Center Opera House Orchestra. She is currently the Head Music Librarian of the Aspen Music Festival. Hailing from Appleton, Wisconsin, Sara attended Indiana University School of Music (Bloomington) as a student of Lawrence Hurst.

Marimbella

by HyeKyung Lee

Marimbella is an extended version of Marimbell, which was written for 2008 60x60 project. The last 60 seconds of Marimbella turns out to be the exact piece of Marimbell (without the piano). It uses Logic software instruments sound – marimba and bell. Piano part follows these instruments in the same manner.

An active composer and pianist, HyeKyung (born in Seoul, Korea) holds a D.M.A in Composition and Performance Certificate in Piano from the University of Texas at Austin. An accomplished pianist, HyeKyung has performed her own compositions and others in numerous contemporary music festivals and conferences in the United States, Europe, and Korea. Her music can be found on New Ariel Recordings, Equilibrium, Capstone Records, Mark Custom Recordings, and SEAMUS CD Series. Currently she is living in Columbus, Ohio with her son, Younghee, and teaching at Denison University, Granville, Ohio. Composer is the performer.



Concert VII

October 18, 2008

2pm - Philip Lynch Theater

Organum on Ash Grove

Peter Lucas Hulen

Ear to the Ground

Kari Besharse

Alone, Dancing

Suzanne Jordheim, flute

Asha Srinivasan

Combined Chaos II

Bob Valentine

Ad Vitam Aeternam

Richard Zarou

System of Shadows

Brian Belet

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

Stephen (Cranston) Ruppenthal, trumpet & flugelhorn

Organum on Ash Grove

by Peter Lucas Hulen

This piece was premiered on August 27 with a spatialized diffusion on the 40.4-channel system at the Sonic Arts Research Center at Queen's University of Belfast during the 2008 International Computer Music Conference. In its composition, audible frequencies were finely specified so their interrelationships are the same as the frequency spectrum of the fifth octave in the harmonic series. These frequency intervals are in successive simple ratios, 17:16, 18:17, 19:18, etc., through 32:31. The texture of the piece is analogous to organum, a form of musical polyphony dating from the 12th century, but applying the specified frequency relationships. Droning pedal tones describe the U.S. American folk tune "Ash Grove" in very long temporal values, while higher rapid pulses in harmonic-series relation to each drone were randomly generated within the established frequency restraints, and within changing range patterns specified by the composer. All sounds were produced by digital subtractive or wavetable synthesis.

Peter Lucas Hulen lives near Indianapolis. He composes acoustic, electronic and multimedia works. He has presented his approaches to composition at conferences and festivals in the USA and Europe, and his works have been performed internationally, including the Bourges Festival and the International Computer Music Conference (ICMC). Scholarly presentations include ICMC, *Journees D'Informatique Musicale*, and MicroFest (California). Musical influences include Microtonality, Chinese, Persian and Indian music, Medieval and Renaissance polyphony, Impressionism, Atonality/Serialism, and Minimalism. Dr. Hulen is Assistant Professor of Music at Wabash College where he teaches music theory, composition, computer music, and humanities. He studied Chinese at Beijing International Studies University.

Ear to the Ground

by Kari Besharse

This work operates on the idea of memory on several layers. On the surface, feelings of nostalgia are brought about through a Chopin piano piece, reminiscent of my Grandmother's piano playing. Below the surface however, the work approaches the imperfection of both organic memory and the unreliability of mechanical storage. In the human mind, memories lose their clarity and completely disappear at death. If we try and hold onto a memory through a storage medium such as a recording or a photograph, that too is subject to corruption and decay and will eventually become unrecognizable.

Alone, Dancing

by Asha Srinivasan

With a lazy dance, she awakens to the day. Arrhythmically dancing alone, as in a dream, until she comes to full consciousness. Dancing to a strange meter, with an imaginary partner. At first steady but soon frenzied as she becomes consumed by her wild fantasy dance. Whirling like the frantic wind, seemingly out of control, until she collapses triumphantly to the floor.

Asha Srinivasan recently completed her DMA in Composition at the University of Maryland, College Park, under the guidance of Dr. Robert Gibson. She has been appointed as Assistant Professor at Lawrence University. In 2006, she won the BMI Foundation's First Annual Women's Music Commission. Past prizes include the Walsum and the Prix d'Ete competitions. Performances include a premiere of *By the River Near Savathi*, for clarinet and string trio, by The St. Luke's Ensemble, and *Kalpitha*, for string quartet, premiered by the Left Bank Quartet. Her electronic pieces have been performed at the June in Buffalo Festival, the SEAMUS Conference (2004 & 2007), the Spark Festival, the Electronic Music Midwest Festival, and The Women in New Music Festival. Being Indian-American, Ms. Srinivasan draws from both her Western musical training and her Indian heritage to create her compositional language. She earned two Master's degrees in Computer Music Composition and Music Theory Pedagogy at the Peabody Conservatory, under the tutelage of Dr. Greg Boyle, Dr. Geoff Wright, and Dr. Paul Mathews.

Suzanne Bunker Jordheim was a winner of the National Flute Association Professional Performers Competition and has performed in recitals at the National Flute Association Convention and Carnegie Recital Hall. She received her Bachelor of Music degree in flute performance magna cum laude from Lewis and Clark College in Portland, Oregon. Ms. Jordheim was a graduate assistant at Northwestern University where she graduated with a Master of Music degree in flute performance. She has studied flute with Walfrid Kujala, William Bennett, Robert Aiken and Jean Pierre Rampal.

Ms. Jordheim has performed as soloist with the Oregon, Seattle, Fox Valley and Lanzhou-China Symphony orchestras and toured throughout forty-four states as flute soloist with the "Fred Waring Show". She has performed for "Young Audiences", "Sunday Afternoon Live from the Elvehjem" on Wisconsin Public Radio, and in Dave Brubeck's cantata "Beloved Son", which was broadcast on Wisconsin Public Television.

Since 1993, Suzanne has taught flute, music education and conducted the flute choir at Lawrence University in Appleton, Wisconsin. An active performer and teacher, Suzanne has presented numerous flute master-classes throughout the mid-west and in China. She plays flute and piccolo in the Fox Valley Symphony and has served on the national advisory board of the Gemeinhardt Flute Company.

Combined Chaos II

by Bob Valentine

This work was created from a complex blending of many synthesis methods. The synthesizers were activated by MIDI files created by algorithmic means and then mixed to create this musical piece.

Bob Valentine is a member of the IT Department at College of DuPage, Glen Ellyn, Illinois. Using computers, MIDI, software and hardware synthesizers he has created many experimental musical pieces always with the hope of exploring new territory.

Ad Vitam Aeternam

by Richard Zarou

Ad Vitam Aeternam, recorded by Sarah Horick, explores the harmonic and textural possibilities of the same musical material simultaneously being performed at multiple tempos. "To eternal life: Lord, have mercy."

Richard Zarou, a native of Centreville, Virginia, is a composer of acoustic and electroacoustic music. Currently a Doctoral candidate at Florida State University, his education includes a Master's degree in composition from Florida State University and a Bachelor's degree in composition from Shenandoah University. His primary composition teachers include William Averitt, Mark Wingate, Ladislav Kubik, and Clifton Callender. He has also participated in master classes and lessons and with Ellen Taaeffe Zwillich, Chen Yi, Michael Torke, Martin Bresnick, Russell Pinkston, and John Anthony Lennon.

Published by Gold Branch and Imagine Music, Richard has written over forty-five compositions including chamber music, orchestral works, and 5.1 surround sound studio pieces. He has also composed the music for 12 films, including the feature-length documentary Breaking the Silence. His works have earned many performances throughout the U.S. and garnered numerous awards, among them the New Music @ East Carolina University competition in 2002 for Fragile Wraths and again in 2003 for Upon a Child. A lullaby for women's chorus, Upon a Child has been performed multiple times since its premier at the Kennedy Center of Washington, DC in 2002. In 2005, The Smell of Wet Dogs After a Summertime Rain, for bass trombone and CD, was commissioned by Gold Branch Music, Inc. and performed at thirteen universities in the southern United States. Aaron Misenheimer recorded the piece in 2006 as the title work for a commercial CD. Richard recently completed a collaborative work with choreographer Aline Wachsmuth of Florida State University titled Ad Vitam Aeternam. He is a founding member of CHASM, a Florida State student group dedicated to promoting new student works through festival performances.

System of Shadows

by Brian Belet

System of Shadows was composed in close collaboration with performer/sound poet/composer Stephen Ruppenthal, and the work is dedicated to him. We discussed this project over a period of five years and the music began to emerge in early 2007 and was completed in the final weeks of that year. The music environment is an interactive field for the live performer and the computer. The trumpet music is fully notated through the three movements, with the invitation for the performer to improvise and otherwise comment on the music as the performance unfolds. All of the computer music is live processed trumpet: various analysis/resynthesis, deconstruction/reconstruction, and filtered feedback algorithms generate a unique sonic layer with each performance. The collaborative composing process is therefore reflected and reinterpreted during each collaborative performance.

The “shadow” imagery operates both as a systematic process between trumpet and computer (and between computer and trumpet) and as a poetic metaphor. The two sound sources shadow each other in a variety of ways, including reflection, variation, anticipation, and commentary. I find that shadows, in their own way, illuminate what they otherwise obscure in unexpected and often revelatory ways. The subtleties of the northern aurora cannot be clearly seen straight on; yet glancing aside into the deeper shadows of the night sky reveal the shimmering curtains and colorful ionized trails. Dreams, apparitions, and phantoms also point to those shadowy premonitions and after images we experience during moments of insight.

Title of three movements (performed without interruption):

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

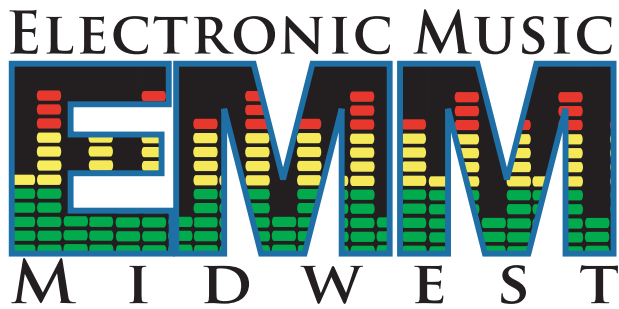
Brian Belet lives in Campbell, California, with his partner and wife Marianne Bickett and son Jacques Bickett-Belet. Here he composes, hikes, and tends to his fruit trees and roses. To finance this real world he works as Professor of Music at San Jose State University.

And, for those who want to read the academic party line: Dr. Belet holds the academic position of Professor of Music at San Jose State University, where he is Director of the Center for Research in Electro-Acoustic Music. His research involves algorithmic composition, real-time software synthesis, real-time computer improvisations, and microtonal music theories. He has published articles in *Contemporary Music Review*, *Organised Sound*, *Perspectives of New Music*, and the *Proceedings of the International Computer Music Conference*; and his music is recorded on the Centaur, Capstone, IMG Media, and Frog Peak Music CD labels. He is a member of the Society of Composers, Inc. and the Society for Electro-Acoustic Music in the United States, and his music is licensed through BMI.

Stephen (Cranston) Ruppenthal (b Berkeley, CA 3 June 1949). Composer and performer. He studied composition and electronic music with Allen Strange and musicology with Lou Harrison and Vernon Read at San Jose State University (BA in trumpet performance, 1973, MA in musicology, 1975). His thesis, “A History of the Development and Techniques of Sound Poetry in the Twentieth Century in Western Culture,” constituted the first comprehensive documentation of the genre in English.

As Artist-in-Residence, he conducted the New Music Ensemble at San Jose State University, as well as conducting Jazz and Symphonic Wind Ensembles at College of the Redwoods. He has also conducted various Youth Orchestras and directed music in the schools programs throughout the South Bay. Mr. Ruppenthal studied trumpet with Chris Bogios of the San Francisco Symphony and Dwight Cannon, jazz trumpeter and Professor of Music at San Jose State University.

Most of his compositional works have been inspired by ritual ceremonies of traditional non-Western societies and employ speech, synthesizers, and improvisation in slowly evolving, rhapsodic formats with gestures stimulated by graphic notations of the composer's own design. He submits the voice and other acoustic sound sources, including trumpet and flugelhorn, to a wide gamut of analogue and digital electronic modification. Another concern is the incorporation of jazz elements into avant-garde music (*Blues for a Small Planet* for flugelhorn and quintet). He first performed with the Electric Weasel Ensemble in 1975, and has since appeared with that and other groups in the USA and abroad, including President's Breakfast at the 1989 New Music Festival in New York. From 1978 to 1982 he taught in the Center for Experimental and Interdisciplinary Art at San Francisco State University and was director of the electronic music studio there in 1981-82. Several of his works have been recorded. Ruppenthal is the author of *Vocable Gestures: an Historical Survey of Sound Poetry* (with Larry Wendt, 1977) and several articles on avant-garde composers for this dictionary. Mr. Ruppenthal has performed with many major ensembles throughout the Bay Area, is principle trumpet with the Redwood Symphony and “Viva La Musica!,” Bainbridge Island Players, and currently concertizes with his own Brass Act Quintet (www.brassact.com) and records with The Brassworks. Stephen premiered Allen Strange's *Velocity Studies V: NGate* earlier this year in Bainbridge Island, Washington, and at the 2008 SEAMUS Conference in Salt Lake City, Utah.



Concert VIII

October 18, 2008
5pm - Philip Lynch Theater

Anacoustic Zones

Ronald Keith Parks

Turnarounds

Phillip Runkel, horn

Israel Neuman

Fantasy Triptych

Robert Honstein

Third Option

Jonathan Robertson, spoken voice
Joey Crane, guitar

Jonathan Robertson

Cloud Nine

Tom Parsons, computer

Tom Parsons

Anacoustic Zones

by Ronald Keith Parks

The anacoustic zone is the region of the earth's atmosphere, above an altitude of about 160 kilometers, where the distance between the air molecules is greater than the wavelength of sound, and sound waves can no longer be propagated. One thing I find attractive about composing electroacoustic digitally rendered music is the possibilities inherent in the ability to approach sound, and the transformation of sound, in ways that are not otherwise available. In *Anacoustic Zones* I was intrigued by the possibility of creating metaphorical anacoustic zones through which sound-generating sources pass into and out of and the sounds they emit are disintegrated or reanimated in the process. The substance of the music becomes the aural evidence of anacoustic processes acting on sound generating sources as they near, pass through, and emerge from these zones. It is the transition from a normal state to immersion in the anacoustic zone (or visa versa) that is elevated to the perceptual surface of the music. Each zone can have a unique effect on sound and disintegrate or reanimate it in different ways. Similarly, subtly different sounds may react differently as they approach or passes through the same zone. Content, gestures, and form are governed by the aural, surface evidence of the effect that each zone has on sound source materials. The result is a work that exists somewhere on the continuum between articulation and timbre.

Ronald Keith Parks' output includes orchestral works, instrumental and vocal chamber music, choral music, electroacoustic music, and interactive computer music. His works have been featured worldwide at numerous professional conferences, performers' recitals, and ensemble/orchestra concerts. Recent commissions have come from the Red Clay Saxophone Quartet, the Charlotte Civic Orchestra, Next Ens, Force of Nature, and the South Carolina Music Teacher's Association. Recent awards include the Aaron Copland Award, the Winthrop Outstanding Junior Professor, and honorable mentions in the Minnesota Forum and the Shepard Composer contests. His music is available on the EMF, Eagle Editions, and ERM labels and is published by American Composers Edition. He received the BA from NC School of the Arts, MM from University of Florida, and Ph.D. in composition from the University at Buffalo. He is currently associate professor of music composition and Director of the Winthrop Computer Music Labs at Winthrop University.

Turnarounds

by Israel Neuman

The premises of *Turnarounds* are rooted in the perception of music as transformation of energy. Potential energy is transformed to kinetic energy with the release of the first statement and with other following events. The ratio between repetition and change determines the efficiency of energy utilization. Change creates a forward motion; repetition creates only the illusion of motion. Systematic organization of extended techniques, which are manipulated through various matrix operations, forms the fundamental structure of the piece. Both the horn part and the tape part are products of this system. The sound source of the tape is derived from audio recordings of the horn's extended techniques. In two sections of the piece the performer is asked to choose a path within an array of musical choices presented to him in a cyclic notation. These unpredictable repeated cycles are the inspiration for the title of the piece. *Turnarounds* incorporates various levels of approximation mainly due to the choice of material for the horn. While the tape part is fixed, the horn part allows some flexibility in its performance, as long as important points of alignment are maintained. Those points of alignment are marked in the score with vertical dashed lines. The tension created by this approximation is a structural feature of the work.

Israel Neuman is a PhD student in composition at the University of Iowa. He received a B.Mus degree from the University of Hartford, CT, and a MA degree from the University of Iowa. He studies composition with Lawrence Fritts, and he is a former student of David Gompper and John Rapson. He studied bass with Gary Karr, Michael Klinghoffer (Israel), Diana Gannett, Volkan Orhon, and Anthony Cox. He performed and recorded with Robert Paredes, John Rapson, Brent Sandy, Jimmy Green, Wayne Escoffery, and Steve Davis. In 2001 Neuman was commissioned to score music for the documentary film *Class 2000* (by Yuval Cohen and Tammy Grosse), which was broadcasted by the Israeli First TV Channel.

Phillip Runkel has been cultivating migraine headaches in his father ever since he brought his horn home in the fourth grade. Since then he has practiced a little, and has studied with Richard Miller, Al Blatter, Daniel Williams (Philadelphia Orchestra), Adam Unsworth (Philadelphia Orchestra) and is currently a student of Jeffrey Agrell. He completed his undergraduate education in Horn at Temple University in the Spring of 2007 and is now in his second year of the Master's program at the University of Iowa. During his education, he has had the opportunity to work with conductors Luis Biava and Rosen Milanov, and has performed with the Haddonfield Symphony, Opera Delaware, the Quad City Symphony and the Cedar Rapids Symphony. While classical horn is his main focus, he has enjoyed experimenting with various styles of music, including progressive rock, some dabblings in jazz, electronic music, and ever-increasingly with improvised music (for which he can only blame Jeff Agrell).

Fantasy Triptych

by Robert Honstein

Comprised entirely of processed acoustic sounds, Fantasy Triptych opens with a sweeping introduction and proceeds to move through three distinct musical worlds. The logic of progression is associative. Certain sounds appear as secondary in one world only to become central in the next. Some sounds are present throughout (the tolling of bells, a mysterious howling voice), while others come and go never to be heard again. From start to finish the music follows a trajectory of descent, moving through increasingly bizarre and terrible locales, ultimately arriving in a place radically different from where it began.

Third Option

by Jonathan Robertson

Third Option is written for spoken monologue, acoustic guitar and electronic media. Based on a text written by Jason Ludlow, this piece explores what it means to fall in love in America. The piece begins with the main character explaining to his son why he is getting divorced. At the emotional apex near the end of the piece, the monologue turns into a desperate rant, the main character has lost control, while noise in the electronics and acoustic guitar feed his rage. In the monologue, the main character's son is never described, leaving it unclear what age this boy is. To capture this uncertainty in the music, the guitar part represents the child, who naïve at times, seems to misunderstand the father's story, while other times responds appropriately to the violence behind the father's words. The father ends his monologue with ironic tenderness, as he begs his son to ask, "What about me?" The son is not heard from and the music fades away, leaving many questions unspoken and unanswered.

Cloud Nine

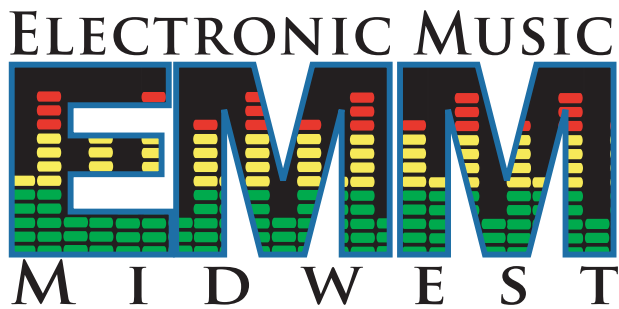
by Tom Parsons

Cloud Nine is one of eight pieces from Azure, a concept piece where all the music is connected by one theme: water. The original eight tracks for Cloud Nine were sequenced in Cubase VST 5 using the virtual synthesizers PPG Wave on 4 tracks, Absynth on 2 tracks, and Prophet 2000 harp samples on 2 tracks. These 8 tracks were then mixed and rendered as .wav files on a Tascam 788 Digital Recorder and reimported to Cubase where 2 additional tracks of Pro 52 synthesizer were overdubbed.

The piece is dedicated to Judy Ricci, who has provided a home for my music studio and is the Executive Producer of Azure.

Homewood, IL composer Tom Parsons comes from a background of classical piano study, starting piano lessons at age six. After visiting a recording studio in the early 70's with a large ARP 2500 system and experimenting with a 2600, Tom decided synthesizers were for him. After acquiring an ARP Axse and a 4-track tape recorder, he decided to compose a collection of songs which reflected his spirit of experimentation. His first cassette release "Aesthetics" (1986) was the result. "Pink Sounds From The Purple Plain" followed in 1988, a further exploration into sound collage with an emphasis on synthesis and a nod to the minimalist ambient school. "Child Of The Moon" (1992) was his version of a new-age album, and combined all of his previous styles. After upgrading his studio with the latest digital and virtual synths, Tom just completed "Azure" (2008) his first CD release, "a sonic collage of water colours." The music is dreamy, introspective, relaxing instrumental electronic music.

Tom studied 2 years at Prairie State College with a Music Performance major and a Music Education minor. He performed in New Music Chicago's Spring Festivals in 1985-86 and appeared in the Discoveries column of the May 1988 Keyboard magazine. He received airplay of 3 songs from "Pink Sounds..." on Belgium radio station BRT2. Tom met Robert Moog at a John Eaton concert at the University of Chicago in 1990, an experience he describes as "the thrill of a lifetime". He completed a graduate course in Kodaly Music Education at VanderCook College of Music in 1996. He has seen the birth of the synthesizer, MIDI, and digital recording in his lifetime. Yet he feels electronic music is still in its infancy, with much to offer and explore. *Ars Longa Vita Brevis*



Concert IX

October 18, 2008

7:30pm - Philip Lynch Theater

Magnetic Resonance Music

Jeffrey Hass, music and video
Elizabeth Limons Shea, choreographer

Lamentation Alphabet: Aleph

Benjamin Broening

Alluvium

Mark Snyder, accordion

Mark Snyder

IN->EX

Andrew Walters

Scrap Metal

Irina Feoktistova, piano

Jason Bolte

Collection

Michael Pounds

Wails

Louis Migliazza, alto saxophone

Louis Migliazza

<http://www.emmfestival.org>

Magnetic Resonance Music

by Jeffrey Hass, music and video

Elizabeth Limons Shea, choreographer

Magnetic Resonance Music has been extracted from a three-movement work for dance, computer music and video projection entitled *The Nature of Human*. This work explores three facets of human existence: mind, body, and spirit. Magnetic Resonance Music is the 'body' of the work and is projected behind the dancers on a full-stage screen. The material for the video has been abstracted from the choreography and mirrors or comments on both the music and the dance.

While contemplating what it was I wished to do for the 'body' portion of the piece, I underwent my first MRI. Stuffed into this small tube for an hour and a half, admonished not to move in any way, but having a horrible desire to itch, I tried to turn my focus toward the bizarre, strident, extremely loud noises and complex rhythms the machine was making and how they might be incorporated into a musical composition. With the addition of a few extra 'beat' elements, Magnetic Resonance Music was born during my brain scan.

My collaborators in this project were Elizabeth Limon Shea, choreographer and Rob Shakespeare, lighting designer and scenographer. The dancers featured in the video are members of the Indiana University Contemporary Dance Theatre.

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), having previously taught music theory and composition on the faculties of Rutgers University and the Interlochen Center for the Arts. His compositions have been premiered by the Louisville Orchestra, Memphis Symphony and the Concordia Chamber Orchestra, and have had performances at Lincoln Center and at many national conferences. His band and orchestral works have won several national competitions and are published by MMB Music Publishers, St. Louis and Ludwig Music Publishers, Cleveland.

Studying with Frederick Fox, Donald Erb and Bernhard Heiden, he received a doctorate from Indiana University in 1989. Awards include National Band Association Competition, Walter Beeler Memorial Award, Lee Ettelson Composer's Award, United States Army Band's 75th Anniversary Composition Competition, ASCAP/Rudolph Nissim Award, Heckscher Award and the Utah Arts Festival Commissioning Award. He was also named as one of the first four Fellows of the new Indiana University Institute for Digital Arts and Humanities to work on new interfaces for interactions between dance and music. Recordings of his works have been released by the Indiana University Press, the Society for Electroacoustic Music in the US (SEAMUS), Arizona University Recordings, Albany Records and RIAX Records.

Elizabeth Limons Shea, Coordinator; IU Contemporary Dance program, has worked extensively in the field of dance education and as a modern dance choreographer. Her choreography has been adjudicated and accepted for performance by nationally known groups such as the National Dance Association and the American College Dance Festival Association. Liz has also received numerous grants and commissions to create dance works, most recently from The Indiana Arts Council and the New Frontiers in the Arts and Humanities Program at Indiana University. Ms. Shea holds both a B.S. and M.S. from Penn State University, where she also served on the dance faculty. She has additionally taught/performed/and presented choreography at Florida State University, Florida A&M University, The Tallahassee Ballet, and Apalachee Tapestry Magnet School for the Arts. Liz was also an Artist-in-Residence for the State of Florida. Most recently, Liz traveled to China, teaching master classes and presenting choreography in Hong Kong, Chengdu, Shanghai, and Beijing.

Dancers appearing in the video are students of the Indiana University Contemporary Dance Theatre.

Lamentation Alphabet: Aleph

by Benjamin Broening

One of the things that is interesting about sacred renaissance choral music is the degree to which the physical space in which the music is made constitutes a vital element of the resultant sound, indeed of the entire experience. The reverberation not only contributes to the harmony (through the accretion of reflected sound), but also creates a sense of space. While a listener or singer can localize the original source of the sound, reflected sound emanates from all directions (an early example of surround-sound!). This piece is based on a brief section (the setting of "Aleph") from Tallis' *Lamentations of Jeremiah*. I explore some of the ideas inherent in the style (the sense of space, the luxurious sound, polyphony), and the gestures and contours of the original passage by using snippets of vocal sounds to articulate an imaginary and malleable physical space. *Lamentation Alphabet: Aleph* is the first movement of a larger work that treats all the Hebrew letters as set by Tallis' in his *Lamentations of Jeremiah*.

Benjamin Broening has been commissioned by the Charlotte Symphony, the Choral Arts Society of Philadelphia, the Band and Orchestral Division of Yamaha Corporation of America, the James River Singers, Connecticut Choral Society, Ensemble U: (Estonia) and many other soloists and ensembles. His awards include a Fulbright Fellowship, the Presser Music Award, an award from the Virginia Commission for the Arts as well as teaching award from the University of Richmond. His music has been released on the Centaur, Equilibrium, MIT Press, everglade and SEAMUS labels. Broening is founder and artistic director of Third Practice, an annual festival of electroacoustic music at the University of Richmond, where he is Associate Professor of Music. He holds degrees from the University of Michigan, Cambridge University, Yale University, and Wesleyan University.

Alluvium

by Mark Snyder

Alluvium is for processed accordion, electronics & video.

Mark Snyder is a composer, performer and teacher living in Cleveland, Mississippi. Mark has written for orchestra, choir, wind ensemble, various chamber combinations, multi-media, film, theatre and dance. His music has been performed throughout the United States, Argentina, Europe, New Zealand and Taiwan, and selected for festivals and conferences that include Electronic Music Midwest, National Flute Association, West Virginia Festival of Trumpets, North American Saxophone Alliance, SCI, Ocean, Imagine and the Imagine 2 Electro-Acoustic Festival which Mark founded and directed. His work has been supported by generous grants from several organizations including the National Endowment for the Arts. As a performer, Mark has recorded and toured the U.S. with an eclectic list of ensembles: One Ring Zero, Dirtball, Easy Chair, Spike the Dog, Klezalachia, GB, J. D. Hutchinson, and Billy Rhinehart. Currently, Mark is an Assistant Professor of Music Production & Technology at Delta State University and directs the Electroacoustic Juke Joint. Mark earned his D.M.A. from the University of Memphis, an M.M. from Ohio University, and a B.A. from Mary Washington College.

IN->EX

by Andrew Walters

IN->EX uses the sounds of machines whether they are industrial, musical (pianos), or human (heartbeats, breathing). The piece addresses the inherent causality found in mechanical exertion and is manifest in gestures that appear on a local and global level. This piece was commissioned by Scott Wyatt and the Experimental Music Studios of the University of Illinois and realized in the EMS studio.

Andrew Walters was born in Topeka, Kansas but spent most of his beginning years in Farmington, Missouri. Walters received his Bachelor of Music Education degree from Millikin University where he studied composition with Robert Chamberlain. He received his Master of Music degree in Composition from Northern Illinois University where he studied composition with Jan Bach, Robert Fleisher and electronic music with James Phelps. He received his Doctor of Musical Arts degree in composition from the University of Illinois where he worked in the EMS studios under the guidance of Scott Wyatt and James Beauchamp. While working at the University of Illinois, his primary teachers were William Brooks, Zack Browning, Erik Lund, and Paul Zonn.

Walters' music has been performed at various conferences throughout the United States and Canada including SEAMUS, SCI, ICMC, Spark, Imagine II, Electronic Music Midwest, and the Electroacoustic Juke Joint. His piece IN-EX won Honorable Mention at the 1998 Russolo Pratella International Electroacoustic Composition Competition and is featured on the "Music from SEAMUS, Volume Nine" compact disk. *Pushing Buttons*, a piece for Alto Saxophone and 2-Channel Electroacoustic Music is featured on the "Music from SEAMUS Volume Sixteen" and was performed at the International Computer Music Conference in New Orleans, in 2006. Currently he is Assistant Professor of Music Theory and Music Technology at Mansfield University in Mansfield, Pennsylvania.

Scrap Metal

by Jason Bolte

Scrap Metal was commissioned by the Music Teachers National Association and the Missouri Music Teachers Association. The work explores relationships between sonic material produced on the piano and various metal produced sounds. *Scrap Metal* was Selected for Recognition at the 35th Bourges International Competition of Electroacoustic Music and Sonic Art (2008).

Jason Bolte (b.1976) is currently a D.M.A. Candidate (ABD) in Music Composition at the University of Missouri – Kansas City Conservatory of Music and Dance. He is also an Interim Instructor of Music Technology and Audio Engineering at the Kansas City Kansas Community College. Jason is a member of the organizational staff of the Electronic Music Midwest Festival and a founding member of the Kansas City Electronic Music Alliance. Jason holds a B.M. with an emphasis in Music Engineering Technology and a M.M. in Music Composition from Ball State University. His music has been performed throughout the United States, Europe, and Latin America. In the summer of 2007, Jason was an Associate Artist in Residence at the Atlantic Center for the Arts with Master Artist Denis Smalley. Jason's music has received awards and recognition from the Bourges International Competition of Electroacoustic Music and Sonic Art, ASCAP/SEAMUS Student Composition Competition, ETH Zurich Digital Arts Week - Stereo Soundscape Competition, Music Teachers National Association, Missouri Music Teachers Association, and the International Society of Bassists.

Irina Feoktistova (pianist), graduated from St. Petersburg Conservatoire, Russia. A classically trained pianist, she has toured Russia, Europe, and the United States as a soloist, duo pianist, accompanist, and most recently, with the world's foremost performer of Baroque trumpet, Crispian Steele-Perkins. As a duo pianist, she won third prize at the First International Competition of Contemporary Music Interpretation in Weimar, Germany (1996) and was chosen to perform at Purcell Room in London for the Park Lane Group Young Artists Concert Series. As a piano soloist, she won the Kawai CD Recording Competition in 2004.

Ms. Feoktistova relocated to the United States in 1998, and since then she has performed extensively in the Chicagoland area. She has been involved in numerous musical theater productions as an accompanist and music director. She is also active in various projects performing Russian and American contemporary music. She is affiliated with CUBE, VOX 3 and MAVERICK Ensembles in Chicago and the Union of Composers in St. Petersburg, where she performed a program of American contemporary music at the international festival St. Petersburg Musical Spring in May of 2005. She has been the Principal Keyboardist with Millennium Chamber Players (Chicago based ensemble) since its founding in 2006.

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

Collection

by Michael Pounds

Collection was created using sounds that the composer "collected" in Japan using a portable recorder. Walking around with a recorder always ready in one's pocket is a great way to study a place or culture from an aural perspective. This particular collection of recordings reveals Japan as a fascinating place with many contrasting aspects. For example, the quiet environment of a mountainside forest or a Buddhist temple differs dramatically from the often noisy and energetic urban soundscapes. In creating this composition, the composer wanted to explore these contrasts.

Most of the recordings in Collection received only minimal processing--mainly filtering, amplitude changes and occasional reverb. At points in the piece the recordings are presented in a simple way so the listener can experience the original sonic environments directly. At other points various sounds are layered, shaped and juxtaposed to create more complex textures and gestures. The composer is particularly interested in layering sounds in different frequency ranges to create a more complex whole.

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

Wails

by Louis Migliazza

Wails is about conflict, contrast and change. The piece is broken up into three sections: Conflict, Dialogue and Resolution. This piece is somewhat autobiographical in that I had to resolve the problem of figuring out a way to fit a live instrument with an electronic tape part. It was written for the Electro-Acoustic Music class at the University of Arizona, taught by Dr. Craig Walsh.

Louis Migliazza, Composer – Born in Hyattsville, MD and raised in Tucson, AZ, Louis Migliazza's musical interests were piqued after hearing the classic rock his mother listened to. This interest quickly led him to pick up the guitar at age 10 and study with classical guitarist Steve Sauls. Under the tutelage of Mr. Sauls, Louis began by learning the songs of his classic rock heroes, such as KISS, Black Sabbath and the Beatles, and progressed into classical guitar. Later in his life, Louis was intrigued by the passion of blues and the foot-stomping rhythm of bluegrass and other traditional music, and began studying guitar under a traditional-style guitarist, Mike Purdy. His earliest influences were Pink Floyd, the Beatles, KISS, and even a Japanese pop band, B'z and now include Prince, the Smiths, Shostakovich, Beethoven, Aphex Twin, and pretty much anything he hears. His interests and tastes cover the entire palette of the musical spectrum, making him a very versatile composer. Louis recently graduated from the University of Arizona with a BA in Music Business, where he discovered his great passion and talent for music theory and a great push towards composition. He studies with nationally renowned composers Dr. Pamela Decker, Dr. Craig Walsh and Gundrun Ingimundardottir.