

ELECTRONIC



MUSIC MIDWEST

Sponsoring Institutions

Kansas City Kansas Community College

Lewis University

University of Missouri-Kansas City

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ELECTRONIC



MUSIC MIDWEST

October 20, 2005

Welcome to Electronic Music Midwest! We are truly excited about our opportunity to present this three-day festival of electroacoustic music. Over 250 works were submitted for consideration for this year's festival. Congratulations on your selection!

Since 2000, our mission has been to host a conference 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 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.

Best wishes,

*Mike McFerron, D.M.A.
Composer-in-Residence
Lewis University*

*Ian Corbett, D.M.A.
Coordinator, Audio Engineering Program
Asst. Professor of Music
Kansas City Kansas Community College*

*Paul Rudy, D.M.A.
Associate Professor
Coordinator of Composition
University of Missouri-Kansas City*

*Connie Mayfield, Ph.D.
Dean of the Division of Fine Arts
and Communications
Cerritos College, Norwalk, California*



October 2005

Dear Festival Participants,

On behalf of our Board of Trustees and college president, Dr. Tom Burke, it is my privilege to welcome all of you to Electronic Music Midwest hosted again at Kansas City Kansas Community College. I know that the music technology faculty and students have worked very hard to make all the arrangements to ensure a wonderful festival. If you were here in the past, you will find that our community continues to grow particularly if you travel west from the campus. You will find a wide variety of restaurants – everything from the legendary Kansas City barbecue to Jimmy Buffet's Cheeseburgers in Paradise to Kansas City strip steaks. Anywhere you choose, I think you will enjoy the Midwestern hospitality.

If you need any assistance while on our campus, please do not hesitate to ask. I look forward to meeting many of you and hearing your compositions.

Sincerely,

Amy Lee Fugate, Ph.D.
Dean of Humanities and Fine Arts

Electronic Music Midwest Festival History

Electronic Music Midwest has gone through many changes since its inception, but this festival has always been a collaborative venture. In the spring of 2000, under the name of “Kansas City Festival of Electronic Music,” the festival presented twenty five composers on concerts at Kansas City Kansas Community College in collaboration with the University of Missouri-Kansas City Conservatory of Music. In the spring of 2001, with the help of KCKCC, Mike McFerron hosted “Electronic Music at Lewis-2001 Festival” at Lewis University in Romeoville, IL. In March, 2002, an official consortium was formed to include Lewis University, Kansas City Kansas Community College, and the University of Missouri-Kansas City Conservatory of Music to host the festival under its new and now official name, “Electronic Music Midwest.” After the festival in spring 2002, it was decided to change the festival to an autumn event. Therefore in 2002, EMM presented two events. This year marks the seventh presentation of the festival.

Regardless of the many logistic changes that have occurred, EMM’s mission has remained the same: to offer a venue for composers and audiences to interact through concerts and presentations. We are very grateful to the composers who have chosen to help us bring new and innovative electroacoustic music to the Midwest. This year we are featuring the *60X60 Midwest* organized by VoxNovus and Robert Voisey. Additionally, the music of more than 50 composers will be presented at this year’s event. Finally, keep your ears peeled between the sets for pieces from *Live in Kansas City*, a collaboration of electronic music composed by EMM participants in collaboration with CDZ, an online composition collective. Visit www.cdzabu.com to download the pieces or simply to join in the fun.

The festival website is www.electronicmusicmidwest.org. The site is active year-round, with information about past, current, and upcoming events.

Guest Artists

| | |
|-----------------|---|
| April, 2000 | Tom Lopez, visiting composer presented as the Kansas City Festival of Electronic Music host school: Kansas City Kansas Community College |
| May, 2001 | James Mobberley, visiting composer presented as Electronic Music at Lewis host school: Lewis University |
| March, 2002 | Mark Applebaum, visiting composer host schools: Kansas City Kansas Community College and University of Missouri-Kansas City Conservatory of Music |
| December, 2002 | Elizabeth McNutt, guest artist host school: Lewis University |
| October, 2003 | Mark Wingate, visiting composer host school: University of Missouri-Kansas City Conservatory of Music |
| September, 2004 | Globalization with Kevin Austin and the NeXT Ens host school: Lewis University |
| October, 2005 | Robert Voisey: VoxNovus 60X60 Midwest host school: Kansas City Kansas Community College |



Acknowledgements

Without the help of these individuals, this festival would not have been possible. We offer special thanks to:

Dr. Thomas Burke, President, KCKCC

Brother James Gaffney, FSC, President, Lewis University

Dr. Amy Fugate, Dean of Humanities and Fine Arts KCKCC

Dr. Randall Pembroke, Dean Conservatory of Music, University of Missouri at Kansas City

Dr. Angela Durante, Dean of College of Arts and Science, Lewis University

Dr. Lawrence T. Sisk (Lewis University)

Teresa Truman (KCKCC)

Becky Pinter (KCKCC)

Bill Yeazel (KCKCC)

Off-Beat-Open-Hats Recording and Sound Reinforcement

iMPACT Center: Conservatory of Music-University of Missouri at Kansas City

Gabrielle Bantugan, EMM Program Cover Design

Steven McDonald, Face-to-Face Logo Design

Students:

Cameron Bone (KCKCC)

Scott Broadstone (KCKCC)

Pete Smith (KCKCC)

Mike Tosspon (KCKCC)

Albert Contreras (Lewis University)

Paul Manning (Lewis University)

Quincy Wright (Lewis University)



Pre-Festival Presentation

Thursday, October 20, 2005

4:30pm

The Technology of EMM, and an Introduction to the Aesthetics of Multi-Channel Surround Sound

by Ian Corbett



Concert 1

Thursday, October 20, 2005
7:30pm

Cyclic Math Shred

for electric guitar and electronics

Chapman Welch

Chapman Welch, electric guitar

Wandering Around the City

Erdem Helvacioğlu

Triptych

for alto saxophone and tape

Timothy Edwards

Andrew Carpenter, alto saxophone

Chicago Union Station

for video and surround sound

Mark Cartwright

Virgil Moorefield

Jeffrey Weeter

The Capgras' Patience Wanes

for alto saxophone and tape

Christopher Biggs

Elizabeth Bunt, alto saxophone

Cyclic Math Shred is a controlled improvisation in four parts created in the MAX/MSP environment incorporating two vernacular styles: heavy metal and psychedelic rock and roll. Rather than try to emulate these styles, the essence or remnants of the styles are incorporated rarefying the comic and spiritual elements of heavy metal and psychedelic rock respectively. The music is neither a caricature of nor an homage to these styles, but rather an exploration of a music that cannot be traced back to its origins but could not exist without them.



Wandering Around the City

Wandering Around the City is an aural description of Istanbul, a city of more than 10 million inhabitants. The piece contains various field recordings from all over the city including traffic noise, children playing around, sounds from bazaars, sounds of ships and various transportation vehicles. These recordings are blended with both textural sounds and processed versions of the original location recordings.

Wandering Around the City was premiered at the 2004 San Francisco Tape Music Festival.



Triptych

Triptych for alto saxophone and digital audio (1998) is the first of my electro-acoustic pieces that combine a solo instrument with sounds derived from that instrument. Through it, I attempt to make explicit an aesthetic of sound organically related to the tone of the saxophone using digital manipulations of acoustic recordings of the alto saxophone. The manipulations of the saxophone tone are used to extend the sound of the instrument into a surreal environment made of the essence of alto saxophone in its remarkable variety. The piece's range stays within that of the instrument, for the most part, and the tone is related to that generated by certain musical passages, treated as sound objects. In contrast, the most radically altered sound is that of the clicking of the instrument's keys, altered to sound sometimes like drums, or made to resonate like the strings of a piano. The development of many of the aural manipulations can be heard to occur so that the derivation of the altered sound from the original saxophone sound is explicit. Three movements, each roughly four minutes in length establish an overall ternary form, hence the title.



Chicago Union Station

Recently, we mounted a group expedition to Chicago Union Station to collect sights and sounds. Over the course of the past three years, we have been working with combining audio and visuals in an increasingly intertwined manner. From its inception, our group has been involved in intermedia: our work is informed by the fact that media convergence is occurring not only in the physical world, but also inside the computer.

This season, we've produced a surround-sound studio artifact suitable for presentation on DVD players everywhere. Our idea was to use a quotidian experience as a point of departure for a re-imagination. Things often repeated are stripped of excitement and mystery; but what if a very familiar place was experienced in a new way? What would someone who saw it for the very first time see?

On another level, we sought a focus for our desire to create a new reality, an immersive experience using computers. Union Station seemed ideal for our project on a number of levels: it's easily accessible for sampling and filming, it's a place with different environments, and it's a point of departures as well as arrivals: a gateway.

We began working together in 2002. Over the course of the past couple of years, we have been working with combining audio and visuals in an increasingly intertwined manner. From its inception, the ensemble has been involved in intermedia: the group's work is informed by the fact that media convergence is occurring not only in the physical world, but also inside the computer. Our work has been shown or performed at the Chicago Museum of Contemporary Art's "v.03" festival, the Block Museum at Northwestern, SEAMUS 2003 in Tempe, ICMC 2004 in Miami, and SEAMUS 2005. An article about our work, "A Laboratory of Discovery In the Age of Convergence," was recently published in Organised Sound. "Chicago Union Station" was selected for DVDs published by ICMC and Organised Sound.



The Capgras' Patience Wanes

The Capgras' Patience Wanes for alto saxophone and quadraphonic tape was written in 2005 at the University of Arizona's electronic music studio. The source sounds for the prerecorded material are derived from samples from an alto saxophone and spoken text. The following programs were used to create the piece: Digital Performer, Metasynth, Mach5, and Waves effects.

The spoken text, printed below, consists of two sentences which describe a mental disorder called Capgras' Syndrome. In addition, synonyms for the syndrome are used as text. One who has this disorder loses their normal emotional and physiological responses when they see a person they know. Frequently these people will begin to believe that their loved ones have been replaced by imposters.

The Capgras' Patient identifies his or her spouse as being an impostor, identical in every way, but an identical replica. The patient will accept living with these impostors, but will secretly know they are not the people they claim to be." "Scabrous points of decay along the right side of the brain divorces the recognitive from the emotive. You may recognize the face of your lover, but there is no emotional response."



Installation

Friday, October 21, 2005

Art Hypnosis

by
Victor Eriksson

Picture & sound belongs together. They are like siamese twin for each other. In the projekt Art Hypnosis the torrent of tranquil faded pictures has given sounds and the contrary. Sometimes you don't know if it's a picture or a sound that you just been experience. And that's the idea. It's like the sound learning us to see and the pictures learning us to listen in a hypnotic mix.

Hypnos was the god of sleeping. But here it's more the immersed position between sleep and awake that is intended.

The thought with Viktor Erikssons *Art Hypnosis* is a kind of selfhypnosis that are very close to meditation with the artist as hypnotiser and the watcher as a awake dreamer. It's a movie filled with suggestions, colors, calm and relaxation.



Concert 2
Friday, October 21, 2005
11:00 am

The Interactive Zoo
for dance and electronics

Greg Dixon & Jeff Nellans

Vox Insecta

Bradford Blackburn

Coming Home

Andrew Bergeron

Synth vs. Synth

Charles Smith

Korunga Maadu

Andrew Cole

Chaosmos
for video

Koji Kawai & Rui Ogawa

Walking Between a Rock and a Tightrope

David Holton

Vesalious
for piano and electronics

Jesse Ronneau

Don Malone, piano

<http://www.electronicmusicmidwest.org>

The Interactive Zoo

The Interactive Zoo is the result of a collaborative effort between Greg Dixon and Jeff Nellans. The first working model was completed near the end of 2004 with the help of Dr. Keith Kothman. The original idea was loosely spawned from a swiveling desk chair. The Zoo is designed to let the user control musical parameters with body motion in respect to its circular array of infrared sensors. Assorted collections of sounds are grouped into thematic schemes and processed by the computer. By venturing into The Zoo, the user can modify the variables of the processes.



Vox Insecta

Vox Insecta is the result of some field recordings of cicada songs that I made out on the Illinois prairie in the autumn of 2003. The insects featured here are not the same ones as those of the renowned 17-year Brood X of the summer of 2004, but are actually their less famous and no less musical older cousins. The piece begins with the insects in their unprocessed glory and then quickly drifts away into an electro-acoustic hyper-reality somewhere between the domain of insect communication and human experience.



Coming Home

Coming Home is an audio representation of a journey from the Michigan State University School of Music to the log cabin in the woods on Lake Michigan, where I was born. The piece has an initial harsh sounding section which is then washed away by rain and finally transported to a peaceful bird-chirping ending. The back drop of the first two sections' is taken from a recording of a tornado siren in East Lansing, the clapping and laughing sounds are taken from a recording I did of one of my concerts, the rain and the birds were recorded at my parent's house, and yes, that is me stumbling through the wet woods.



Synth vs. Synth

"Synth vs. Synth" started out in 1997 as an contemporary musical improvisation using a Kurzweil PC-88 synthesizer and a Master Tracks Pro (v. 4.3) sequencer, that lasts between 3-4 minutes, and at first, it was not composed out. The piece uses three tracks: a trombone, Synth FX 1, and Synth FX 2 (the last two tracks being expansion sounds from the Kurzweil PC 88).

As it was saved on a MIDI file, the same piece was played back using the Roland JV-35 and Roland JV-40 synthesizers at the CAMIL (Computer Assisted Music Instruction Lab) at the University of Illinois at Urbana-Champaign. Playing it back, the Synth FX 1 and Synth FX 2 showed more of a white-noise distortion on the Roland synthesizer since the types of preset sounds on that synthesizer were different than that of the Kurzweil PC-88. The composer decided not to give up the composition....but realize that it can be a new form of the composition.

The piece starts off with a key center in D minor. After the long notes, starting with two octave Ds (which opens the piece), we hear the first theme, pointillistic and pizzicato in nature (on the notes A-G-F-E-F-A-D) in the bass line. Soon after that, arpeggiated chords on Gb-Bb-Eb and D-F-A create tension, and lead to a Gb-Bb-Eb-Gb/F-A-D-F/E-G#-C#-E, chordal pattern, in a style reminiscent of a film music featuring a mystery novel, which the chordal pattern creates tension.

A very brief staccato canon of only two measures takes place, and then two measures after that, a crescendo appears. The tension leads to the E-Ab-Db-F chord, held along, depicting a certain person having one's hair stand up on end, depicting that one saw something terrifying.

More detached chords come in the middle and lower registers, while another track brings out longer notes decorated with dotted rhythms. The pedal points in the bass comes afterward; first on an Eb-C, second on an E-D-F, and another on an E-C#-G reverberate as two open voices--one pointillistic and in a very high register, and the other, slightly lower in register and more melodic, permeate in a contemporary conversation. Suddenly, a D-E-G-Bb-C# chord on the trombone track indicates an aura of fright, as if you were watching a more scary version of the Rocky Horror Picture Show. Then, the music relaxes a little as a partial reprise of the pizzicato, pointillistic theme in the bass heard in the beginning takes shape. At the same time, long bass notes and long high notes linger at the point trying to make an almost pointless conversation.

Suddenly, a new part emerges, changing the key center to something like A minor. A haphazard theme of pointillistic quality (toccata-like) occurs over a series of long bass notes. At one point it is interrupted by 2 seconds of silence, with a lone note passage F#-C#, in the trombone track. The toccata returns immediately, building up to a climax on an E-C-G-F chord, and a Eb-Bb-F chord.

A brief quiet section with an ostinato-like pattern on the notes Eb-E, and after a brief cascade in the upper tracks, staccato notes permeate and the key center is changed to A minor as several bass drones on the fifths A-E add to the staccatos. This leads to the coda in A minor as the Synth FX 1 track does an running, haphazard toccata, while the trombone and Synth FX 2, bring out chordal clusters in the mid-register and a staccato bass in the low register.

The final chords in the composition represent something like what I describe as "a white-noise type of Armegeddon". It starts off with a G-A-B-Eb-G chord in the trombone track, finishing off with two bass chord clusters in Synth FX 1 and Synth FX 2 that depict something like someone trying to censor a radio program with indefinite noise so horrible that you feel like turning the radio off.



Korunga Maadu

Korunga Maadu was written during the fall of 2004, Andrew Cole's first semester at Peabody Conservatory. The inspiration for this piece arose when Mr. Cole was fulfilling his Graduate Assistant duties and changing a light bulb in one of the Computer Music studios. The very first sound in the piece is that of a hammer hitting the blown-out light bulb. The second is the bulb breaking, and the third is the broken glass giggling in a bucket. These three sounds exclusively make up the sound materials for the piece. Mr. Cole would like to thank his accompanist, Sam Burt, for holding the light bulb during the recording.



Chaosmos

Chaosmos is common themes of philosophers such as Nietzsche, Roland Barthes, and Gilles Deleuze Guattari etc. Nietzsche discussed Chaosmos with Apollon and Dionysus in *The Birth of Tragedy*. Roland Barthes showed Chaosmos of the age of Chaos in Literature. And most typical chaosmos is a rhizome and Ritornelle by Gilles Deleuze Guattari.

Chaosmos by Koji Kawai and Rui Ogawa shows the state of the boundary which can reduce to neither chaos nor order. White noise which wrap the sound image of Sisiodosi (a Japanese traditional sound object like metronome) are repeated and go through the process of self-organising from chaos to order.

Walking Between a Rock and a Tightrope

Walking Between a Rock and a Tightrope is a fixed-media electroacoustic piece for four speakers. All sounds were derived from a couple of very short, mundanely noisy recordings that were expanded into lengthier passages via comb filtering and tangled feedback constructions. “Samples” were picked out of this milieu, organized by salient attributes, and then sequenced and spatialized algorithmically. There was no special love for the algorithms: results were subject to aesthetic prejudice, expediency, profligate editing, etc.



Vesalius

I wrote *Vesalius*: for amplified piano and computer in early 2004. It was premiered at Northwestern University later that year.

As I began the work, I decided to take a somewhat anatomical approach to the piano, dividing the piano into distinct sections (i.e. inside the piano low strings, the ‘ribs’ and crossbars of the piano, the feet and pedals etc.).

After the first performance, I realized that exploring each region sequentially was perhaps a bit too anatomical, so in the subsequent revision, heard here for the first time, certain sub-sections of the piece were overlapped creating a much shorter and I believe more convincing piece.

The computer part (max/msp) consists primarily of live 5-channel diffusion and the playing of pre-recorded material to add some density to the overall sound. There is not as much ‘high end’ processing in this work as in most of my other electronic music. That being said there is a small use of granular synthesis toward the end of the work.

Andreas Vesalius (1514-64) is considered by most the father of modern human anatomical studies.



Presentation 1

Friday, October 21, 2005
1:00 pm

Hipno: Control Strategies for Audio Plugins

by Timothy Place

Hipno is a group of over 40 effect and instrument plug-ins that extend the capabilities of a digital audio workstation (DAW) in exciting and innovative ways. The plug-ins feature unique processing and synthesis capabilities including granular techniques, spectral processing, and delays & filters. However, the real focus of these plug-ins is the paradigm by which they are controlled.

The Hipnoscope user interface enhances many of the plug-ins by enabling their parameters to be modulated by a single multi-dimensional control. Modulator plug-ins provide previously unimaginable DAW control by coupling the interface with input from game controllers and web cameras. These plug-ins will be demonstrated, highlighting features of the Hipno package which is being distributed by Cycling '74.



Concert 3
Friday, October 21, 2005
2:00 pm

Tiene Mugre en la Oreja

Camilo Salazar

Scrunch! (World Premiere)

Hubert Howe

Phimphony, Mvt. II, "A Momentary Lapse of Disturbance"

Ian Corbett

New Alice's Wonderland

Li Chi Hsieh

Near Burning

Jay Batzner

Tiene Mugre En La Oreja

La Madone Sixtine, ou L'oreille à la madone (1958), by Salvador Dali is a painting that is exhibited at the Metropolitan Museum in New York City. I found that painting while visiting the museum. By that time I was in a search of a concept to be developed in an interactive piece. Dali's painting was a perfect source to start building a concept. *La Madone Sixtine, ou L'oreille à la madone* shows pointillist techniques as well as some abstract and concrete elements. It was conceptually perfect because its richness of contrasting characteristics. I took some of the most important aesthetic elements of the painting to develop them in the piece; I tried to represent with sounds some of the main features of *La Madone Sixtine*.

Tiene Mugre en la Oreja is a study/piece composed with the purpose of developing the concept and the sound sources for the interactive piece. The piece is organized basically in four sections in which each one represents one of the elements of the painting.

Tiene Mugre en la Oreja was realized at the Center for Experimental Music & Intermedia (CEMI) of the University of North Texas, College of Music between March and April 2004.



Scrunch!

In composing this work, I sought to create a new kind of sound containing clusters of non-harmonic partials, all compressed into a small span, and to combine that with the idea of a musical fractal. I composed a musical passage which develops according to its own logic, divided into twelve sections. Different sections span three, four and five octaves. I then created a series of computer instruments in which each *note* plays a complete passage consisting of all the notes in its own section, as sine tones (inharmonic partials), squeezed into the interval of a perfect fifth. Each of the tones enters in the same rhythm as the notes in the complete passage, the only differences being that the sequence is transposed to the level of the pitch in the score, and all of the partials take place within the time-span of the duration of the note. Different sections consist of 12, 28, 30, 48, 56, 64 and 68 components.

The work was composed in 2005 and synthesized with the csound program.



Phimphony, Mvt. II, "A Momentary Lapse of Disturbance"

Sometimes it's just so right to lock people in the recording booth with a microphone.....



New Alice's Wonderland

The composition idea is based on Alice in Wonderland. As an experimental work of "fantasy" for music, there is no specific role for this piece. Instead, there is a variety of ways to view the whole work.

Near Burning

Near Burning takes its title from the Kathleen Peirce poem of the same name. The piece is an electroacoustic representation of the emotional imagery present in the poem. Sound sources include various burning and nature sounds and Beethoven's Mass in C Major.

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MUSIC MIDWEST

Presentation 2

Friday, October 21, 2005
3:00 pm

Aspects of Flow: Structural Elements in Barry Truax's Riverrun

by David D. McIntire

Barry Truax's *Riverrun* (1986) is an early and important example of granular synthesis technique, and is recognized as a classic of electroacoustic music. *Riverrun* is notable for the way in which it explores continua between pitched and non-pitched regions of material, built up from massed "grains" of sound. Besides the carefully ordered large-scale control of these granules, Truax also employs a simple tonal plan, concealed through the course of the piece but which contributes to its coherence nonetheless. *Riverrun* is, at a deep level, a very slowly articulated G-major triad.

It is Truax's careful control of the way these "droplets" of sound both accumulate and dissipate that draws and directs the interest of the listener's ear, and which accounts for the success of the work in general. Indeed, the term "control" is the key here—even seemingly randomized material turns out to be carefully controlled; events which cannot easily be heard as such turn out to be rigorously directed. One of the remarkable aspects of this work is the way in which it continuously engages the listener over its twenty-minute span while largely avoiding any repetitive rhythmic structures.

Besides the careful and ordered large-scale control of these sonic quanta, Truax also employs an underlying tonal plan which is concealed through the course of the piece, but which also contributes to its coherence nonetheless: *Riverrun* is, at a very deep level, a very slowly articulated G-major triad. While the listener is in many cases not conscious of this fact as the work proceeds in real time, it nevertheless creates an underlying organizing principle, sustaining interest throughout the duration of the piece.

Barry Truax has demonstrated, through *Riverrun* and other works, the vast potential of granular synthesis technique in the creation of e/a music. By controlling the individual grains with a very high degree of precision, complex textures and structural events are easily achieved which have a striking richness to the listener's ear. Truax's skill at directing granular processes through various phases of flux over long spans of time, especially in *Riverrun*, is evidence of the power of this technique. The power lies not in the grains themselves, but in the way that their flow is ordered and directed. It is for this reason that *Riverrun* continues to set a standard in e/a music.

(Continued)

<http://www.electronicmusicmidwest.org>

The Other Ear: A consideration of the Aesthetics, Semiotics, and Technique of Sonification

by John Dribus

The International Community for Auditory Display (ICAD) defines sonification as “the use of non-speech audio to convey information.” With such a broad definition, the process of sonification, which could be considered to fall into scientific or communications fields, also has implications for the arts. For a composer, one benefit of sonification techniques is the fact that a data source provides an extra-musical text upon which to base artistic decisions. The Other Ear is a sonification of EEG data provided by ICAD. The data, collected while a subject was listening to music, became the source of a new musical work based upon the neural processes of listening. An additive synthesis engine used twenty-nine channels of EEG data to control almost every musical parameter including frequency, amplitude, panning, and filtering. The work’s success hinged primarily upon choosing appropriate data sets to drive different musical parameters. Mapping decisions were made either by a direct translation of data to sonic features, or by an interpretative mapping of data in light of its extra-musical source. A balance of these mapping types was crucial; good translation decisions ensured an aesthetically sound composition, while good interpretive mappings shed light on the music’s conceptual background, deepening its meaning. The Other Ear provides an inside look at the neural process of listening. The subject’s initial listening experience was regenerated into a new musical work, shedding light on the internal workings of a listening mind.



Concert 4

Friday, October 21, 2005
4:30 pm

(Disturbed) Radiance
for piano and electronics

Brian Belet

Hyunjoo Jung, piano
Brian Belet, computer

Les Acrobaties

Barrett Johnson

Landscape of Retrieval

David McIntire

Beslan

Roxie Hammill

Smoky Mountains
for piano and electronics

Minsoo Cho

Minsoo Cho, piano

Rise
for alto saxophone, piano and tape

Peter Terry

Dan Puccio , saxophone
Lucia Unrau, piano

(Disturbed) Radiance

(Disturbed) Radiance was composed in 2003 for composer and pianist Janis Mercer, and the work is dedicated to her. The music was composed in response to a poem on the subject of profound loss, and the first and last piano statements set the poem directly. The poem resonates with life issues that both my fiancé and I faced at that time, and so this work is also dedicated to Marianne Bickett, with my love. The remaining piano gestures, which are independent comments on the poem, can be performed in any order, including repetition, elaboration, and omission. The pianist is invited to modify or improvise within any gesture, and can also respond to the computer music layers during the performance. The Kyma environment includes real-time modification and resynthesis of the piano music, guided by the composer's real-time algorithmic program COMP2 and by the computer performer. Both environments relate to, are affected by, and respond to each other, resulting in a unique realization for each performance.



Les Acrobaties

Les Acrobaties --a semiotic gentrification of the French word for “acrobats”—is an electroacoustic work employing sampled naturally-occurring sounds manipulated digitally through three primary methods: “pvoc”, “pvcross”, and “granule”. Two audio samples were processed through “pvoc” and “pvcross” each, while four audio samples were processed using “granule”. All audio samples were recorded using a portable DAT recorder, then transferred into Peak. From Peak the data were processed into Csound, first being analyzed by the “pvanal” Csound utility, then by each respective opcode.

The work is an audio parade of processed sounds varying between percussive, short (vertical) sounds and linear sounds. The sounds are varied in their timbre and frequency ranges in keeping with the principles of acoustic viability. In reality, the sounds are derived from a kitchen area. During the short work several audio vignettes appear culminating in a sound process of hurrying and cumulating instruments. The work ends using the same instruments as the beginning, however varied.

The actual source sounds used in the work, and the respective opcode processor are:

| | |
|----------|---|
| Granule: | rustling silverware in drawer crinkling aluminum foil cooking pans rotated opening & closing lidded coffee mug |
| Pvoc: | glass harmonica (wine glass with water) tapping on crystal glass |
| Pvcross: | dripping water door being shut |



Landscape of Retrieval

The material that comprises *Landscape of Retrieval* haunts me; I return to it repeatedly and have made a number of constructions from this compositional matter. Two disparate and seemingly incompatible strands of musical thought are conjoined: an inexplicable interest in drones comprised of sine waves in pure tunings, and the sonic detritus from bygone sessions of free improvisation that I once engaged in with my friend, multi-instrumentalist Todd Whitman. All of the source material from those exuberant woodwind forays was originally recorded between 1988 and 1991. Most of the non-sine sounds originate from saxophones and clarinet. A few gasps for air can also be heard. The tension between the inherently referential qualities of the sounds and the abstract transformations that take place is an important element here. How the matter of “retrieval” is encoded in the work is left to the listener to determine.

Beslan by the numbers

6-16 _ ages of children attending Middle School #1

9-1-04 _ the first day of school

32 gunmen, 1, 200 hostages.

52 hours _ the amount of time without food, water or toilets before the killing began.

331 dead _ the official death toll.

Over 500 dead, with more than half children _ estimated by a local committee of teachers.

40 days _ After which time, their souls left Earth forever.

**Smoky Mountains**

Smoky Mountains title was derived from a postcard picture of the Smoky Mountains. Thick fog surrounding quiet mountains at dawn suggested to me the atmosphere of this composition. The electro-acoustic sound evokes the gigantic foggy mountains, while the piano represents the abundance of life in that environment. As the composition proceeds, contrapuntal interrelationship between the piano and electronics develops a union of environment and life. After a florid piano cadenza, everything sleeps and the mountains are again surrounded by thick fog.

**Rise**

1. To increase in size, volume, or level
2. To increase in intensity, force, or speed
3. To increase in pitch or volume
4. To come into existence; originate
5. To become apparent to the mind or senses
6. To uplift oneself to meet a demand or challenge

It always strikes me that calling a piece into existence is somewhat artificial, since, unlike a novel or a movie, a piece begins life without any context, it creates its world as it progresses and cannot conjure up history or ideas or characters from the past. Most pieces seem to start with a sense of slowly mounting tension. What if the piece starts in the middle? How does it then rise to completion, and what controls the ascent?

Rise is based around the idea of rising lines, and the idea that starting in the middle is as good a place to start as anywhere. The piece is also about the nature of rhythm—contrast is almost always about increasing the rhythmic syncopation, in a variety of ways—also a “rise” in density, or a rise in the amounts of silence in the texture. Integral to *Rise* is the fusion of the tape part and the piano part into a new hybrid type of instrument—the tape is embedded in the piano and the piano reacts to, and comments upon the tape. The tape plays figures impossible to the piano, and the piano responds in a tightly-linked conversation with the tape and the saxophone. The effect of the whole is of a dangerously overloaded machine spinning almost out of control but for the ability of the live performers to rise to the occasion.



Concert 5
Friday, October 21, 2005
7:30 pm

60 X 60 Midwest

“60x60 features 60 back-to-back pieces that are each under 60 seconds long, each by a different modern composer. ... It’s like channel surfing through experimental music...”

- Geeta Dayal, Village Voice

60x60 is a concert containing 60 compositions from 60 different composers, with each composition being 60 seconds or less in duration. These 60 recorded pieces are performed in succession without pause, one after another, creating a 1 hour concert. The performance is played in conjunction with a synchronized analog clock. At the top of each minute in the hour, the domain of space for the composer has begun. Composers who have written works less than 60 seconds are strategically and artistically placed within that minute; the remainder of the minute is filled with silence until the next minute begins.

The 60x60 Project is entering its third year. 60x60 has produced concerts throughout the world including New York City, Los Angeles, Minneapolis, St Louis, Bucharest and Istanbul. This year the project will add Chicago, Kansas City, Lille, and London to the concert roster.

Besides collaborating with artists each year to create a multimedia experience for our spring season; we also produce a recording of the project year released on CD and DVD. The first year of the 60x60 project is currently available on CD on the Capstone label.

For this 2005’s 60x60, Robert Voisey has created a regional mix of the 60x60 project including 60 works from 60 different composers living in the Midwest and American Heartland.

<http://www.electronicmusicmidwest.org>

Train Racer

Adam Sovkoplas

Train Racer is a programmatic piece depicting an automobile racing to beat a train across the tracks. The listener starts with the train but after impact, will take the part of a spectator as the unstoppable train fades into the distance and sirens enter speeding to the rescue.

Adam Sovkoplas was born in Brownsville, Texas, on January 16, 1982. He holds a BA in Music from the University of Texas at Brownsville where he studied composition with pianist/composer, Richard Urbis. Sovkoplas has won an Alpha Chi Alfred H. Nolle Scholarship (2003), the Christian Fellowship of Art Music Composers scholarship (2005), and the 2nd Annual SHSU Phi Mu Alpha/Fisher Tull Composition Contest (2005). Sovkoplas is currently studying for his MM in composition with Dr. Trent Hanna at Sam Houston State University.

Minute Distances

Mike McFerron

Minute Distances was composed in 2005 for the Vox Novus 60X60 project and is 59.721 seconds long. The structure of this work is based upon an iso-rhythm that reduces bit by bit during each repeat. The work was realized entirely using C-sound, and it uses only samples of a marimba as its sound source. The marimba samples are at time slightly modified; however, throughout the work, the essence of the marimba remains. *Minute Distances* is representative of my interest in textural shape, spatialization, balancing macro and micro composition processes, and mono-thematicism.

Mike McFerron is founder and co-director of Electronic Music Midwest. McFerron has been a fellow at the MacDowell Colony, June in Buffalo, and the Chamber Music Conference of the East/Composers' Forum in Bennington, Vt. Honors include first prize in the Louisville Orchestra Composition Competition (2002), first prize in the CANTUS commissioning/residency program (2002), the Chicago Symphony Orchestra's "First Hearing" Program (2001), honorable distinction in the Rudolf Nissim Prize (2001), 2004 Confluencias Electronic Miniatures II (finalist) Swan Composition Competition (finalist 2002), the 1999 Salvatore Martirano Composition Contest (finalist), and the 1997 South Bay Master Chorale Choral Composition Contest (finalist).

NanoSymph

Christopher Bailey

NanoSymph is a 4-movement symphony in 1 minute: Allegro, Scherzo, Adagio, Presto.

Born outside of Philadelphia, PA, Christopher Bailey turned to music composition in his late teens, and to electro-acoustic composition during his studies at the Eastman School of Music, and later at Columbia University. Recent performances of his music occurred in Munich, Germany, and in Seoul, Korea, where he was a 2nd-Prize recipient in Korea's International Competition. Other awards include prizes from BMI, ASCAP, and the Bearns Prize for MP3's, software, and fun, informative/ interactive stuff.

Wakeup Call

John Gibson

Written especially for 60x60, *Wakeup Call* explores what it feels like between punches of the snooze button. It makes use of sounds left over from another piece about Japan.

John Gibson's acoustic and electro-acoustic music has been presented in the US, Europe, South America and Asia, and is recorded on the Centaur label. He has received grants and awards from the Bourges Institute, the Guggenheim Foundation, the American Academy and Institute of Arts and Letters, and the Tanglewood Music Center. He writes sound processing and synthesis software, and has taught composition and computer music at the University of Virginia and Duke University. He now teaches at the Indiana University School of Music.

Roppongi Skeins is a study in the almost infinite variety of electronic timbres that exist in our world. By converting and compressing digital noise or corrupted files from hours of my sound archives, I am piecing together a work that will ideally lead to a sonic landscape worthy of repeated listening. The name is derived from the chaotic yet completely structured subway system of Tokyo. This is dedicated to my Dad who is “still learning how to play the radio”

Mike Vernusky is a composer actively writing in a variety of media, including those of instrumental, electronic and visual environments. This past year he was the grand prize winner of the Digital Arts Award in Tokyo, and recently was a guest composer at the Rotterdam International Film Festival, The Netherlands. His music has been widely performed, including performances in Asia Europe, Mexico, and across the United States. Vernusky received a BM in guitar performance and composition here at UT Austin. He is also featured on recordings with Capstone Records, Hive Records, and Displeased Records of Holland.

Tramp/Chop**Mike Hallenbeck**

The source audio for *Tramp/Chop* was collected on a hike during a nature recording workshop in rural Wisconsin. The audio featured here is what was left over after editing out the voice of our guide.

Mike Hallenbeck is an audio artist, composer, field recordist and sound designer based in Minneapolis. His sound work was recently commissioned as part of Monika Bravo’s “No_Name: Frequency+Repetition]” at El Centro de Arte Caja de Burgos in Spain. His composition “Dolphinator” is part of interspecies.com’s “Belly of the Whale” project, featured in the Japan EXPO and the Berlin Liquidrom. He created sound work for the “Rock’s Role: After Ryoanji” exhibition at Art In General (NYC, 2004). Hallenbeck has designed sound and composed music for over 40 theatrical productions in the Twin Cities.

Froggie’s Socks**Greg Allen**

Froggie’s Socks is based on a loop taken from a narrative Allen recorded as a fundraiser for his daughter’s school. He then processed the loop by cutting and splicing, adding some synthesizer effects, and topping it all off with a very distant tonal under-footing. Though very modern-sounding and short, the piece is based on a traditional form.

Greg Allen is an award-winning songwriter and traditional fiddler living in Lawrence, Kansas. He teaches guitar, violin, and music theory at Americana Academy in Lawrence and plays in a dance band with his wife, Jill.

The Minute Passacaglia**Matthew Davidson**

The Minute Passacaglia is not Great Art with a Capital “A,” but merely a lot of fun with analog tape. It is a series of variations on a five-second “chorale” which is then inverted after 30 seconds. The second 30 seconds is obviously just a mirror-shape, but it, in turn becomes a series of variations.

Matthew Davidson (b. 1964, Toronto, Canada; now res. Chicago, U.S.A.) holds degrees from Victoria University of Wellington, New Zealand, the University of Toronto, Canada, and the University of Illinois at Urbana-Champaign. Apart from concertizing in Canada, New Zealand and the United States, with ragtime, early jazz, “classical” and contemporary music concerts, he actively promotes the work of other composers (both as performer and impresario) and his work has received radio broadcasts in New Zealand, North America and Europe. His works encompass almost every medium, including book, music and lyrics for two musical comedies, chamber music, improvisatory works, theater pieces, electronic and orchestral music. Davidson is the recipient of commissions and awards from Victoria University, the Queen Elizabeth II arts council, the American Composers’ Forum, the University of Illinois, Meet the Composer/California and has been associated with the New York piano virtuoso of twentieth century music, Anthony De Mare and with the Kronos Quartet. He has studied theory with Alexander Rappoport at the Royal Toronto Conservatory of Music and his principal composition teachers have been Jack Body in New Zealand, John Beckwith in Canada, and Salvatore Martirano in the United States.

Quills and Jacks of Outrageous Fortune

Jay C. Batzner

Quills and Jacks of Outrageous Fortune is built of samples taken from the tone-production mechanism of a harpsichord.

Jay C. Batzner is an active composer, copyist, and teacher in the Kansas City area. He is currently completing a D.M.A. in composition at the University of Missouri — Kansas City. Prior to his D.M.A., Jay received an M.M. in theory from the University of Kansas and an M.M. in composition from the University of Louisville. Jay is a sci-fi geek, an amateur banjoist, a home brewer, and juggler.

X-R Drums

Richard O'Donnell

The 60 seconds in *X-R Drums* reflect a life of composing electronic music, playing and inventing percussion instruments. The sound sources, (except for the Tibetan bowls), are all of percussion instruments created by O'Donnell. There is no signal processing except for a bit of transposing using Pro Tools.

Richard O'Donnell is director of the Electronic Music Studio and Percussion Department at Washington University, music director of the St. Louis New Music Circle, was principal percussionist of the St. Louis Symphony Orchestra until he retired in 2002. As an instrument builder, he has produced many original instruments including: sphrahng, aqua-lips, koto-veen, tubalum and XR-drums. He has received NEA and Mid-America Arts Alliance/Meet the Composer grants for his work. He has combined large wooden sails with electronics for outdoor installations, and his music for George Greenamyre's burning ice sculptures were featured in annual events at Laumeier Sculpture Park.

man ray

Michael Murphy

man ray was played live on wiard and homemade analog synthesizer modules. "Wiard" is a brand name of synthesizer, hand-made by a wonderful, brilliant fellow in Milwaukee named Grant Richter.

Mike Murphy (aka dr. mabuse) was born in 1956. Buddy Holly was on the radio. He lives and works near his birthplace at the confluence of the Mississippi & Missouri rivers. He went to a music school in Texas but doesn't think it was very important. He plays with live bands, composes, improvises and builds his own electronic instruments when his family is asleep.

Fibonacci

Gregory Hoepfner

Fibonacci is based on the idea of taking 60 seconds, finding the golden section and creating a work that is focused on that moment in time. This occurs at 37.082 seconds into the piece. The work begins with a single sound. Additional sounds are added until the moment when all sounds disappear except for a single tone. The rest of the piece is a gradual decline into nothing from the golden section. The pitch material is based on a golden section number, 0.6180339887 that gives us: C, F#, C#, G#, C, E flat, E flat, A, G#, G#, G.

Gregory Hoepfner is an assistant professor and chair of the music department at Cameron University. He received his BA and his MA at the University of Central Oklahoma and his D.M.A. in Composition at the University of Oklahoma, studying with Carolyn Bremer and Robert Dillon. Dr. Hoepfner has received prizes and awards from: the Florissant, Missouri Bicentennial Commission, Britten-on-the-Bay Competition, the Amadeus Choir of Toronto, and the Kennedy Center American College. He has been published through Brazinmusikanta Publications, Lumina Press, Imagine Music, and PBA Music. Currently he is residing in Oklahoma City.

Cat purring by an open window, variation 1

Joseph Vogel

Cat purring by an open window, variation 1 is the first of a series of digital manipulations on recordings of Vogel's old cat (whose name was also Cat). This was recorded in a fifth floor Lowertown (downtown, Saint Paul, MN) loft in the middle of the day.

Joseph M. Vogel is currently a graduate student at the University of Minnesota, studying music composition.

He writes both electronic and acoustic works and is interested in the use of text with music, acoustics and psychoacoustics, along with performance art. He holds a BA from Saint Mary's University of Minnesota with a major in Music Composition and Performance on electric bass. He is currently a student of Dr. Adam Greene.

A Glimpse Beyond the Zero

Steven Ricks

Steven L. Ricks, born in 1969, holds degrees in composition from the Brigham Young University (B.M.), the University of Illinois (M.M.), and the University of Utah (Ph.D.). He received a Certificate of Advanced Musical Studies from King's College London in 2000 for his work with Sir Harrison Birtwistle, supported by a Graduate Research Fellowship from the University of Utah. Mr. Ricks received first prize in the 1999 SCI/ASCAP Student Composition Competition and he has received two Barlow Endowment Commissions. He is currently an Assistant Professor at Brigham Young University where he directs the Electronic Music Studio.

Slagmetal

John A. Dribus

Recently, while browsing in a shop that specialized in precious stones, Dribus noticed a brilliant metallic crystal. Upon examining the sample more closely and reading the description beside it, he discovered that it was actually an accidental by-product of an imperfect smelting process in an aluminum plant in Poland. In spite of its unlikely beginnings, this crystal was more brilliant and beautiful than anything else in the shop. The musical miniature *Slagmetal* was inspired by this experience. The musical sounds were borrowed from discarded material-- a longer musical work that never was. Yet the fragments of sound that were salvaged have become a brilliant gem; more striking and beautiful than even the conception of the original.

John A. Dribus completed his undergraduate composition studies at Ouachita Baptist University and is currently a D.M.A. candidate at the University of North Texas where his teachers have included Cindy McTee, Butch Rován, Joe Klein, and Jon Nelson. Mr. Dribus has received numerous awards for his academic and musical achievements (including composition and piano performance). He has written for performing forces ranging in size from solo instruments to full orchestra. He is also an accomplished electronic composer and has written works for both multi-channel tape and video. His research has centered around psychoacoustics, binaural and multi-channel spatialization, and the integration of multi-media elements in composition. His works have been programmed by organizations including SEAMUS, ICMA, SCI and others, and his music has been heard in Korea, Thailand, the Czech Republic, England, Chile, Australia's Sydney Opera House Studio, and across the United States.

[-(snow)]

Stan Link

[-(snow)] has the Composer's mother recalling childhood scenes with what can only be described as the lucid ambiguity that can characterize our present relationship to distant events as well as our own younger imaginations: Something almost happens, while almost something happens. Musically, on the other hand, almost nothing happens at the same time that nothing almost does happen. That may sound like semantics, but (the) confusion is real. Snow, the ostensible token of purity, usually obscures. As a backdrop for events remembered and imagined, however, it clarifies and embodies at least one thing—their ineluctable trip into hiding as we all disappear.

Composer Stan Link is married to musicologist Melanie Lowe. Somehow managing to put those traditional professional differences aside, they have produced one offspring, a two year old daughter named Wednesday, who is joyfully indifferent both to her father's music and her mother's research. Nevertheless, her parents indulge her inexplicable lack of concern for anything but music's vital pleasures and continue to support her by teaching at Vanderbilt University. With the exception of his recent very loud ballet piece, *LAPseDANCE*, for African drums, electric guitar, and orchestra, Stan's music tends to keep to itself. His compositional goal: bringing ineffectuality to perfection. Turn Ons: aesthetic failure. Turn Offs: certainty.

Un Chien Andalou

Michael John Mollo

This track stems from a treatment Mollo did for the film *Un Chien Andalou*. The film was hot in the early twentieth century and directed by Luis Bunuel with the help of Salvadore Dali. The music is all sampled string sounds manipulated and processed. He used Cakewalk's Sonar program for all recording, sampling and processing.

Michael John Mollo is a composer currently living in Cincinnati, OH. Michael's compositions incorporate elements of contemporary classical music, jazz, rock & roll and electronic music. His notated works range from solo piano pieces to compositions for full jazz ensemble. Each work is unique in scope, and most incorporate some aspect of aleatoric music and improvisation. He holds a BM from the West Chester University of Pennsylvania School of Music and a master's of music degree from the University of Cincinnati College Conservatory of Music.

Nearly Hidden

David D. McIntire

Nearly Hidden was realized at the McIntire's home in 2004 using a computer and some audio equipment of dubious fidelity. An early version of the piece was declared to be "too musical" by one listener. Revisions were then made, correcting this obvious flaw.

David D. McIntire was born in upstate NY and was trained on the clarinet. He became fascinated with electronic music at an early age and later wore out many razor blades in pursuit of that discipline. Also played in a series of eccentric and overly idealistic musical groups, most notably the Colorblind James Experience. He is a D.M.A. candidate in composition at the University of Missouri at Kansas City.

The Answerer

Andrew Estel

The Answerer simultaneously layers four independent readings of an excerpt of Walt Whitman's "Song of the Answerer" from *Leaves of Grass*. Surrounding and penetrating these readings are instrumental and percussive sounds created by manipulating the recordings of the readings themselves.

Andrew Estel (b. 1981) is currently pursuing his MA in composition at the Indiana University School of Music, where he studies composition with Sven-David Sandstrom and Claude Baker and electronic music with Jeffrey Hass and John Gibson; he also holds a full Jacob K. Javits Fellowship from the United States Department of Education. He earned his Bachelor's degree in music from Wake Forest University, where he studied composition with Dan Locklair and guitar with Patricia Dixon; he graduated valedictorian, summa cum laude, with honors in music (2004).

Study 2 (a.x.)

Travis Ellrott

Study 2 (a.x.) is one of an ongoing series of microtonal studies created from viola and trumpet samples. This particular study uses viola samples in which the performer, Erin Wight, played each open note sul ponticello while detuning and retuning each string with their respective tuning pegs. The intervals explored in this study were 25 cents and 75 cents. The sound world of this piece is an homage to Xenakis, whose music Ellrott was studying at the time.

Ellrott's undergraduate work was done at the University of California, Santa Barbara, in the College of Creative Studies from 1999-2003. His teachers were Joel Feigin, Jeremy Haladyna, and Leslie Hogan. In 2003, he began his MA at the University of Missouri, Kansas City, in the Conservatory of Music. My teachers have been Zhou Long, James Mobberley, and Paul Rudy. He credits Paul Rudy with encouraging him to compose electronic music, after he noticed what a control freak he was with his acoustic music.

RezGliss

Don Malone

The electromusing in *RezGliss* is improvised using "aMente", software written by Don Malone in MAX/MSP.

Don Malone aka Lone Monad has applied his electromusing art in Carnegie Hall, the streets of Chicago and other venues. He is a professor at Chicago College of Performing Arts at Roosevelt University in Chicago, from which he will retire this year. To keep him off the streets of Chicago, send him a ticket to come perform/lecture.

Winter Light

John Consiglio

Winter Light was recorded in February 2004. It consists of three different elements: a low drone, a table-top guitar and electronic feedback. Consiglio's recordings are improvisations made with guitars and FX and edited in Pro Tools. Artistically, he finds the editing process closer to painting or sculpting. In *Winter Light*, Consiglio is going for an "all-over" quality much like abstract expressionist paintings, having studied painters' working methods as much as composers'. As music is an art of time, he listens for moments when the various elements come together in surprising ways.

John Consiglio started playing the guitar at age twelve or thirteen. He went on to form legendary St. Louis bands The Oozkicks and A Perfect Fit; graduated from Webster University in St. Louis in 1990 with a media degree emphasizing audio production; had music courses with Tom Hamilton and Ken Stallings; began studying music more systematically in the mid-nineties; became more interested in modern classical and experimental electronic pieces in 2001. Since then, he has written around twenty compositions and recorded three EP's and two full-length CD's.

Baby

J. Anthony Allen

Baby uses multiple mutations of a bizarre vocalization by Noah Keesecker. Although the sounds were originally generated acoustically, the resultant work uses highly masked, abstracted layers of sound to generate a short textural sound map.

Originally from Michigan, J. Anthony Allen holds two MA's from the Peabody Conservatory of Music. His works have reached wide audiences including the SEAMUS, June in Buffalo, ICMC, Electronic Music Midwest festival, Aspen Music Festival, and CCMIX (Paris), among others. Mr. Allen is currently pursuing a PhD at the University of Minnesota. Mr. Allen currently teaches at the University of Minnesota and the Mt. Calvary Music Academy in Excelsior, Minnesota.

A Quick Cannon

Daniel Clem

A Quick Canon started as an experiment in tuning. What if the frequency of a new note was derived not by multiplying the old note by a ratio but by adding a set number to the original frequency? How would this approach effect interval tuning, both horizontal and vertical? The ideas culled from Clem's experiment produced this composition almost on their own. A canon between three voices (saw tooth, square and sine waves in the left, right, and both speakers respectively) starts dissonantly and with rhythmic misalignment but floats effortlessly into agreement and consonance.

D. Travis Clem was born in Louisville, KY on September 17, 1984. In 1989, the family moved to Dhahran, Saudi Arabia, where Travis's father worked for an oil company. While there, Travis learned the trumpet and piano. At age twelve, his family moved to Dallas, TX, where he played in regional honor bands. At 15, the Clem moved to Chattanooga, TN, and Travis began to compose. At 16, his composition *File Under Misc. was* performed at the MENC National Convention. After graduating, another composition, *A Dozen Rowses*, ranked second in a local composition competition. Currently, Travis is attending college and improving his musicianship.

Short Dance

Sabin Levi

Short Dance is a part of larger cycle of organ pieces. It is performed and recorded by the author on the Wolff organ at the Bales organ recital hall in the University of Kansas.

Sabin Levi (D.M.A. in organ and D.M.A. in composition, M.M.(organ), M.M. (composition), B.Mus.(organ) B.Mus.(composition), AAGO, FAGO, Carillonneur Player Certificate) is a composer, organist, carillonneur, and teacher. He was born in Bulgaria and has studied music in Bulgaria, Israel, France and the US. He is a first-prize winner of the America-Israel Cultural Foundation Competition (as an organist, 1991-1992 and 1993-1994) a second price winner of the Mayhew Composition Competition (1998), first-prize winner of the Anthony B. Cius Composition Competition (2005). He has published his compositions in the Bulgarian publishing house Amadeus, the MALI Publishing House, Israel and ZBPI and in Fenwick Parva Press in USA.. Sabin Levi has performed as a pianist, composer, organist and carillonneur in Bulgaria, The Czech Republic, Serbia, Hungary, Israel, France and the US.



The main concept of this color triage, of which *Green* is a part, is to associate different colors with certain musical gestures over the course of the work. Elezovic has tried to transform each color into music language by dedicating each movement of the piece to one of the three primary colors: red, blue and green. The characteristic development of each color is presented in two different versions in which the blending process of colors has influence on development of music material.

Ivan Elezovic received his BA at the University of Manitoba, and his MA at McGill University. He was studying with Dr. Michael Matthews, Dr. Randolph Peters, Zack Settel and Alcides Lanza. Presently, he is completing his D.M.A. in composition, music theory and electro-acoustic music at the University of Illinois studying with Dr. Guy Garnett, Dr. Erik Lund and Prof. Scott Wyatt. Besides his teaching achievements in academia, Ivan has achieved notable performances of his acoustic and electro-acoustic compositions in North America and Europe. Internationally, he has taken part in different conferences among which the most significant are the IRCAM-Institut de Recherche et de Coordination Acoustique/Musique in Paris, France.

Curve**Fred Tompkins**

In this piece, *Curve*, Tompkins employs several extended techniques for the flute, the principal effect being multiphonics (sounding two or more notes simultaneously by the use of alternate fingerings and a subtle change of embouchure). However, his ultimate goal is to construct music that has a lyrical sense of form and continuity.

Fred Tompkins began his career in New York City in the late 1960s, composing in a style that combined the broad forms and free harmonies of modern classical music with jazz rhythm sections, often propelled by such drummers as Elvin Jones and Rick Cutler. In the 1980s, he added vocal composition to his vocabulary, yet set in his own rhythmic style. He has produced many recordings of his music, at present all available on CD from his web site (tompkinsjazz.com). He now continues his work in St. Louis and serves on the board of the New Music Circle.

March**Curt Nordgaard**

March was primarily inspired by the deep house sounds of Larry Heard, who grounds his darkly colored jazz instrumentation with steady, minimal house beats. The piece was written without a pre-conceived structure in mind, only the experience of writing cool grooves. *March* uses a few themes from Dvorak's fifth symphony as a starting point, with considerable original additions.

Curt Nordgaard is a part-time amateur composer living in Minnesota, where he works as a research biochemist. He started pursuing music as a teenager but was diverted by his scientific studies. Despite nine years invested into my science education, Nordgaard is continually drawn towards writing music.

Nordgaard started writing popular music (inspired by techno, downtempo, and house music) during his nine years of science education, which still strongly determines the shape of his music. However, in the past year since he began studying Western music in earnest his works have begun to juxtapose the sounds and rhythms of popular music (especially deep house) with tonal harmony.

Minuet in G**Greg Chmura**

This piece is based on the familiar *Minuet in G* from the Notebook of Anna Magdalena Bach-often attributed to J.S. Bach, it is a staple in the early piano student repertoire. In this version it is stretched into a new form. The stretching occurs by using its existing harmony, based on thirds, and mapping this into a similarly hierarchically structured harmony based on fourths. The result is both familiar and unfamiliar. Recognizable melodic and rhythmic motifs are found recast in a foreign atmosphere.

Greg Chmura lives in Northeast Ohio where he is the keyboard artist at the Unitarian Universalist Church of Akron. His varied background includes work as a jazz bass guitarist and as a church organist and choir director. His formal music training includes organ study with Dan Hathaway and composition study at Cleveland State University. He has degrees in Mathematics and Physics. Several of his solo organ pieces have been selected and

published at Lorenz Publishing.

Of Mystery...

Mozhgan Shahidi

Of Mystery ... is a composition for solo piano composed specifically for the 60X60. The intention was to create a rhythmically intense yet elegant composition. The recording is done with Finale Software.

Born in Iran, Mozhgan Shahidi resides in Knoxville, Tennessee. She has degrees in Piano, Composition, and Computer Science. She has composed a Concerto for Alto Saxophone, String Trio, and solo compositions for various instruments. She studied with John Anthony Lennon, Allen Johnson, and Kenneth Jacobs at the University of Tennessee.

Wildly Flowering (2004)

Pui-shan Cheung

Wildly Flowering is written for solo piano and a Chinese painter Wu Guan Zhong's three paintings inspires the idea.

In this music, I am not only attempt to broaden my view and insight as a painter, but also transform the abstract image and expression into sound.

"Wildly Flowering", a group of running notes gather together or apart, doesn't bother each other.

Ergasiophobia

Stacey Barelos

Ergasiophobia is a surgeon's fear of operating. This piece is from a set of 8 all with different phobia titles and intentions. *Ergasiophobia* is the least programmatic and best suited to describe a variety of fears. The music is fast and rhythmic with a sense of anxiety. Even though this piece might work to describe any number of fears, the Composer would like to think that a surgeon's fear of operating might not be just scary to the surgeon. It doesn't make other people feel good either.

Stacey Barelos is currently a doctoral student in piano at the University of Wisconsin at Madison. As a pianist, she is a winner of the Greek Women's University Club Competition in Chicago, IL, the Beethoven Piano Competition at UW-Madison and a finalist in the Neale Silva competition of Wisconsin Public Radio. Barelos's compositions have been performed in Italy, Russia and across the U.S. including a recent performance of *Phobia* at the New Music Forum concert in Oakland, CA.

Folding Transparencies

James Romig

Folding Transparencies is an electronic manipulation of Romig's *Transparencies* for solo piano, performed here by pianist Ashlee Mack. In this "folding" version, the original work is divided into three parts heard simultaneously, resulting in new counterpoint and new harmonies in a condensed texture.

James Romig (b. 1971) studied at the University of Iowa and Rutgers University, where he earned a Ph.D. under the tutelage of Charles Wuorinen and Milton Babbitt. His works—commissioned by soloists, ensembles, and arts organizations—have been performed throughout the United States, Europe, and Asia. He has previously held teaching positions at Rutgers University and Bucknell University and is currently on faculty at Western Illinois University. As a conductor, Romig tours and records with the Luna Nova new-music ensemble and serves as co-director of The Society for Chromatic Art, a NYC-based ensemble/organization founded in 1997.

Make a Distinction

Phillip Schroeder

Make a Distinction was composed in late 2004 and is 56 seconds long. It is in a simple binary form. The first section consists of 5 tracks of pianos, each processed through a digital delay, and 2 tracks of synthesizer, presenting a unison expanding to a Lydian cluster. After the climax of the cluster comes a sudden silence. The second section, as a compliment to the first, presents an E in five arpeggiated octaves, also using 7 tracks.

Phillip Schroeder was born into a military family in Northern California in 1956. His life as a musician began early and has paralleled the diversity of surroundings, now eleven states: trumpet in concert bands, boys and mixed choirs, electric bass in rock bands, orchestral and chamber conducting, experimental improvisation ensembles, and piano performance. He has composed music for orchestra, wind ensemble, live-electronics, chamber ensembles, choir, instrumental solos, and voice, all variously described as continuing “a tradition of brilliance and openness” with “powerful expressive qualities that focus on subtle shadings and nuances” and as “expressive lyrical sound-worlds.” His music appears on the Capstone Records, Boston Records, and Vienna Modern Masters labels.

PSO[ab]

Norbert Herber

PSO[ab] was composed using the sounds and algorithmic system from *ABSTRACT BODY*, an emergent music and dance installation by Norbert Herber and Yacov Sharir. Particle Swarm Optimization (PSO) is an algorithm originally developed by scientists James Kennedy and Russell Eberhart for optimizing nonlinear functions. It is related to artificial life, flocking behavior, and evolutionary computation. PSO is rooted in the idea that the social sharing of information among individuals can be beneficial to an entire group. This piece reveals the behavior of swarm agents and translates their dynamics into a musical composition.

Norbert Herber is from the Twin Cities of Minneapolis and St. Paul, Minnesota. At 16, he began his musical career as a jazz saxophonist, trading sets with the swing-tenor legend Irv Williams. His love of jazz and improvised music led him to arranging and composition, where he developed an interest in creating music for interactive applications. His work is focused on the use of sound in interactive environments, nonlinear and experimental composition, and Emergent Music, a genre rooted in Artificial Life systems.

17,987,547,480

Tom Lopez

Light travels *17,987,547,480* meters in 60 seconds.

Tom Lopez has appeared at festivals and conferences around the world as a guest lecturer and composer. He has been a resident artist at the Atlantic Center for the Arts, the Copland House, Villa Montalvo, and Djerassi. His compositions have received critical acclaim and peer recognition; including a Grant for Young Composers from ASCAP and CD releases by Vox Novus, SCI, and SEAMUS (Society for Electro-Acoustic Music in the United States).

Aquarelle

Noah Keesecker

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

Noah Keesecker is a composer and sound artist living in Minneapolis. He is currently a graduate student at the University of Minnesota working in acoustic, digital, visual and interactive mediums.

Kettle Music

J. Ryan Garber

Kettle Music is a quick voyage into an imaginary world where tympani play things that are not possible in the real world: very high and low pitches, passages of great speed, and playing many notes at once. The title of the piece simply comes from the antiquated name for tympani, kettle drums.

J. Ryan Garber is Assistant Professor of Music at Carson-Newman College where he teaches Composition, Theory, Organ, and Bassoon. A native of Virginia, he received two music degrees from James Madison University and a Doctor of Music degree from The Florida State University. In 2003 Carson-Newman recognized Garber with both its Creativity award and Excellence in Teaching and Leadership award.

As a composer, Garber has received awards and recognition from ASCAP, The College Music Society, American Composers Forum, among others. In 2002, the Tennessee Music Teachers Association presented Garber with its "Tennessee Composer of the Year" award.

Bells 3

Michael Taylor

Bells 3 is part of the small works collection. Taylor was exploring modal melodies created with fractal geometry and non-linear functions. He mixed the resulting musical lines and found it created great harmonies and counterpoint. Small works consists of 10 short tracks ranging from 37 seconds to just over four minutes. *ExUx* was performed on August 23 2003 at Dartmouth College during the Electric Rainbow Festival. *Fx->Dy* was released on Tales from the Oxygen Den by Radical Turf Records in 2004. The images to the left were inspired by the thoughts and sketches of John Zadeh.

Michael Taylor holds an MA in Computer Music and New Media Technology from Northern Illinois University. At NIU he was part of the Annex Group directed by Dr. James Phelps and taught an introductory class in computer music for undergraduates. Michael is the founder of the InterMedia Manifold, a collective of artists interested in Multimedia Art and Technology. His goal at IMM is to educate creative people about new art and technology. Michael is an active performer and Composer. His music has been performed at Dartmouth College and released on CD by Radical Turf Records.

Wanderers

Robert Berg

Originally composed in 1979 for solo vibraphone, two mallets, *Wanderers* has both serialist and aleatory elements. Its compositional methods were largely inspired by John Cage's work using the I Ching and Karlheinz Stockhausen's serial organization of musical elements. *Wanderers* is a movement from a larger work that uses every possible double stop (two mallet interval) and single note available on a three octave vibraphone played only once and organized according to aleatory operations. Dynamics, tempo, mallet hardness, note lengths, sostenuto pedaling, and even the name of the movements of this work were also selected using the I Ching.

After attending Arizona State University and Northern Illinois University, Mr. Berg received a Bachelor of Music in Percussion Performance from the American Conservatory of Music in Chicago, IL. There he studied composition with Dean Kincaid, orchestration with Stella Roberts, counterpoint with William Winkey, jazz drum set with William Windhorst, and mallet and orchestral percussion with James Dutton. He has played drum set with the Stanley Paul Orchestra for 30 years.

I Minus Minus (i - -)

Michael Berkowski

I Minus Minus (i - -) is a brief work for algorithmically organized synthesized sound, simulating falling tones in trickles to torrents. Sound events have been organized through the use of a custom software application written by the composer.

Michael Berkowski is a composer of electro-acoustic and computer music, active in the Minneapolis, MN area. He holds an MA in Music Composition from the University of Minnesota School of Music and a BM from the University of Dayton. Mr. Berkowski's compositions utilize the composer's custom software applications for sound organization or synthesis through the use of algorithmic or cellular automata processes and genetic models. He currently serves as an adjunct instructor for electronic and computer music at the University of Minnesota.

ex-prone

Sean O'Neill

Ex-prone was created from selected recordings of resonating metal lamp shades. The idea was to collate the harmonic resonances by layering, and transposing several tracks against one another. Digital processing was used to further shape the sound, with a focus on trying to preserve the subtle transients of the original recordings.

Sean O'Neill is an Austin-based composer who uses field recordings as primary source material, layering elements of environmental/urban/found sound with processed acoustic and electronic instrumentation. His work focuses on perception of space and natural ambience. An avid sound recordist, O'Neill has collected recordings throughout

Southeast Asia, Europe and the US. He has appeared on several compilations under the moniker When I Know You Will Too, and has releases with Detroit's Asaurus Records and London's Evelyn Records.

Grotto

Doug Geers

Grotto: "I was walking alone down the street at midnight, hands in my pockets and a light, cool wind in my face. The church bells rang, and momentarily I was back in fifth grade, riding my bicycle through the darkness down Linus Drive at 5:45a.m. to serve as an altar boy for the 6:00 mass. I've heard that they have since remodeled the church. Hey--Where's my cellphone?"

Doug Geers is a composer who works extensively with technology in composition, performance, and multimedia collaborations. He is founder and director of the Spark Festival of Electronic Music and Art, co-founder of the Electric Music Collective, a member of the performance group SÄ, reel, and assistant professor of music composition at the University of Minnesota (USA). His works have been performed widely, and can be heard on CDs on the Innova, Capstone, and SEAMUS labels.

Another Room

James Hegarty

Another Room is a two-part counterpoint between fragments of a source guitar recording and its granular reverb ambience. Recently I have been experimenting with forms that exploit the contrast between static and active energy (musical activity) over time. In this example, the source guitar is nearly always active while the clips of reverberation are more static and/or change at a much slower pace. To me, the interest is in the interplay between these poles of activity.

James Hegarty's compositions have been presented at universities, festivals and concerts throughout the United States and abroad. Recent and upcoming performances include "Sound Objects" at the Kemper Museum in Kansas City, and "In the hollow of an afterthought" on the Los Angeles Sonic Odyssey series. He has also written and produced several multi-media works for theatre, video, and music that have been presented in St. Louis over the past few years. Hegarty founded the music technology program at St. Louis Community College at Forest Park and is currently Associate Professor of Music at Principia College.

Mustela Twilight

Jason Gresl

Mustela Twilight: We live in a fast-paced world. With cell phones, Internet and the developing pressure to achieve and succeed, people are constantly surrounded, occupied and having to put their image out to the world. When do we get to have that moment of solitude? What have we lost by always being in touch? Gresl is fascinated by that one moment where one finds himself finally alone; that moment as we transition from hectic consciousness to the adventures of sleep.

Canadian by birth, Jason Gresl, has found himself spending his days gallivanting around the US and beyond as a clarinetist/bass clarinetist. Having received degrees from the University of Colorado-Boulder and Oberlin Conservatory under the tutelage of Daniel Silver, Bil Jackson and Daniel Gilbert, Jason has played with a variety of orchestras both professionally and as a student for two summers at the Aspen Music Festival. Fond of chamber music, Jason has performed with such groups as Denver's Mercury Ensemble, The Experimental Playground Ensemble, Grupo Montebello and Claricello, a duo co-formed with his wife, Lara Turner.

Merry Widows

Craig Hultgren and Davey Williams

Merry Widows was created on November 4, 2004, in a live improvisation concert by Williams and Hultgren at the Moonlight Music Cafe in Vestavia Hills, Alabama. Playing amplified guitar and amplified cello, the performers each used a miniature music box cylinder turned by a small crank. In this instance, the boxes played Franz Lehar's Merry Widow Waltz. By placing the toy music chimes directly on the strings of the instruments, the tunes were then amplified through the instruments and their pickups. Simple live signal processing of distortion overdrive and digital delay were applied in the piece.

Guitarist Davey Williams has toured the world playing free-style improvisation with virtually every major artist of the medium. Known for exciting the guitar strings with unusual devices and armature motors, he is the ultimately innovative player. An avid surrealist, Williams also writes and paints.

Cellist Craig Hultgren is from Iowa and his family still has a couple of farms. He is an long-time activist for new music, the newly creative arts, and the avant-garde. Hultgren presents his own spontaneous, free-style improvisations along with programs of newly composed music. 2005 finds him holding the Hultgren Solo Cello Works Biennial, an international competition that highlights the best new compositions for the instrument.

Five Pieces for Guitar II

Tim Brace

The five pieces from which *Five Pieces for Guitar II* is taken are written in an expressionist style reminiscent of the Second Viennese School of Schoenberg, Berg, and Webern; indeed, the set is dedicated to the memory of Arnold Schoenberg. They are freely dissonant; they are not, however, 12-tone pieces. This second of the set of five -- a mood piece, really -- is the most constrained emotionally, consisting of a repeating harmonically ambiguous (but not dissonant) chord, over which a sparse melody containing much empty space occasionally but briefly takes over and hints at an expressive direction. The underlying chords have the last say, however, and the piece ends without any questions being answered.

Tim Brace has studied composition with Tom Borling, Gunther Kahowez, and Jules Langert; classical guitar with Wolfgang Justen and George Sakellariou; baroque lute with Catherine Strizich; and ethnomusicology with Stephen Slawek and Steven Feld. Tim has written and published on modern Chinese music (modern and traditional), and has composed over 30 works for classical guitar. His "Tejana" for guitar quartet won first prize in the Austin Classical Guitar Society's first Composition Competition in early 2005.

Vocalización Cristalina

Lucio Edilberto Cuellar

Vocalización Cristalina (2005) is a stereo work that lasts 59 seconds. It was realized in the CEMI studios at the University of North Texas. The composition uses voice, glass and synthetic sounds as sources for sampling as well as musical quotes from Javier Alvarez's Mambo à la Braque. *Vocalización Cristalina* explores granular synthesis and convolution. Dramatic changes contrast with vocal processed sounds and synthetic sounds creating non-linear interruptions to the linear granular processes. As in the case of Alvarez's piece, *Vocalización Cristalina* borrows techniques utilized by the cubist painter George Braque. Alvarez's piece quotes Perez Prado's mambo *Caballo Negro*.

Lucio Edilberto Cuellar C., born in Santa Fe de Bogotá, Colombia, began musical studies at the conservatory of the National University in Bogotá. In 1979, he moved to the United States, where he completed a BA in composition at Georgia State University and a D.M.A. in composition from the University of North Texas. He works with sound synthesis, multimedia Video, mixed media (tape and acoustic instruments and interactive composition) and music for acoustic instruments. His music has been performed in several international festivals around the world.

Character Sketch

Jacob Gotlib

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

Jacob Gotlib is a junior TIMARA major at Oberlin College. His primary studies are with Tom Lopez. He has written music for solo instruments, chamber ensembles, electronics, and multimedia. His music has been performed in Oberlin OH, at the 2005 Threshold Electro-Acoustic Music Festival in Bowling Green OH, by the California EAR Unit at Arcosanti AZ and Los Angeles CA, and at the Imagine2 Festival in Memphis TN. Outside of school, he plays with the band Ayin, who have released two albums and have toured nationally.

Seconds is a musique concrete work based on source material recorded during a single dinner with the family. 96 separate sonic events, each one second long, were combined and processed using Protools to create a 5.0 surround file. This is the stereo version of that file. *Seconds* was composed and realized at the Visby International Centre for Composers' Studio Alpha in June, 2005.

Critics have called Dr. Dorothy Hindman's (b. 1966) music 'intense, gripping, and frenetic', 'sonorous and affirmative' and 'music of terrific romantic gesture'. Each of her unique pieces explores her ongoing interest in issues of musical perception, beauty, timbre, contextual meaning, and profundity. Her work is performed extensively in the U.S., and throughout Europe, and has received numerous awards. Recent works include *Drift* for the Lithium Saxophone Quartet, *Taut* for the Corona Guitar Kvartet, and *Time Management* for bassist Robert Black. Hindman teaches music theory and composition at Birmingham-Southern College. Her works are available on the Living Artist CD series.

LILY**Lynn Job**

LILY was requested by composer Cindy McTee, lead production/arranger for a collection of new electronic miniatures to memorialize her late student, Colombian composer Nicolas Useche (1974-2004). *LILY* captures the spirit of Useche's bright, happy personality and evokes his homeland through the required programmatic element of the use of "bells" as the foreground instrumentation. Without using actual Colombian folk instruments, Job succeeds in this sonic portrait by blending ocean waves, nightingale song, an Indian percussion ensemble, and custom midi instruments."

Lynn Job was born in South Dakota and is published exclusively by Buckthorn Music Press. She is an active professional art composer for all new classical genres and operates her main production studio in Denton, Texas.

Attention**Zachary Crockett**

Attention is an exploration of ADD/ADHD, remixed from a work commissioned by dancer-choreographer Keimi Umezu.

Zachary Crockett is a prolific composer, computer programmer, and interdisciplinary collaborator living in Minneapolis, Minnesota, USA.

A frequent collaborator, Mr. Crockett has a particular interest in dance, having formally studied modern dance and choreography himself. Recent collaborative projects include a multimedia performance work about ADD/ADHD with Keimi Umezu and Lisa Leppa to include dance, music, video, and paintings, and his first orchestral work, entitled *The Expanse* is being choreographed by Harper Piver of the North Carolina Dance Alliance. In October 2004, Zachary worked with sculptor Bonnie Brabson and choreographer Heather Parker on the Arts Quarter Collective's ArtsMosis festival.

Oblivious**Gary Knudson**

Oblivious... is a sixty-second odyssey around the world: individuals absent to one another. This piece exposes the importance of our lives at one given moment in time. Individually and collectively, the importance of that moment can be far less - or more - important as we are distant from these slices of time unfolding in our universe. One moment may bring the relative unimportance of mundane tasks, while for another - at the same moment - it might bring the choice of life or death. The consequence may be a momentous performance; conversely, it may be a meaningless act as we give our oblivious regard to it.

Gary Knudson is a composer, musician and researcher. Born in St. Louis, Knudson holds a BA and an MA of Music Composition from the University of North Texas in Denton, where he studied under Phil Winsor and Larry Austin and where he began his introduction into computer based music and algorithmic composition. Mr. Knudson also participated in master classes and guest seminars under Bertram Turetzky, Sydney Hodkinson, Sal Martirano,

James Dashow, Alvin Curran, Robert Dick, Carl Stone, David Ward-Steinman, James Fulkerson, Robert Moran, Charles Dodge, Art Gottschalk, and Karl Korte, among others. Mr. Knudson was a recipient of the Merrill Ellis Memorial Scholarship and Composition Service Awards in 1985 and 1986.

Boom! Singular Explosion

Samuel Pluta

Boom! Singular Explosion is a one-minute work about chaos. Crazy grackles, crumpling plastic, bubbles in a cup, and the Emu Modular Synthesizer are just some of the sounds used in this short burst of electronic mayhem. Since its inception, *Singular Explosion* has grown into a larger work entitled *Fixed Explosions*, which exists as a solo electronic work and a work for electronics, brass septet, and two percussion.

Samuel Pluta is a composer of electronic, acoustic, and mixed media works. Recently receiving his MA in composition from the University of Texas, where he studied primarily with Russell Pinkston, his music has been played at many concerts and conferences, including Seamus and ICMC. Pluta and pop duo composer Mike Vernusky just completed their first full-length album, entitled *Ready for Japan*. Samuel is now a PhD candidate at the University of Birmingham, where he studies with Scott Wilson and Jonty Harrison.

Trottenbach

Thomas Sutter

Trottenbach is a miniature portrait in sound of the town where Ludwig Wittenstein began his controversial career in education.

Wittegenstein youth is a chamber noise ensemble consisting of Heinrich maneuver (percussion and voice), Tracy Andreotti (cello and Voice), an Thomas Sutter (Guitar, Electronics, and Voice). They have released 8 CDs on the Regicide Bureau Label.

Here's the Shot

David Heuser

David Heuser's (b. 1966) music has been performed by various groups and individuals and on festivals and conferences throughout the US and abroad. He has won a variety of awards, grants and commissions including an ASCAP Young Composer Award, a First Music commission from the New York Youth Symphony, the Delius Composition Contest Chamber Music Award, and a Texas Music Festival "New Texas Overture" Commission.

Michael Souther in the Register-Guard (Eugene, OR) called Heuser's orchestral work *Cauldron* "an exciting, dynamic tour-de-force," and Charles Ward of the Houston Chronicle called *A Screaming Comes Across the Sky* (also for orchestra) "all-American music at its most dynamic and visceral."

Crumbling

Timothy Flood

Crumbling is an electronic work exploring the theme of entropy: a universal tendency toward disorder. A simple, four-bar gesture is deconstructed using a stochastic algorithm programmed using Native Instruments' Reaktor software. The familiar rock and roll orchestration of guitar, keyboard, bass, and drums is heard in a new context as the instruments' traditional roles are obliterated and their timbres reduced to sonic dust.

Timothy Flood is an artist and musician from Ann Arbor, MI. As a jazz bassist, he has performed with artists such as Frank Lowe, Roswell Rudd, and Uri Caine. More recently, his electronic artwork has been shown at the Detroit Institute of the Arts, Pauline Oliveros's Deep Listening Space, and Sync 2005. Tim is currently pursuing an MA in the Media Arts from The University of Michigan.

On a Wire

Kari Besharse

On a Wire is an electro-acoustic miniature which takes most of its sound material from the classical guitar. Different layers of improvisation and sounds are juxtaposed in a chaotic texture that builds in density as the piece progresses.

Kari Besharse is currently a PhD candidate at the University of Illinois working in both electro-acoustic and acoustic mediums. She completed her BA in composition at the University of Missouri at Kansas City and her MA at the University of Texas at Austin. Primary composition teachers have been Stephen Andrew Taylor, Guy Garnett, Russell Pinkston, Donald Grantham, Robert Cooper, Rick Taube, and James Mobberly. Her music has also been

presented around the country by venues and organizations such as June in Buffalo, Society of Composers, Inc., Texas Computer Musicians Network, The LaTex Festival, The Florida Electroacoustic Music Festival, Electronic Music Midwest, ICMC, and Pulse Field.

Ocsidoomglop Dance

Laurie Lee Moses

Ocsidoomglop Dance uses excerpts from marathon improvisational sessions with the wall-sized Moog synthesizer at one of Roosevelt University's electronic music studios, as well as percussion loops. Moses also generated material with a program written in LISP that creates MIDI events from the Fibonacci series.

Laurie Lee Moses is a Chicago-based performer/composer equally at home in the diverse contexts of musical theater, experimental jazz, R&B, world music, acousmatic music and performance art. Her lively, eclectic work embraces a range of styles and techniques, from traditionally notated works to structured improvisations and everything in between—with perhaps a dash of narrative, theater, movement or gizmos—and ranges in mood from the sublime to the, well, silly. She attended the 2004 Workshop in Algorithmic Computer Music at UC-Santa Cruz, taught by David Cope and Peter Elsea. Moses is a MA student at Roosevelt University.

Summer breeze

Kanniks Kannikeswaran

Summer breeze, sung and played on the keyboards by Kanniks, with accompaniment on the Indian sitar and the tabla drums. Composed in the scale of the Indian raaga bhimpalasi (whose parent scale is roughly equivalent to the dorian mode), this piece visualizes the balmy late afternoon breeze of a tropical summer day in India.

Kanniks Kannikeswaran is a visionary composer and a passionate educator with several recordings and productions and awards to his credit. His recent work *Shanti* featuring ancient Sanskrit hymns built a 120 member strong diverse choir around the music and won accolades from community leaders and critics alike. He has collaborated with leading dance companies from India and his work has been featured on Indian national television. Kanniks teaches the theory and history of Indian music at the College Conservatory of Music, University of Cincinnati.

ELECTRONIC



MUSIC
MIDWEST

Installation

Saturday, October 22, 2005

Inhabitants

by

Agnes Szelag

When originally installed *Inhabitants* was a site-specific piece. The site was a decrepit garden which I wanted to put life into. From the first time I saw the site I felt that there was a presence there and I wanted to represent that life using light and sound, neither of which are tangible. The video was projected on a fountain filled with water and the audio was played out of speakers that were hidden. The sound was created from the sounds in the garden: water, wind, crickets and convolved with the voices of the “spirits”.

<http://www.electronicmusicmidwest.org>



Concert 6

Saturday, October 22, 2005
11:00 am

Horse

for bass saxophone and tape

Mark Snyder

Greg Sigman, bass saxophone

Songs for the Black Jewel

for alto recorder, double-bassoon and tape

Paul Goodman

Julia Whybrow, alto recorder
Erik Langeveld, double-bassoon

Aviance

for viola and electronics

Alexis Bacon

Alexi Bacon, viola

Icicles

Ming Hsiu-Yen

Idylls

for video

Joseph Harchanko
John Fillwalk, video

Geometry IV: "Riches"

for marimba and tape

Eric Simonson

Greg Beyer, marimba

Songs for the Black Jewel

“it is even more fascinating to consider how often expressions of ‘communitas’ are culturally linked with simple wind instruments (flutes and harmonicas).”

The Ritual Process, Victor Turner

The material in *Songs for the Black Jewel* is intended to call up associations and be suggestive. A small collection of samples (in particular an owl and an ancient wind instrument called a Lur) were processed using all the usual methods such as transposition, fragmentation, repetition, layering, mixing and time stretching. From out this derived material selections and combinations were structured with the help of the Wave Lab program. As stated the sounds are intended to call up associations in the listener. A sampled or concrète sound has inherent associations, both aural and visual, attached to it, for example the sound of a cat will immediately form an image in a listener’s mind, and by operating upon this material one can alter the associative information. This offers a wealth of expressive possibilities to a composer. Attaching a title to a piece is another form of an associative relationship. As Ezra Pound said, “any two objects placed in the same field will immediately imply a relationship”. A technique the Surrealists used to great advantage.

The ‘Black Jewel’ in the title refers to Krishna the flute playing god, (Dionysus is his western counterpart), whose rites involved reversed, taboo-free social behavior, ecstatic, irrational and cathartic.



Aviance

Aviance is a piece for live violist and digital playback. The samples for the piece were taken exclusively from recorded bird calls. After being slowed down or otherwise processed, these samples yielded pitches that provided the basis for the melodic material played by the viola. At the beginning of the piece, the viola is in the foreground while the electronic component remains atmospheric; as the piece progresses, viola and recorded sound interact as equals.



Icicles

In the early April of 2003, there was an ice storm in Rochester, NY. Growing up in Taiwan, where it only snows in some high mountains, I was very surprised and amazed to see everything covered with ice. The world seemed frozen, and the time seemed stopped. Trees looked extremely shining and beautiful under the lights. However, while looking at this fantastic scene, I realized that this incredibly stunning scene was made by suffocating the trees, and some tremendous strength from inside of the trees was going to explode and break this icy bondage.



Idylls

Idylls was written in a collaboration between composer Joseph Harchanko and video artist John Fillwalk for the Carnegie Performing Arts Center in Covington, Kentucky. Originally for two video channels and 4.1 surround sound, the concert work is a shortened adaptation completed later and premiered at the Ball State University New Music Festival in Muncie, Indiana. *Idylls* is a non-programmatic work juxtaposing the chaotic environment of a carnival with pastoral escapes of the mind.

Geometry IV: “Riches”

Geometry IV is the fourth in a projected series of works for acoustical instruments and computer generated sounds. The title refers to the composer’s interest in harmonies that expand and contract according to a fixed ratio with respect to focal pitches. For example, the pitches in a 6-note chord may have their intervals (equal tempered) from a selected focal pitch expanded by $5/3$ ’s, resulting in a new stretched out 6-note chord that maintains the basic proportions of the original. The ratio of $5/3$ ’s would also be applied to temporal relationships. The second part of the title, “Riches,” refers to the inspiration drawn from Gabriela Mistral’s poem, *Riqueza* (Richness). Indeed, it is partially quoted by the live performer in various places and in the recorded speech fragments at the very end of the piece.

ELECTRONIC



MUSIC MIDWEST

Presentation 3

Saturday, October 22, 2005
1:00 pm

Real-time Spectral Attenuation Based Analysis and Resynthesis, Spectral Modification, Spectral Accumulation, and Spectral Evaporation: Theory, Implementation, and compositional Implications.

by Ronald Keith Parks

Building upon convolution-based EQ (Settel and Lippe 1997 rev. 2001) spectral analysis data is utilized to attenuate FFT bins (derived from an FFT analysis of noise) to create an FFT/IFFT-based subtractive analysis/resynthesis module. Techniques for modification of analysis data prior to resynthesis, producing a variety of effects, are examined and demonstrated. Methods for retaining information from previous analysis (spectral accumulation) and for systematic data attrition (spectral evaporation) are introduced. A MaxMSP graphic user interface, designed by the author for implementation of the techniques, is discussed and described. Compositional implications are examined and musical examples are utilized to illustrate potential musical applications.

<http://www.electronicmusicmidwest.org>



Concert 7

Saturday, October 22, 2005
2:00 pm

Hissarlik

Stan Link

Language

Josh Goldman

Message

Andrew Estel

Ariel

for video

James H. Hegarty

James S. Hegarty, computer animation

Kathryn Stieler, soprano

Phoneme Play

Jason Clausen

Remnants

Paul Rudy

Condolence

for video

Kyong Mee Choi

Referring to the ruins of Troy, *Hissarlik* is composed around, about, and through a poem by John Balaban. Appearing to be about the ancient past, Balaban's poem speaks to me of the future in which *we* will become the forgotten past. But the process is probably more casual than tragic. Instead of defeat, decline has a kind of benignly indiscriminate energy, a "will of Zeus," making loss a source of renewal. Forgotten languages and the "shards and stones" of what came before held the potential of our own existence, just as our own erasure is a promise whose fulfillment we can never imagine. To that end, children read the poem—a chorus of our own obsolescence, so to speak. They appear early on as a future echo of coming decline, taunting the nearly abandoned Homeric Greek of a once powerful Agamemnon. They reappear later as the living present looking back. The piece goes through various evocations of memory and forgetting, destruction and creation, piling on layers until ultimately reaching an end in which even the sound of the young chorus is cast gleefully aside by a language not yet spoken. *Hissarlik* was commissioned by the Arts Now Festival and North Carolina State University.



Language

Language is a stereophonic composition written for seven vocalists (none of whom are using their vocal cords).



Message

Message takes as its inspiration a few of the opening lines of "Song of the Answerer" from Walt Whitman's *Leaves of Grass*:

A young man comes to me bearing a message from his brother,
How shall the young man know the whether and when of his brother?
Tell him to send me the signs.

And I stand before the young man face to face, and take his right
hand in my left hand and his left hand in my right hand,
And I answer for his brother and for men, and I answer for him that
answers for all, and send these signs.

All of the sound material for the piece comes from recordings of four independent readings of these lines. The piece opens with a single voice among "instrumental" sounds derived from manipulations of the other readings; many of them have rhythms reflecting real speech taken from the recordings of the speakers. As the piece progresses, a counterpoint among voices develops with short canonic sections finally giving way to complete statements of the text in each voice simultaneously.



Aerial

Aerial was originally completed in 2002 and was revised with a new rendering and audio processing in the fall of 2004. It is a study in movement, shape, and texture. We chose a purity of tone and economy of content to sharpen our focus on the connection between the visual and musical elements.

The title intends to suggest the ethereal grace of Shakespeare's Ariel character while at the same time referring to the appearance of the silky cloth floating in air. All the movements and shapes are the result of programmed wind and gravitational forces acting on the cloth object. This dual meaning is also expressed in the qualities of open space and transparent sensuous surface texture, complimented by the acoustic ambiance and intimacy of Kathryn Stieler's processed voice. *Aerial* received its premiere at Music Beyond Performance at the University of the Pacific in September, 2003.

Phoneme Play is created out of the phonemes of a single 5-word sentence, which are presented in an exposition, and then meticulously sequenced to create a dense rhythmic texture. An exploration of mix-ups in syntax, both in the ordering of individual words and of their component sounds, emerges as words become slowly more discernable.

The piece is structured in five parts. In the exposition, phonemes are presented as extracted from the full sentence, unaltered, and are then run through simple processing, creating new phoneme sounds with altered time and pitch parameters. The resulting sounds form the primary rhythmic texture of the piece.

Following the exposition are two episodes that employ the sonic materials derived from the first and fifth words, and then the second and fourth words, respectively. While the phonemes presented earlier create a driving rhythmic voice that is in constant flux between speakers, more heavily processed sounds derived from the original sentence appear, forming antiphonal relationships.

The fourth section presents the third word of the sentence with clear homophonic gestures, departing from the pattern of complex polyphony that was previously developed. After a brief restatement of the opening gesture, there is a stretto presentation of the full, unprocessed sentence, played in each of the speakers.

The final section returns to the driving rhythmic texture, this time employing all phonemes and their alterations. In this section, words are more clearly discernable and mix-ups in their orderings create tensions in meaning. As a climax of the texture is reached, a final statement of the sentence is presented by itself, concluding the piece.



Remnants

This work looks at the trumpet from the inside out and is put together from many sorts of remnants. First, are the bits left over from a previous piece for trumpet and tape; sonic carpet scraps from a work which would not support any of the material found here. There are the sonic remnants from my days as a jazz trumpeter; nerve impulses, left in my bones, which I can still feel under the right circumstances. And finally, there are the remnants of sound from the trumpet itself; molecules which continue to bounce in the tubes long after the lips have left the mouthpiece.

Remnants is made entirely of trumpet samples provided by Jack Sutte, and was composed at Victoria University, Wellington, New Zealand, while on a Fulbright Fellowship.



Condolence

Condolence was written around the time when the war occurred against Iraq. It was composer's wish to condole whoever has to suffer from the disastrous humanity and to heal the wounded part of human soul. Gregorian chant was used as a main sound source, not necessarily in the sense of conveying religious implication, but in the way of structuring musical line throughout the piece. This piece does not have any particular sectional idea but rather follows the contour of chant line assisted by dynamic flow with other sound materials. Images are used in order to enhance and deliver the impetus of the piece.



Presentation 4

Saturday, October 22, 2005
3:00 pm

Jamoma: A Modular Standard for Structuring Patches in Max

by Timothy Place

Jamoma provides a structural framework for creating, composing, and performing interactive music with Max/MSP. It does this by providing a standardized set of guidelines for the construction of interchangeable, reusable, functional blocks, called modules. Jamoma modules may encapsulate any type of functionality that can be performed by Max, MSP, Jitter, its components (such as Java or Javascript), or any third-party objects.

Jamoma has been built around the advanced features in Max 4.5 and Tap.Tools 2.0. It provides features such as fast DSP routines, XML-based preset storage, preset interpolation on both local and global layers, parameter mapping, and realtime CPU-load management. Jamoma also features a set of "wizard" applets which assist a user in creating their own modules.

Timbral Common Practice in Electroacoustic Music

by Paul Rudy

When I go to a movie or listen to the radio, I hear similar types of sound treatment as I do in music at festivals such as this, composed by electroacoustic composers. The dream of Busoni and Russolo 75 years ago, to include all sounds and noises into a music context seems to have come to pass, through the aesthetic efforts of Cage and others, and the technical opportunities provided by computers and tape recorders. In Hollywood a sword sings, or a helicopter beats drums. It no longer matters what the instrument is, or how the sound is made. The question is then, what is commonly understood about these new instruments: what do people accept without question, and even more importantly what does it mean. This paper looks at what I think is a well developed and pervasive timbral common practice. Evidence from commercial and popular media suggests that there is a common acceptance, and perhaps even understanding of timbral phenomenon akin to progression, phrase and cadence, and that the aesthetic transfer (analogous to technological transfer) from experimentation in laboratories to common usage is complete.



Concert 8
Saturday, October 22, 2005
4:30 pm

Friction

Jason Bolte

Afterimage 3

for percussion and electronics

Ronald Keith Parks

Samuel Hamm, percussion

Ronald Keith Parks, live computer processing

Mice in the attic

Carly Gorman

Swirl

Jeremey Van Buskirk

Friction explores the sounds and structures that are produced when a secondary force is applied to an object in physical contact with another; overcoming the force of friction and creating motion, heat, and sound in the process. The work is focused on the buildup of this secondary force and the ultimate release of energy as the force of friction is exceeded. The sonic material in the work is based on real-world sounds produced during this physical process.



Afterimage 3

Afterimage 3, began as an early version of my percussion quartet entitled **FLOW**. The original version of *Afterimage 3* utilized unconventional percussion instruments (bricks, bolts et al) and computer processing. It evolved into an acoustic percussion quartet which eventually emerged as **FLOW**. However, the original plan for a work for percussion and computer remained viable and when the opportunity arose to write a work for percussionist Kristin Clark, *Afterimage 3* seemed a logical choice. The end result is a work that, like **FLOW**, utilizes unconventional percussion sound resources and uses the computer (Max/Msp) for real-time interactive digital signal processing. The computer portion of the piece utilizes Max/Msp running an array of conventional patches (harmonizer, convolution et al) and a granular patch and a spectral accumulation patch written by the composer. The spectral accumulation patch allows for real-time capture and accumulation of spectral data based on a analysis/resynthesis and FFT-based spectral filtering. *Afterimage 3* is an exploration of un-pitched timbre and sound and how the sounds are transformed over time within a defined physical space. As is the case in many of my electroacoustic compositions, the sounds are approached as physical objects and acted upon in a manner that manifest itself only in sound; continuous development by deconstruction, reanimation, and transformation. Special thanks to Kristin Clark for her assistance in researching sound resources and her dedication to new music and the composition process.



Mice in the attic

Mice in the attic earned its title due to the image I saw when I created the initial sound of the piece. I couldn't help but see little mice scurrying around frantically in the wee hours of the morning. The primary focus of the piece is based on modulating the density of the texture.



Swirl

A few years ago I made recordings of rocks being rolled, struck, and scraped together. I was intrigued by one sound in particular, the sound of two rocks being rubbed together in a circular manner. This sound was the inspiration for Swirl. I based the entire piece on two samples taken from the recordings. The unaltered samples can be heard at the beginning and end of the piece. I processed the swirling rock samples to create the structure/phrases/harmony of the piece using Metasynth, MAX/MSP, and Pluggo.



Concert 9

Saturday, October 22, 2005
7:30 pm

Fit
for trombone and electronics

Samuel Hamm, trombone

Samuel Hamm

$\Delta p \Delta x \geq h/4\pi$

Mike McFerron

Interaction
for piano and tape

Mei-Fang Lin, piano

Mei-Fang Lin

Blowout (expanded)

Michael Pounds

Rag

Don Malone, electroMuser

Don Malone et. al

fitFunction: *noun*Etymology: Middle English, from Old English *fitt* strife

- 1 **a** : a sudden violent attack of a disease (as epilepsy) especially when marked by convulsions or unconsciousness :
- b** : a sudden but transient attack of a physical disturbance
- 2 : a sudden burst or flurry (as of activity)
- 3 : an emotional reaction (as in anger or frustration)

(Definition adapted from online dictionary at m-w.com)



$$\Delta p \Delta x \geq h/4\pi$$

“The more precisely the position is determined, the less precisely the momentum is known in this instant, and vice versa.”—Werner Heisenberg, 1927.

Heisenberg is known today as the father of Quantum Mechanics, and especially for *Heisenberg’s Uncertainty Principle* (HUP) which states that the more you know about the position of a subatomic particle, the less you know about its momentum. Conversely to some certainty, you may be able to know the momentum of a particle, but you will not be able to predict its position despite the sophistication of present or future measurement technologies.

Some may see that HUP is analogous to the perception of music. As listeners, once we analyze sound events, we take them out of time. We are aware of the sound, but not its context at a given moment. Even though Heisenberg won the 1932 Nobel Prize in Physics for his work in quantum mechanics, most of his close friends would probably have noted his facility at the piano.

$\Delta p \Delta x \geq h/4\pi$ is composed using only piano samples. I created this work using Csound and DigiDesign’s Pro-Tools exclusively. As in my recent electroacoustic pieces, this composition addresses the role of spatialization as a primary compositional element. For instance, I developed a virtual cube that moves through a space. Using this process, I control the size and speed of this cube, yet this cube usually moves in a linear way. I used random generators to place short sounds in a space confined to the dimensions of this cube. As a simple example, while my “cube” is slowly moving between two spaces, several independent sound events bounce around the finite space of the cube leading to (hopefully) interesting macro panning gestures.

This composition was completed in my home studio in Lockport, Illinois, 2004. Respectfully, this work is dedicated to my colleague Dr. Leonard Weisenthal: educator, physicist, and listener.

**Blowout (expanded)**

Blowout (expanded) began its life as a one-minute composition created for a celebration of the 50th birthday of Jonty Harrison, the composer’s former teacher at the University of Birmingham in England. This expanded version of the piece develops ideas from the original composition along with new material to create a much longer piece. Rather than the celebration of a birthday, this new piece can be considered a celebration of the composer’s marriage and the completion of his doctoral degree.

In the piece *Interaction*, the composer was trying to explore the possibility of uniting the two different forces - the piano and the electronic tape part through the search of their similarity in various degrees without resorting to the use of actual piano sample sounds in the tape. So rather than highlighting the differences between the two media and treat them as two separate entities, the composer seeks a sort of unity between the two. With the design of its musical texture, its rhythmic gestures, and its timbre, the piano and the electronic are meant to give the impression that they not only complement each other to give the whole picture, but they actually give birth to each other. In another words, the piano sound was drawn out of the electronic part, while the electronic sound arises from the piano. "Interaction" was commissioned by Professor Scott A. Wyatt, director of the Experimental Music Studios at the University of Illinois at Urbana-Champaign.



Rag

ElectroMusing is a live improvisation technique using algorithmic generation, samples (note, phrase and piece) and effects. The samples you might hear In this piece include:

SampleTank's Honky Tonk Piano,
Scott Joplin's "Maple Leaf Rag"(1899) performed by Paul Mares,
Scott Joplin's "The Entertainer"(1902) performed by William Albright,
Anderson & Will's "Rag Mop"(1950) performed by The Mighty Blue Kings,
Dave Brubeck's "Blu Rondo a la Turk"(1959) performed by The Dave Brubeck Quartet,
La Racca & Da Costa's "Tiger Rag" performed by the Mills Brothers.

These samples, the algorithmic generation and effects are accomplished by "aMente", software written by Don Malone in Max/MSP (freeware at <http://faculty.roosevelt.edu/malone/ru/downloads.htm>).

Composer Biographies

Alexis Bacon

Alexis Bacon (b. 1975) is a composer and performer residing in Ann Arbor, Michigan. She is currently a doctoral student in Music Composition at the University of Michigan, where she is the Graduate Student Instructor in Electronic Music. Alexis Bacon received her Masters degree from the University of Michigan in 2003, and her Bachelors degree in Music Composition and Viola Performance from Rice University in 1998. Her primary teachers have included William Bolcom, Michael Daugherty, Evan Chambers, and Susan Botti. Ms. Bacon was a Fulbright scholar in Paris from 1998-1999, where she studied composition with Betsy Jolas. Among Ms. Bacon's compositions are works for orchestra, choir, piano, chamber ensembles, and the theater.

Brian Belet

Brian Belet is a composer, performer, and theorist (reclaiming the exploratory definition of the term) living in Campbell, California, four miles from the San Andreas fault line. His interest is in composing music which does not yet exist and which would not exist without his intervention. His compositions have been widely performed in the United States, Europe, South America, and Asia. His research activities involve algorithmic composition, real-time software sound synthesis, real-time computer improvisation, and microtonal theories. He performs using Kyma, computer controllers, bass, guitar, and viola; and in 1995 he co-founded the contemporary ensemble Janus with San Francisco composer Jim McManus. He also performs regularly with The Tracy Tandy Band.

Dr. Belet serves as Director of the Center for Research in Electro-Acoustic Music at San Jose State University. He has scores published by the Society of Composers, Inc., Warner Brothers / Belwin-Mills Publishing Corp., and the International Trombone Assoc. Press; with music recorded on the Consortium to Distribute Computer Music, the Society of Composers, Inc., and Frog Peak Music CD labels. He has received composition awards from the National Foundation for Advancement in the Arts, Arts Midwest/Meet the Composer, the Arizona Composers Forum, and SJSU. His research has been presented at conferences in North America, Asia, and Europe; with publications in *Organised Sound*, *Perspectives of New Music*, and the *Proceedings of the International Computer Music Conference*.

He is a member of the International Computer Music Association, the Society for Electro-Acoustic Music in the United States, the Society of Composers, Inc., and BMI.

Andrew Bergeron

Andrew Bergeron has composed for a variety of ensembles including, solo guitar, guitar and flute, electro-acoustic, and chamber music. In 2005, he won the composers' honors competition at Michigan State University with his guitar concerto, *Big Bend*, which will be performed by the contemporary music ensemble at Michigan State University, *Musique 21*, during their 2005-2006 season. In 2003, *Musique 21* premiered his chamber work *Once More*, scored for flute, clarinet, piano, percussion and mezzo soprano. In the fall of 2003, his composition for the Michigan State University Department of Theater's performance of *Macbeth* was nominated for "Best Original Score" by the *Lansing City Pulse*. He received his Bachelor of Arts in music composition and philosophy from Grand Valley State University, and his Masters of Music in composition from Michigan State University. He has performed solo guitar recitals throughout mid-Michigan before composing and performing with *Folias*, a Michigan based flute and guitar duo co-founded by Andrew Bergeron. *Folias'* 2004 CD release, *Tangos Metamorphoses* on the Lansing based Bluegriffin label, includes Andrew Bergeron's flute and guitar compositions, and his arrangements of Argentine tangos. Andrew Bergeron is on staff at Grand Rapids Community College where he doubles as a private guitar instructor and head of the Suzuki guitar program.

Christopher Biggs

Christopher Biggs is a graduate student in music composition at the University of Arizona. He received a BA in Journalism from American University in 2002. He has written chamber music, orchestral music, electro-acoustic music, rock music, and a movie score for a short film. He has studied with Dan Asia, Craig Walsh, and Haig Mardirosian. He recently participated in the Oregon Bach Festival Composer's Symposium. His stereo tape piece, *Three Little Places in My Room*, was selected for inclusion in the 2005 Northwest Electro-Acoustic Music Organization's festival. Also, his piece *The Capgras' Patient Wanes* will be performed at The Electronic Music Midwest festival and the Imagine2 festival in 2005. Presently he is writing a piece for solo mandolin for Jesse Jones and a piece for Kyma and alto saxophone for Elizabeth Bunt. You can contact him at cwb1@email.arizona.edu.

Bradford Blackburn

Bradford Blackburn is currently completing his doctorate in composition at the University of Illinois Urbana-Champaign where he studied electroacoustic music with Scott Wyatt. Blackburn has a particular interest in interactive computer music for dancers with motion capture interfaces and has worked on numerous multimedia works and installations in collaboration with choreographer Luc Vanier from the University of Wisconsin Milwaukee. At present Blackburn has been building replicas of the Harry Partch instruments and will be presenting lecture demonstrations this Spring in Urbana regarding modulation and corporeality in the music of Harry Partch. Blackburn is also an Assistant Professor of Music at Truman State University in Northeast Missouri where the crickets are even louder than in the Land of Lincoln!

Mark Cartwright

Mark Cartwright is a computer musician, sound designer, and programmer. He received his B.M. in Music Technology from Northwestern University. Mark lives in Chicago, where he sound designs films, programs audio software, and creates music with the rock outfit volcano!, in which he performs on electronics and electric bass.

Minsoo Cho

Minsoo Cho is currently a doctoral candidate in composition at University of Illinois at Urbana-Champaign. She studied composition at Ewha Women's University in Seoul, Korea, where she obtained a B.M. and M.M. At Illinois, she has studied acoustic and electro-acoustic music with Guy Garnett, Scott Wyatt, Erik Lund, and Heinrich Taube. Her music has been performed throughout the United States and has received awards and recognition from Bourges International Electro-acoustic Music Competition 2002, Florida Electro-acoustic Music Festival 2002, and SEAMUS 2003 and 2004.

Kyong Mee Choi

Kyong Mee Choi, composer and visual artist, mainly works for chamber, electro-acoustic, interactive, and multimedia music. Her composition has also incorporated algorithmic compositional devices, geometric charts, visual art and analogues of musical elements with non-musical concepts. She has also been active as a painter, which has led her to experiment with integrating sound and image into a single artwork. She has had many works recognized in numerous places such as 2003 Luigi Russolo International Electroacoustic competition, 2003 ASCAP/SEAMUS, Concurso Internacional de Música Eletroacústica de São Paulo, 2004 Australasian Computer Music Conference, MUSICA CONTEMPORANEA in Ecuador, 2004 International Computer Music Association, 4th Annual Electroacoustic Musical Festival in Santiago de Chile, Palmarès du 31e Concours International de Musique et d'Art Sonore Electroacoustiques de Bourges 2004; Degré I-RESIDENCE, and 2005 SEAMUS, 32rd International Competition of Electroacoustic Music and Sonic Art/Bourges 2005. As a researcher she worked in the CAVE (Cave Automatic Virtual Environment) as part of the Virtual Music Project where she developed real-time audio synthesis software to respond to user/performer gestures.

Her dissertation topic is the study of spatial relationships in painting and electro-acoustic music. Her teachers have included Agostino Di Scipio, William Brooks, Guy Garnett, Erik Lund, Robert Thompson, and Scott Wyatt.

Joshua Clausen

Joshua Clausen is a composer of acoustic and electronic music interested in collaboration, interdisciplinary art and exploring intersections of genre. Clausen has presented his compositions in masterclasses by Judith Shatin, Pauline Oliveros, Philippe Manoury and Einojuhani Rautavaara, and is an award winning composer of film and theatre music (American College Theatre Festival).

Clausen is currently pursuing a Masters degree in composition at the University of Minnesota in the Twin Cities, where he studies with Douglas Geers and Judith Lang Zaimont.

Andrew Cole

Mr. Cole, originally from Downeast Maine, is now an active composer and performer in the Baltimore-Washington area. His compositions have been performed throughout the United States and Europe. He has won several awards including the Otto Ortman and Robert Hall Lewis awards. In 2001 he received a Strategic Planning Grant from Goucher College for the Perpendicular Dialogues exhibition, which was premiered in the Rosenberg Gallery and taken to the Edinborough Dance Festival. Mr. Cole received a B.A. in Music and Philosophy from Goucher College, where he studied with Dr. Geoffrey Wright and Dr. Kendall Kennison. He recently finished a double Master's degree in Music Composition and Computer Music at the Peabody Conservatory, where he studied with Dr. Bruno Amato and Dr. Greg Boyle. Mr. Cole currently works at the Hopkins Digital Media Center as the Multimedia Specialist and at Loyola College as adjunct faculty for electronic music.

Greg Dixon

Greg Dixon is currently a graduate student in composition at Ball State University. He earned his bachelors degree in Music Engineering Technology from Ball State in 2003. He has studied electronic music composition with Keith Kothman, Jody Nagel, Michael Pounds and Cleve Scott. His electronic music has been performed recently at Threshold Fall 2004 and Spring 2005 as well as Ball State's DISCUS 2005.

John Dribus

John A. Dribus completed his undergraduate composition studies at Ouachita Baptist University and is currently a DMA candidate at the University of North Texas where his teachers have included Cindy McTee, Butch Rovan, Joe Klein, and Jon Nelson. Mr. Dribus has received numerous awards for his academic and musical achievements (including composition and piano performance). He has written for performing forces ranging in size from solo instruments to full orchestra. He is also an accomplished electronic composer and has written works for both multi-channel tape and video. His research has centered around psychoacoustics, binaural and multi-channel spatialization, and the integration of multi-media elements in composition. His works have been programmed by organizations including SEAMUS, ICMA, SCI and others, and his music has been heard in Korea, Thailand, the Czech Republic, England, Chile, Australia's Sydney Opera House Studio, and across the United States.

Timothy Edwards

The Chicago Sun Times described Timothy Dwight Edwards' music as having "a sense of purposeful direction that kept us anxious to hear what would happen next." His music has been performed by numerous ensembles including Eighth Blackbird, the Ariel Ensemble Chicago, The West Village Chorale, Nouvelle Lumiere String Quartet, The Asparagus Valley Contemporary Music Ensemble, Concerto Artistico, Duo Ahlert & Schwab, CUBE New Music Ensemble, Wu Man's international ensemble WYT, the Contemporary Chamber Players, The University of Chicago New Music Ensemble, and the Chicago Chamber Collective. He was a featured guest composer at the 25th annual Bowling Green State University New Music and Art Festival in October of 2004. The Radgale Foundation has recently honored Dr. Edwards with an invitation as composer in residence for 2004. The Palos Park Fine Arts Association produced a full concert of Edwards' music for string quartet in 2002.

His interest in digital audio has had wide ranging application, from electroacoustic compositions to radio drama production to software development. His composition *Onomatopoeia* for cello and digital audio has had recent performances at the University of Chicago, Kalamazoo College, and DePaul University in the New Music DePaul series. He was 2004 Technology Fellow at Columbia College Chicago where he created software to help students drill in the areas of rhythmic dictation and sight reading. He has also developed software for exploring the monochord, for emulating analog synthesizers, and for complex audio processing applications in live performance.

He holds degrees from Amherst College, the University of Massachusetts, and the University of Chicago. His principal composition teachers have been Ralph Shapey, Shulamit Ran and John Eaton. He has wide ranging experience in the classroom, having taught at the University of Chicago, the University of Illinois at Chicago, and the University of Massachusetts at Amherst prior to joining the faculty at Columbia College Chicago where he teaches in both the Music and the Audio Arts and Acoustics Departments. This experience has included courses ranging from music theory, analysis, counterpoint, history and composition to computer music and digital recording theory and production. He is chair of the Chicago Composers' Consortium, a member of SEAMUS, TI:ME, SCI, and other professional organizations.

Viktor Eriksson

Creative activity is the base in Viktors life. Experiment with video, create electronic dancemusic, djing and arrange concert goes hands in hand. Often all mixed together. One project is the TV program *Club Reverse* who mix modern clubmusic with abstract videographic. Viktor is working as a studioassistant at the institute for digital arts. At the institute he educate people in digital sounds and video production. Viktors background is a three year media education with concentration to photograph, graphic art and video. And several courses in electro acoustic music composition. The summer 2005 was a really hectic time for Viktor. In a old closed iron factory he produced a intermedia exhibition that shows the factory 100 years ago. Produced with multisurround (53 speakers) and several videoprojectors. Also this summer an own video exhibition called *Reset your mind*.

Andrew Estel

Andrew Estel (b. 1981) is currently pursuing his master's degree in composition at the Indiana University School of Music, where he studies composition with Sven-David Sandstrom and Claude Baker and electronic music with Jeffrey Hass and John Gibson; he also holds a full Jacob K. Javits Fellowship from the United States Department of Education. He earned his bachelor's degree in music from Wake Forest University, where he studied composition with Dan Locklair and guitar with Patricia Dixon; he was graduated valedictorian, summa cum laude, and with honors in music (2004). He has also twice won the Christian Cappelluti Prize in Music, and notable performances of his works include those by the Wake Forest University Orchestra and the Wake Forest University Concert Choir. His piece *Message* (for tape) was recently performed at the Threshold Festival of Electroacoustic Music (Bowling Green, Ohio) in March 2005 and at the IDEAS Festival of Digital Arts (Bloomington, Indiana) in April. He has received four grants to complete composition projects, including two Richter Scholarships, one of which took him to Paris, France to study the music of György Ligeti. Mr. Estel has also spent two summers in the Advanced Composition Workshop of the Brevard Music Center in North Carolina, where he has worked with Dr. Locklair (2002) and Claude Baker, Gunther Schuller, and Bright Sheng (2003). During the summer 2004, he taught English in a high school in Rome, Italy, and studied composition with Michel Merlet and Narcis Bonet at the Ecole Normale de Musique in Paris, France (through the European American Musical Alliance).

John Fillwalk

John Fillwalk is an Associate Professor in Electronic Art at Ball State University. Fillwalk works and instructs in a variety of time-based and digital media including video, installation, imaging, interactive art and animation. He received his MFA from the University of Iowa in Intermedia and Video Art in 1990 and has since received numerous grants, awards and fellowships. Most recently, he was appointed the Artist-in-Residence at the Center for Media Design at Ball State University, funded by the Eli Lilly Foundation. His most notable exhibitions include Prix Ars Electronica 2004: International Cyberarts Festival in Linz, Austria; CYNETart 2004: 8th International Festival for Computer Based Art in Dresden, Germany; VIDEOFORMES 2005: International Video and New Media Festival, Clermont-Ferrand, France; SIGGRAPH 2003 and 2001 International Computer Graphics Conferences; InteractivA '03 at Museo de Arte Contemporáneo Ateneo de Yucatán, Merida, Mexico; Synthese 2005 and 2004: 35th and 34th International Festival of Electronic Music and Art, Bourges, France; 2003 and 2002 Digital Art Competitions, Beecher Center for Art and Technology, Butler Institute of American Art, Youngstown, Ohio; SEAMUS National Conferences 2005 and 2004; iMOCA: Indianapolis Museum of Contemporary Art; Digital Sur, Rosalia, Argentina; the Indianapolis Museum of Art, and the ASCI Digital '02 Exhibition, New York Hall of Science, New York.

Josh Goldman

Josh Goldman is a composer / improviser / guitarist / instructor who lives in Brooklyn, New York. He composes / improvises / performs music, using acoustic and electronic sources, for various ensembles and settings. Much of his music combines sound and visual elements. His compositions and performances have been heard internationally. As an instructor he has taught for the New York City Department of Education and Mercy College (Bronx House Campus). Mr. Goldman attended the New England Conservatory of Music where he received a BM in music performance and is currently pursuing his MM in music composition at Brooklyn College where he studies with Dr. Amnon Wolman.

Paul Goodman

Paul Goodman, Sonologist and Poet, was born in Vancouver, Canada in 1955. He studied Electronic and Computer Music at the Institute for Sonology at the University of Utrecht, the Netherlands. At Sonology, he was a substitute lecturer for the courses in the History of Electro-Acoustic music of Frits Weiland and assistant to the Swiss Composer and Musicologist Dr. Werner Kaegi. He has taken part in numerous concerts, festivals, installations, exhibitions and radio programs, among others: A.S.K.I. Academy, Solo, Java; I.N.G.N. Festival, Zurich; Stedelijk Museum, Amsterdam; Sprengler Museum, Hannover; ERA Studio Gabriele de Agnostini, Geneva; EBU-Roma Europa '93 Festival; 1996 Bienal Internacional Sao Paulo; NWEAMO Festival, Oregon; Spring in Havana 2000, Cuba; Shy Anne Sound and Vision Festival, Tacoma, Washington; International Computer Music Festival 2000, Seoul, Korea; Sonic Residues 2000, Melbourne, Australia; BBC3; CBC Radio Canada. He was commissioned by the Opern Biennale Munchen and the Staatsoper Hamburg in 1996 to write the libretto, "The Mother of Black-Winged Dreams" for the Polish composer Hanna Kulenty. Recently he has written the libretto for 'Scenes from the Ramayana' by Sinta Wullur and been involved in a number of dance productions for which he has made the music.

Carly Gorman

Carly is from Little Rock Arkansas. She is a junior music composition major at Arkansas State University, and is currently studying acoustic and electronic composition with Dr. Timothy Crist. Carly is also an avid pianist who has studied with Janie Twombly, Dr. Theron Waddle, and currently with Dr. Lauren Schack Clark. She plans to graduate in December 2006 and pursue a Masters degree in composition.

Samuel Hamm

Samuel J. Hamm, Jr. (b. 1968) is a composer of acoustic, electroacoustic, and mixed-media music within a variety of genres including concert music, theatre, and dance, with a focus upon live-performance interaction between musicians and technology. Sam completed a PhD in Music Composition in 2005 at the University of Florida, where his dissertation advisor was James Paul Sain. Sam also holds a BM in Composition from the University of Alabama (1991), studying with Harry Phillips, Fred Goossen, and Marvin Johnson, and a MM in Composition from the University of Florida (1995), studying with John White and Budd Udell. Sam has also studied composition with Cort Lippe at the University of Buffalo. Currently, he is a Postdoctoral Fellow and Instructor in Music Technology and Composition at the University of Louisiana at Lafayette. Sam served for five years as Associate Director of the Florida Electroacoustic Music Festival. Professional affiliations include the American Society of Composers, Authors, and Publishers (ASCAP), Society for Electro-Acoustic Music in the United States (SEAMUS), and Society of Composers, Incorporated (SCI), and the College Music Society (CMS).

Roxie Hammill

Roxie Hammill is a student of composition at University of Missouri, Kansas City. Before enrolling there, she had a long career in journalism, working for daily newspapers and freelancing for Newsweek, Newsday, Better Homes and Gardens and the Kansas City Star, among others. She also has given private piano lessons for the past seven years.

Joseph Harchanko

In 2005, Joseph Harchanko joined the faculty of Western Oregon University as an Assistant Professor of Music Theory and Composition. Previously, he was an Assistant Professor and iCommunications fellow at Ball State University where work is primarily centered at Ball State's Music Technology Studio and with the Digital Media minor. His compositions have been performed across North America, Europe, Asia, and Australia including performances at New York's Carnegie Hall, London's Colourscape installation, France's Videoformes festival, and New Music Tasmania. He received his Doctorate of Musical Arts in composition at the University of Texas at Austin where he studied with Russell Pinkston, Dan Welcher, and Donald Grantham. While at UT, he was an Assistant Instructor of electronic composition. He holds masters degrees in cello and composition from The Florida State University and has been awarded fellowships from ASCAP, the Aspen Music Festival, and UT. Dr. Harchanko is also an active cellist and electric cellist.

James H. Hegarty

James H. Hegarty studied computer music with James Phelps at Northern Illinois University and also holds degrees from Principia College, and the American Conservatory in Chicago. His 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, Western Illinois University, the Bonk Festival, and several SEAMUS conferences. He has received grants from state arts agencies and the NEA. Hegarty founded the music technology program at St. Louis Community College at Forest Park and is currently Associate Professor of Music at Principia College where he teaches music composition.

James S. Hegarty

James S. Hegarty has been making multimedia computer works for over seven years. In 2005, Aerial received the first place award in Professional Experimental Animation at the Red Stick International Animation Festival at Louisiana State University in Baton Rouge. In 2003, he received the first place award in the interactive media category of the Digital Media Festival at the University of Missouri, St. Louis for *The Lost Mansion of Sojourn*, an interactive computer environment. In 2000, *Two Rooms*, his first computer generated environment, received the runner-up award at the Bit by Bit all digital art exhibition at the Business of Art Center in Manitou Springs, Colorado. James is currently a Senior at Webster Groves High School in Missouri.

Erdem Helvacioğlu

Erdem Helvacioğlu received several prizes including two consecutive **3rd prizes** in the 2002 and 2003 Luigi Russolo Electroacoustic Competition and an **honorable mention** in the 2004 Insulae Electronicae Electroacoustic Competition with his electroacoustic tape works. His album **“A Walk Through The Bazaar”** was released by Locustmusic, USA in June 2003. It was judged **“outstanding”** by Wire Magazine. He contributed to the soundart compilation cd “ctrl-alt-del” with his piece “Personal Crisis”, together with other composers such as Scanner, Kim Cascone and Merzbow. His compositions have been performed in various countries such as Portugal, Norway, Romania, Canada, France, Italy, USA, Austria, Singapore, Turkey and at electronic music festivals and exhibitions such as the 1st and 3rd Istanbul International Electronic Music Festival, CEAIT 2003, Pulsefield International Soundart Exhibition 2003, San Francisco Tape Music Festival 2004, Sonorities Festival of Contemporary Music 2004, Nuit Bleue Electronic Music Festival 2004, Seoul International Computer Music Festival 2004, Computer Art Festival 2004, CEAIT 2005, 14th Florida Electroacoustic Music Festival, Bellingham Electronic Arts Festival 2005, Acousmania Festival 2005, Musica Viva Festival 2005 and the 10th International Electroacoustic Music Festival “Primavera en La Habana”. Currently, he is continuing work toward a PhD in electroacoustic composition at MIAM, Istanbul. Future projects include cd collaborations with composers John Wilson and Kazuya Ishigami.

Dave Holton

Dave Holton is a San Francisco-based creator of works for tape, small ensembles, live electronics, unlikely performance interfaces, and automatic electronic music programs. His composition teachers include Josh Levine, John Bischoff, and Chris Brown.

Hubert Howe

Hubert Howe was educated at Princeton University, where he studied with J. K. Randall, Godfrey Winham and Milton Babbitt, and from which he received the A.B., M.F.A. and Ph.D. degrees. He was one of the first researchers in computer music, and became Professor of Music and Director of the Electronic Music studios at Queens College of the City University of New York. He also taught at the Juilliard School for 20 years. In 1988-89 he held the Endowed Chair in Music at the University of Alabama in Tuscaloosa. From 1989 to 1998 and 2001 to 2002 he was Director of the Aaron Copland School of Music at Queens College of the City University of New York. He has been a member of the American Composers Alliance since 1974 and was elected President in 2002. He also served as President of the U.S. section of the League of Composers/International Society for Contemporary Music from 1970 until 1979, in which capacity he directed the first ISCM World Music Days ever held outside of Europe. Recordings of his computer music (“Overtone Music,” CPS-8678, and “Filtered Music,” CPS-8719) have been released by Capstone Records.

Li Chi Hsieh

Li-Chi Hsieh is currently a student at Northern Illinois University. She is working towards a Master Degree in Computer Music and New Media Technology under the direction of Dr. James Phelps. Li-Chi Hsieh has studied computer music composition since 2002 with Dr. Yu-Chung Tseng. She also studied composition and theory with Shan-Hua Cheng starting in 1998. During the year 2000, while studying at the National Taipei Teachers College, Li-Chi began exploring new forms of composition. She graduated from the National Taipei Teacher’s College in June 2004.

Her electro-acoustic compositions had been selected in EuCue concert at Concordia University in 2003, Canada; and also in Seoul International Computer Music Festival 2004, Korea; and NWEAMO 2005.

Barret Johnson

Barrett Johnson was born in Neuilly-sur-Seine, France. His undergraduate studies at Baylor University included piano performance, composition and horn. His composition studies at Baylor cumulated in several chamber works, most notably, *Agger Inauditus* for piano, celesta, harp, organ, and percussion. His studies continued several years later at the University of Arkansas. His Master's Thesis *Miss Dog America* is a chamber orchestra/ballet score based upon the painter Donald roller Wilson's fanciful series of fictitious recurring characters. Mr. Johnson is currently pursuing the PhD degree in music composition at Louisiana State University in Baton Rouge.

Koji Kawai

Koji Kawai (real name: Akira kawai ,composer, sound artist) studied at graduate school of Arts, Nihon University and graduate school, Keio University. He participated in improvisation music group GAP. After researching the Japanese instrument in the ProMusica Nipponia, he acts with the unit based on Indian music with Seiji Nagai who was member of Taji Mahal Travellers. Now Focusing on sound, he uses various media, such as an image and molding, and is active in the fields of performance, art works and research.

Mei-Fang Lin

Mei-Fang Lin got her M.A. from the University of Illinois at Urbana-Champaign. She is currently a doctoral candidate in composition at the University of California at Berkeley where she studies with Edmund Campion. In 2002, she won a Frank Huntington Beebe Fund to go to Paris to study composition with Philippe Leroux and orchestration with Marc-André Dalbavie. She was then selected by the IRCAM reading panel to pursue the one-year course in computer music and composition at IRCAM in Paris in 2003-2004. She was awarded the George Ladd Paris Prize from UC Berkeley for her study in Paris during 2003-2005.

She has received awards from the American Music Center (Composer Assistance Program - 2004), Look & Listen Festival Prize in US (First Prize - 2002), Pierre Schaeffer Competition in Italy (Third Prize - 2002), Bourges Competition in France (Residence Prize - 2001), SCI/ASCAP Student Commission Competition in US (Third Prize - 2001), Luigi Russolo Competition in Italy (Honorary Mention - 2001), Prix SCRIME in France (First Prize - 2000), National Association of Composers, USA Competition (First Prize - 2000), Music Taipei Composition Competition in Taiwan (Honorary Mention - 1998, Special Prize - 1997). Her music has received performances across the United States, Europe and Asia by groups such as the Nieuw Ensemble (Amsterdam), Armonia Opus Trio (Buenos Aires), Parnassus Ensemble (New York), Ensemble Cairn (Paris), San Francisco Contemporary Music Players (San Francisco), North/South Consonance (New York), Alea III (Boston), Empyrean Ensemble (California), Chicago Ensemble (Chicago), Taiwan National Symphony Orchestra (Taiwan), I-Chamber (Phoenix), Contemporary Chamber Orchestra Taipei (Taiwan) etc, and programmed in festivals such as the ISCM World Music Days (Slovenia), The Seoul International Computer Music Festival (Korea), Festival Résonances (France), Ostrava Music Days (Czech Republic), Amadeus Piano Festival (US), Festival Synthèse (France), Vancouver Pro Musica Festival (Canada), Festival HTMLLES (Canada), Maxis Festival (UK), ppIANISSIMO Festival (Bulgaria), En Red O Festival (Spain), Seamus Conference (US)...etc.

Stan Link

Stan Link currently lives in Nashville with his wife, Melanie Lowe, their daughter, Wednesday, and a needy Golden Retriever named Dingo. Stan is the Assistant Professor of the Composition, Philosophy, and Analysis of Music at Vanderbilt University. He studied composition at the Oberlin Conservatory, Vienna Hochschule fuer Musik, Princeton, and the Atlantic Center for the Arts where his teachers included Richard Hoffmann, Ed Miller, Roman Haubenstock-Ramati, Paul Lansky, Steve Mackey, Claudio Spies, and Louis Andriessen. He also had a lot to learn from Randy Coleman, Jim Randall, Herbert Brun, and Peter Westergaard. Along the way to "Music City U.S.A.," he taught at La Trobe University in Australia, and at the University of Illinois. He has papers and journal publications on a range of interests, especially in the area of film, but his scholarly research basically boils down to the study of silence, noise, and psycho-killers.

Don Malone

Don Malone (aka LoneMonad) has applied his electromusing art in Carnegie Hall, the streets of Chicago and other venues. He is a Professor at Chicago College of Performing Arts of Roosevelt University in Chicago from which he will retire after the 2005-2006 school year. To keep him off the streets of Chicago, send him a ticket to come perform/lecture. <http://faculty.roosevelt.edu/malone/default.htm>

David McIntire

David D. McIntire was born in upstate NY and was trained on the clarinet. Participation in a small-town band and weekly exposure to the Methodist Hymnal provided his entry into music. His livelihood has been maintained through several occupations, all focused on the advancement of music. He became fascinated with electronic music at an early age and later wore out many razor blades in pursuit of that discipline. Also played in a series of eccentric musical groups, most notably the Colorblind James Experience. He is a DMA student in composition at the University of Missouri at Kansas City.

Virgil Moorefield

Virgil Moorefield is a composer, producer, and drummer. He is Associate Professor at the University of Michigan, where he teaches composition and new media. His recordings are available on Tzadik, Cuneiform, and Rattapallax. His first book, *The Producer As Composer*, will be published by MIT Press in December. He received his Ph.D. from Princeton.

Jeffrey Nellans

Jeffrey D Nellans, born in 1980, is a naturalist composer who prefers to obtain his sound sources by recording real objects rather than synthesizing them. Nellans received his Bachelor's degree in Music Engineering Technology from Ball State in 2003, and is currently completing his Master's degrees in Music Theory and Composition at BSU as well. He has studied with Cleve Scott, Jody Nagel, Michael Pounds, and Keith Kothman.

Rui Ogawa

Rui Ogawa (Composer) studied composition at graduate school of Arts, Nihon University under Matsuki Watamura, Kiyohiko Kijima, and Joji Yuasa. Now he is active in the fields of TV, films.

Ronald Keith Parks

Ronald Keith Parks, born Waynesville, NC, 1960, is an active composer of acoustic and electronic music. His diverse output includes large orchestral works, instrumental and vocal chamber music, choral music, electroacoustic music, and interactive computer music.

His compositions and papers have been selected for inclusion at numerous national and international festivals and conferences including the Society of Composers' national and regional conferences, the Florida Electroacoustic Music Festival, the Society for Electroacoustic Music in the United States conference, the International Computer Music Conference, the Electronic Music Midwest Festival, the Spark Festival, the National Flute Association conference, the New West Electroacoustic Music festival, the Australian Flute Festival, the The Two-Sided Triangle concert series in Essen Germany, the NextWave~ festival in Melbourne Australia, the Earfest and Computer Music at SUNY Stony Brook series, the Unbalanced Connection concerts at the University of Florida, the Timara Faculty and Guests Concert series at Oberlin College, Southeastern Composers' League concerts, the College Music Society composers' concerts and numerous performers' and composers' concert recitals around the world. Dr. Parks' research into granular sampling, granular synthesis methods, and FFT-based spectral filtering is included in the Amsterdam

Catalogue of Csound Computer Instruments and has been featured at SEAMUS, SCI, and various other conferences and professional venues.

His honors and awards include the Aaron Copland Award, the Distinguished Junior Professor Award at Winthrop University, the South Carolina Music Teacher's Association Commission, Honorable Mention in the Shepard Composer of the Year Award, two Giannini Scholarships for Music Composition plus the Chancellor's Award for Excellence at the North Carolina School of the Arts, and three Graeffe Memorial Scholarships for Composition and the Presidential Recognition Award at the University of Florida. His flute quartet "Counterparts" was selected as the set piece for the 11th annual Australian Flute Festival quartet competition. He was commissioned by the North Carolina School of the Arts' International Music Program to write a work for their European tour and was awarded a grant from the Semans Creative Arts Foundation for the composition of an orchestral work that was premiered by the North Carolina School of the Arts Orchestra. He has received a Meet the Composer grant and in was nominated and elected to the Gamma Zeta Chapter of Pi Kappa Lambda, a national honor society for musicians, and is an honorary member of Phi Mu Alpha. His music is available on the Electronic Music Foundation label (CD 031) and the Society of Composers, Inc. Student Chapter CD Volume 1 from the University of Florida.

Dr. Parks received the BA in composition from the North Carolina School of the Arts, an MM in composition from the University of Florida, and a Ph.D. in composition from the University at Buffalo. He is currently assistant professor of composition, music technology, and theory and is the Director of the Winthrop Computer Music Labs at Winthrop University.

Timothy Place

Timothy Place is a developer of emerging technologies and a composer of innovative music that leverages those technologies. As a Doctoral Research Fellow at the University of Missouri-Kansas City, Mr. Place has been awarded for his forward-looking developments, musical compositions, and teaching. In 2003, he co-founded a company, Electrotap L.L.C., to market the results of his research and development as well as fund new engineering projects.

Mr. Place serves on staff for the Intermedia/Music Production and Computer Technology (IMPACT) Center at UMKC, where he has had a significant hand in structuring the electronic music curriculum. In addition to teaching at UMKC, Mr. Place is serving in his third year as a composer-in-residence for Kansas City Public Schools. He also has been invited for lectures and residencies in the U.K., Norway, and the U.S. His music has been performed in Asia, Europe, Latin America, and throughout the United States.

Michael Pounds

After a relatively short career as a mechanical engineer, Michael Pounds turned his energies toward composition, studying at Bowling Green State University, Ball State University, the University of Birmingham in England, and the University of Illinois, where he completed his doctorate. 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. Michael is currently Assistant Director of the Music Technology program at Ball State University. He was a co-host of the 2005 national conference of the Society for Electro-Acoustic Music in the U.S. (SEAMUS).

Jesse Ronneau

Jesse Ronneau (1974*) B.M. Composition University of Cincinnati- College Conservatory of Music. M.M. Composition, Roosevelt University. D.M. Northwestern University (ABD). Has Participated in festivals including: Music 1997, 1998, 2001 (CCM), Soundfield (2003Chicago), New Music Marathon (2005 Evanston), Groundwave (Composers collective, 2001,02,04,05 New York, NY), Internationalen Ferienkurse für Neue Musik, Darmstadt, Germany (2004); Phonien Project (Electronic Courses at Darmstadt). Performances throughout the United States, as well as Germany and Austria.

As an active improviser (double bass) has performed with notable musicians such as Don Malone, Amy Williams, Gene Coleman, Franz Hautzinger, Steve Syverud, Oliver Voss, Saskia Wit, Astrid Spranz and others.

Camilo Salazar

Born in Bogotá, Colombia in 1978, Camilo Salazar began his undergraduate studies in classical guitar performance at the Pontificia Universidad Javeriana in Bogotá, Colombia. In 2002, he was accepted to the guitar program at the University of North Texas, where he began a second major in composition, which later became his first and only major. He has studied with Joseph Butch Rovin, Joseph Klein, and Andrew May. He has received private lessons from Roger Reynolds and Joseph Schwantner during their visit to UNT. As a guitarist he participated in the Festival Internacional de la Guitarra in La Havana, Cuba, National Guitar Workshop and Stetson International Guitar Workshop in the United States, where he received master classes from well-known guitarists such as the guitarist/composer Leo Brouwer. Currently, he is pursuing his Master of music degree in composition at the University of North Texas.

Eric Simonson

Eric Simonson received his Ph.D. from the University of California--San Diego in 1999. That year he joined the liberal arts faculty at Danville Area Community College, where he has been teaching music theory and history courses. His degrees are in composition, but his interests and teaching experience have involved computer music, music theory and musicology. He first studied piano with Boaz Sharon at the University of Tulsa. Later he studied composition with Harvey Sollberger at Indiana University and Roger Reynolds at UC--San Diego. His current creative project (entitled *Geometries*) is a group of chamber music pieces that incorporate electroacoustic and computer generated sounds. He has performed as soloist with the Tulsa Philharmonic, Oklahoma City Symphony and the Memphis State University Orchestra. Before turning his attention exclusively to composition and teaching, he enjoyed a busy career as an accompanist. Simonson has extensive experience conducting (especially in 20th century repertoire). Prior to coming to DACC, he was a part-time instructor at Tulsa University and UC-San Diego.

Charles Joseph Smith

Charles Joseph Smith was born on October 22, 1970. He started his composing seriously at the Chicago Musical College of Roosevelt University in 1990, even though he was a piano major and did not become a composition major. There, he took composition with Robert Lombardo and a composition seminar class with Patricia Morehead. He performed his "Carmen Fantasy" for piano during one of the student composition recitals in 1992. He got a B.M. in Piano in 1994, cum laude. He continued his piano studies at the University of Illinois at Urbana-Champaign, where he got a M.M. in Piano in 1995, and a D.M.A. in Piano Performance and Literature in 2002. While at the university, he continued composing a lot more compositions....and even got an inside Minor in Music Theory.

He composed over 300 compositions, most of them for the piano alone. He started getting into the world of electro-acoustic composition in 1994, where he had composed MIDI compositions as well, which he uses for tape music. His music ranges from commercial (easy listening, jazz, popular) all the way to classical and even experimental compositions. His most recent compositional engagements included a piano recital in July 2005 in *Le Gardiol*, just outside Montpellier, France, where he performed 10 of his original compositions, arranged by French piano tuner, Pascal Herpin. He also collaborated and even created a few Latin songs for upcoming Latin singer Yammika Cespedes in Berlin, also in July 2005, and after while flying an Air France flight headed towards the United States, he completed the "Folies d'Espagne" variations for solo piano. Charles also has an interest in performance art dancing.

He dove into the world of performance art when he did a quasi-Butoh solo dance performance at the Armory Free Theatre in March under director Allan Nunez in 1998. He also did several performance art dances at the Krannert Center dance rehearsal room during the Open Floor sessions with Kristen Lee Chun (a.k.a. KC Chun), a graduate dance student from Boston.

Charles also did a performance art dance at the Ruby's nightclub in Champaign during the *Artists in Motion* fundraiser in September 2002, where he combined salsa dancing with some modern dancing over a local band. Another recent performance art work was done at the Physical Revue Talent Show at the Illini Union in December 2002. He did a multimedia performance called "The Linden Show", which featured slide presentations, dance, and music that he composed.

Inspirations for his performance art includes not just his over 20 years of piano training, but also dancer Kathryn Matzen, composer Lindsay Vickery, and percussionist Samuel David Markewich.

In addition to his above talents, Charles also loves creative writing. He loves poetry, including setting some poems to music; he also likes photography and drawing. He plans to use both of these media--and music--in future performance art presentations. In addition to his above talents, Charles also loves creative writing, especially poetry. He also likes photography and drawing.

Mark Snyder

Mark Snyder is currently pursuing his DMA in composition at The University of Memphis. He has recorded for Dart, Geffen, Planetary, Soft Skull Press and Urban Geek. Conference performances include Imagine 2, Ocean, NASA, NFA and SCI. His music has been performed throughout the continental U.S. and awards include NEA and VFA grants.

Agnes Szelag

Agnes was given a microphone at age four and has been fascinated with all types of recording mediums since then. Her work includes song-writing, electronics, improvisation, cello, voice, dance, and visual mediums such as photography, sculpture and video. Over the last five years Agnes has performed in the Bay area as *aggiflex*, *Comfort Food* (w/ Abe Dichi), and most recently *MURMUR* (w/ Marielle Jakobsons) doing both live audio sets as well as being a VJ. She has worked with many kinds of artists and has produced music and video and performed for dance/performance companies such as *CAPACITOR* and more recently *DOUBLE VISION*. She has also been part of a collective in San Francisco called *KONSTRUKT* as both an artist and event organizer. *KONSTRUKT* put out a compilation in fall of 2004 named *IONS* which includes most of the sound artists in the collective including Agnes. Agnes had released her first album (*AESSEA*) in fall of 2002 and since then has produced two DVDs that include her visual and audio work. Over the last two years Agnes has become more interested in installation art and showed *Inhabitants*, a site-specific piece at Mills SIGNAL FLOW FESTIVAL in the Spring of 2005. This piece re-done is being shown again at ELECTRONIC MUSIC MIDWEST in Kansas City on October 22, 2005. Her piece "Who are you?" will also be played at this festival on October 21st, as part of Robert Voisey's 60x60 project. Agnes graduated from Northwestern University with a B.S. in Radio/TV/Film and is currently working on her M.F.A in Electronic Music Performance and Recording Media at Mills College in Oakland, California where Agnes resides. Before going to Mills Agnes ran her own company (Bellatrix Studios), free-lanced and has taught at Ex'pression College for Digital Media since 1999.

www.aggiflex.com

www.double-vision.biz/works.html

www.404404.com

www.expression.edu/aboutus/people/faculty/common_core/agnesszelag

Peter Terry

The recipient of numerous honors and awards, Peter Terry's music has been performed on prestigious festivals, concert series, and in alternative galleries and concert halls throughout the United States, Asia and Europe. A video and multi-media artist, Dr. Terry is Associate Professor of IT and Music and chair of Technology Related Programs at Bluffton University, Bluffton, Ohio.

Jeremy Van Buskirk

Jeremy Van Buskirk's recent performances include the premiere of *Still Time* for dance and electroacoustic music at the Aurora Borealis festival in Boston, MA. His music has also been heard at the 2004 SEAMUS national conference, and performed by ensembles such as the Longy Chamber Orchestra, Axiom Duo, and Longitude. He is on faculty at Northeastern University and the Longy School of Music. Jeremy directs the Longy Computer Music Studio and runs a concert series entitled Wired for Sound. He is currently pursuing a DMA in composition at Boston University, and has studied with a wide range of composers including Lukas Foss, Richard Cornell, and Kurt Stallman.

Robert Voisey

Robert Voisey is a composer and impresario of new works primarily in New York City. He seeks innovative and creative approaches to promote the music of today's composers. He feels the work of contemporary composers, even to the most successful and well-known composers in our society, is greatly underexposed. This needs to change for our culture and society to grow and evolve. Voisey seeks to make these changes through the projects he directs, produces, and guides. He has instigated, propagated, and cultivated several new music projects with the direct purpose of promoting large amounts of contemporary music from a diverse group of composers to a large and diverse audience.

Voisey is the Artistic Director of the "60x60" project, an annual event of worldwide concerts that highlights 60 composers who have composed works 60 seconds or less for an hour-long continuous concert. Since its inception, the "60x60" project has completed two years in this annual concert series. Besides its annual world debut in New York City, in the past two years the project has received performances all over the United States and throughout the world including Birmingham, Los Angeles, St. Louis, Bucharest, Istanbul, and many more venues. It has also received a performance at Brooklyn College's International Electro-Acoustic Festival, as well as a multimedia collaboration performed at One Arm Red in Brooklyn, New York. This project represents a slice of the contemporary music scene as a showcase of music from composers around the world, writing today's music.

Voisey is also the Artistic Director of the "Composer's Voice" concert series at Vox Novus. This series features and exposes emerging composers as well as accomplished underexposed composers from other regions. It is designed to display their compositional "voice" in a themed exposition dedicated specifically to promote their music. Since the start of his role as Director of the "Composer's Voice" concert series, he has organized and produced more than 15 concerts in New York City over a three year span. Through this series he continues to empower composers to broaden their audience by creating a venue to have their music heard.

Robert Voisey founded Vox Novus in 2000. This organization was created for the purposes of expanding the presence of contemporary music in the public's vision, empowering composers and contemporary musicians to create, produce, and promote their music. Vox Novus does this by the production of concerts, exposure on the Internet, and facilitating networking between professionals.

Voisey is the Vice-President of Programs at the Living Music Foundation. The Living Music Foundation's mission is the support of independent, professional and emerging composers and performers of post-modern art music in their struggle for the space and freedom of expression growing out of the need to relate to one's surroundings interactively. His role is to coordinate and raise funds for concert programs, including grant writing and project production.

After receiving his B.A. from Stony Brook University (SUNY), where he studied Computer Science Engineering, Mathematics, Studio Art and Music Performance, Voisey started his composition career in the Upper Galilee of Israel, at the College of Tel Hai. There he studied composition with Oded Zehavi and Aiten Schteinberg and composed his first chamber compositions such as taint for solo flute, "... a work of great presence... is a fascinating study of modulating note values, pitches, stop clicks and beautifully integrated melodic lines." - John de Clef Pineiro, *New Music Connoisseur* (March 2003 Vol.11 No.1); and "his post-romantic, Tears of Dew for cello and piano, [where] New Yorker Robert Voisey drew inspiration from Middle Eastern modes." - Michael Huebner, the *Birmingham News*, Birmingham, Alabama (August 2003)

He returned to the United States to Brooklyn College (CUNY) where he studied composition with Noah Creshevsky. "Voisey has developed an original and versatile system of interlocking, modulating modes that blend elements of eastern and western musical processes. The resulting compositions reflect a wonderful merging of spontaneous energy and disciplined technique." - Noah Creshevsky, former director of the Center for Computer Music and Professor Emeritus at Brooklyn College (CUNY).

In 2004, Voisey has received airplay of his recent album "Dark Desert" broadcast on the "Kalvos and Damian" and the "Sculpted Word" radio shows. His works lullaby, hunger, Mission: Mars and base: a movement from hourglass were broadcast on the radio program, "Martian Gardens" with Max Shea. He had a U.S. premier of his arrangement of Music in Motion for soprano and violin in New York City. In conjunction with the European debut of the "60x60" project, he received debuts of his works hunger, Lullaby, and run rabbit run as a portrait of his work at the National University of Music in Bucharest. Voisey's compositions stark and tainted tree were featured in the play "Dedalus", a stage production in New York City. His work is now being featured on the independent film, "Dedalus", as well as in the independent film, "Empire". His recent premiers include the works, Dos Palabras and Nervous Energy in New York City. Mission: Mars has been on the Brooklyn College's Electro-Acoustic Compact Disc for 2004; "BC Sound Serum" and his 60 second work, ripples in sand has been released on the "60x60" project's compact disc from Capstone Records. ripples in sand included in the second annual "60x60" project is receiving performances and airplay all around the world.

Jeffrey Weeter

Jeffrey Weeter is a composer/video artist who has worked extensively with choreographers, filmmakers, poets, playwrights, and video and performance artists. Recent endeavors include the live video/music collaborations *Fire and Ice*, *PowerPoint*, and *Lavamatic*. A selection from *Fire and Ice* appears on Select Magazine's latest DVD.

Chapman Welch

Chapman Welch received his undergraduate degree in Philosophy from Mississippi State University where he studied composition and jazz piano with Mark Applebaum and composition with Andrew May. He received his Masters Degree in Music Composition and Electronic Music from the University of North Texas where he is currently working at the Center for Experimental Music and Intermedia (CEMI) and pursuing his doctoral studies with Jon Christopher Nelson and Andrew May. Welch's music has been presented at numerous festivals in the United States and abroad including the LaTeX festival, June in Buffalo, Hawaii International Conference for the Humanities, the Florida Electro-Acoustic Music Festival, ICMC 2004, and the 2004 and 2005 SEAMUS conferences. Mr. Welch was also chosen as a finalist for the 2003 Bourges electro-acoustic prize (Degree I).

Ming-Hsiu Yen

Composer, pianist and conductor, Ming-Hsiu Yen, was born in Taichung, Taiwan in 1980. In 1990, her composition, *Capriccio* for piano won the piano composition competition held by the International Piano Teaching Foundation, and at the same year she premiered this piece at the National Recital Hall in Taipei. In 1998 she was the winner of the Taiwan National Gifted Students Competition and was invited as a guest composer to give a speech at National Kaohsiung Normal University.

Miss Yen came to United States in 1999 and received her Bachelor of Music Degree from the Eastman School of Music in composition and piano with the honor of Performer's Certificate in 2003. She won the Anthony and Carolyn Donato Prize and the McCurdy Prize at Eastman. During 2001-2003, she was the conductor of the *Taiwanese Choral Society of Rochester* and was the music director for its annual performances.

Under full scholarship, she finished her Masters of Music degree in both Composition and Piano Performance at the University of Michigan in 2005. At school, she won the concerto competition and played Barber's Piano Concerto with University Symphony Orchestra, conducted by Kenneth Kiesler, in 2004. With the same orchestra, in 2005, she premiered her composition, *Balafan for piano and orchestra*. In addition to playing solo, chamber and orchestral contemporary pieces, she is also active in accompanying modern dance classes. She is currently pursuing her Doctoral of Musical Arts degree in Composition at the University of Michigan under the Regents Fellowship.

Her compositions have been chosen and performed by Yinqi Symphony Orchestra & Chorus (Taipei, Taiwan), University Symphony Orchestra of University of Michigan (Ann Arbor, MI), the Society of Chromatic Art (New York, NY), Ossia (Rochester, NY), and Composers' Sinfonietta (Rochester, NY), and in Threshold Festival (Muncie, IN), Merging Voices (Fullerton, CA), Los Angeles Sonic Odyssey (Los Angeles, CA). She also won the Second Prize of the Second Sun River Student New Composition Competition (Chengdu, China) in 2005, and she was also one of the finalists in the 2005 ALEA III Composition Competition (Sharon, MA). Upcoming premieres include a saxophone quartet, commissioned by the Prism Quartet.

Miss Yen has studied composition with Besty Jolas, William Bolcom, Bright Sheng, David Liptak, Ricardo Zohn-Muldoon, Christopher Rouse, Steven Stucky, Daniel Godfrey, and Gordon Shi-Wen Chin, orchestration with Augusta Read Thomas, and piano with Logan Skelton, Nelita True and Vincent Lenti.

Performer Biographies

Greg Beyer

Greg Beyer specializes in repertoire that places non-western instruments into the context of contemporary musical thought. Second-prize winner of the 2002 Geneva International Music Competition, Beyer has given solo performances and masterclasses throughout the United States, Europe, and Brazil. He has given both the World and American premieres of Heinz Holliger's, *Ma'mounia*; performs the works of Iannis Xenakis, Roger Reynolds, James Dillon, Javier Alvarez, Elliott Carter; and actively commissions new works for solo percussion.

Of primary importance to him is his project, O BERIMBAU – an endeavor that involves ethno-musicological research on the berimbau and other related musical bows, and the active composition and commission of new works for this ancient instrument. Beyer has presented this project at the 2001 and 2002 Percussive Arts Society International Conventions, as well as a myriad of conservatories and universities around the world. His most recent multi-media composition for berimbau, *Bahian Counterpoint (Homage à Steve Reich)*, received its world premiere at the Banff Centre for the Arts in November 2002. It uses simultaneous audio and video elements to create an environment for the berimbau that is simultaneously playful, intelligent and idiomatic. Beyer garnered a 2003 ASCAP Standard Award for multiple performances of this work, and in March 2004 the piece was voted among the best of the SEAMUS festival held in San Diego. As a result, an audio version of the work will be published on the SEAMUS label in late 2004. In January 2004, Beyer traveled to Itaparica, Brazil, as an invited Fellow of the Sacatar Foundation, to spend six weeks creating new music for berimbau and furthering the intention and scope of this project.

In addition to being a founding member of the flute/percussion duo, DUE EAST, Beyer has performed and/or recorded with New York City-based ensembles such as the Orpheus Chamber Orchestra, Speculum Musicae, So Percussion, the Orchestra of St. Luke's, NewBand, Sequitur, Absolute Ensemble, and the S.E.M. Ensemble.

As a drumset artist/popular percussionist, he has performed and recorded with pop artist David Berkeley giving performances in New York City at venues such as the Bowery Ballroom, the Fez, the Knitting Factory. He has also led his own small jazz combos, performing in New York at clubs and for high profile events sponsored by Vanity Fair and Wine Enthusiast magazines, and around the US in clubs and summer festivals.

Beyer enjoys teaching an incredible group of students at Northern Illinois University, where he is an Assistant Professor of Percussion in the School of Music.

Elizabeth Bunt

This fall Elizabeth Bunt will be performing composer Christopher Biggs' piece, *The Capgras' Patience Wanes*, at both the Electronic Music Midwest Festival in Kansas City and the Imagine2 Electro-Acoustic Music Festival in Memphis. This is their second year together collaborating on new music of his at The University of Arizona. Originally from Spirit Lake, Iowa, Elizabeth attended the University of Northern Iowa where she received her BM in saxophone performance and music education. Currently she is a masters student at The University of Arizona. She enjoys performing with her quartet, as a soloist, in school ensembles, and as a woodwind doubler for musicals.

Andrew Carpenter

Described as “an artist of great skill and rare sensitivity,” Andrew Carpenter has presented saxophone recitals in venues throughout the United States, including the nationally broadcast Dame Myra Hess Memorial Concert Series, and has appeared as a soloist with several college and university bands and orchestras. He has also performed on new music concerts at DePaul University, the University of Chicago, and Columbia College of Chicago. Mr. Carpenter earned a bachelor of music degree from Ithaca College and a master of music from Northwestern University. His principal saxophone teachers include Dr. Steven Mauk and Dr. Frederick L. Hemke. Andrew Carpenter is on the teaching staff at the University of Illinois at Chicago, where he teaches saxophone and serves as the assistant conductor of the University Concert Band; he was the principal conductor during the spring of 2003.

Hunjoo Jung

Hyunjoo Jung, born in Busan, South Korea, began her journey as a solo pianist at the age of five. She was chosen by the renowned music professor Hae-Wha Lee to study at Ewha Womans University in Seoul, Korea, where she received her Bachelor of Music degree. Ms. Jung then came to the U.S. to pursue graduate studies under the guidance of Professor Steven Glaser at Ohio State University. As a winner of the Ohio State University Concerto Competition, she performed as soloist with the OSU Symphony Orchestra. Ms. Jung was a recipient of a full scholarship for two consecutive years at the Brevard Music Center where she studied with numerous professors including Dr. Andrew Cooperstock and Dr. James Howsmon. She is currently pursuing her Doctor of Musical Arts degree under scholarship at UMKC, where she is studying with Dr. Jane Solose.

Erik Langeveld

Erik Langeveld studied bassoon at the Rotterdam Conservatory under Henk de Wit en Guus Dral. He was the principal bassoon player in the Bangkok Symphony Orchestra and has played in contemporary music ensembles such as the Xenakis Ensemble, Delta Ensemble, the Newt Hinton Ensemble, the Trio Strakke Lucht and the trio Superfart.

Dan Puccio

Dan Puccio is currently finishing graduate studies at the University of Michigan where he studies with Donald Sinta and Donald Walden. A saxophonist comfortable in multiple genres, he has performed with several notable artists including Chris Potter, Dave Holland, and Tim Ries. Additionally, he has been an Instructor of Saxophone at the Interlochen Arts Camp since 2004, and maintains a private studio in the Ann Arbor, Michigan area. Mr. Puccio holds degrees from the SUNY Potsdam Crane School of Music, where he studied with Timothy McAllister and Bret Zvacek, and has had additional studies with Eric Lau.

Greg Sigman

Greg Sigman earned the Master of Music degree in saxophone performance at Ohio University in 1995 as a pupil of Allyn Reilly. He then did what most accomplished classical saxophonists who wish to eat regularly do- he got a day job. Greg serves as senior library associate for the Ohio University Music/Dance Library, the perfect position for someone with a love of music and of the printed page. He also works as saxophone instructor for the Athens Community Music School and even performs from time to time, having appeared in recent years in venues as disparate as the University of Wisconsin-Platteville, Northwestern University, the “Eyeclopes” art gallery in Fredericksburg, VA, and the “Barbes” club in Brooklyn, NY.

Kathryn Stieler

Kathryn Stieler is Assistant Professor of Voice at Grand Valley State University. Concert performances include solo appearances with the Académie Francis Poulenc (Tours, France), Detroit Oratorio Society, Cincinnati Vocal Arts Ensemble, Wall Street Trinity Episcopal Choir, and the St. Louis American Kantorei. She is winner of several scholarships and awards including the Metropolitan Opera District Auditions. Ms. Stieler has served on the faculties of Mount St. Joseph College in Cincinnati, Webster University in St. Louis, and the Advanced Vocal Institute at Interlochen Arts Camp.

Lucia Unrau

Lucia Unrau has been described as a “magnificent artist” who makes “...intricate and difficult passage work... seem almost effortless.” The Los Angeles Times says Unrau “...provided pointed, bravura playing.” As a soloist and chamber musician, Dr. Unrau performs extensively across the United States. A finalist in the Joanna Hodges International Piano Competition and the winner of many competitions, Dr. Unrau has been featured on the Spotlight series on WGMS-FM, Washington, D.C., and Front Row Center on KLRU-TV in Austin, Texas. She recently appeared as soloist with the Detroit Chamber Orchestra, and has performed solo concerts throughout the United States. Dr. Unrau has CD recordings released by HDC Productions and Cambria Master Recordings in the United States, Europe and Japan. She holds degrees from the University of Texas at Austin, Indiana University and Oberlin Conservatory and has studied with Nancy Garrett, Robert Shannon and Alan Feinberg. Dr. Unrau is currently Professor of Music at Bluffton University. She is also a member of the piano faculty and serves as the Piano Area Coordinator at the Interlochen Arts Camp.

Julia Whybrow

Julia Whybrow studied in Frankfurt am Main under Michael Schneider and Rainer Lehmbruck and under Walter van Hauwe in Amsterdam. During her studies she was a scholar of the “Studienstiftung des Deutschen Volkes”.

In 1994 she won the 2nd prize in the “International Gaudeamus Interpreters’ Competition” in Rotterdam and in 1995 the 1st prize in the international Recorder Competition in Calw where she was also awarded a special prize for her outstanding interpretation of the composition “Weeds in Ophelia’s Hair” by Rolf Riehm. In 1996 she was selected as one of the interpreters of New Music in the first Programme for Young Artists of the German Society of New Music. As a soloist as well as a member of the international Newt Hinton Ensemble, a collective for New Music, and the recorder ensemble APSARA she has given concerts all over Europe, including many first performances.

EMM Staff Biographies

Jay C. Batzner: Festival Logistical Assistant

Jay C. Batzner is an active composer, copyist, and teacher in the Kansas City area. He is currently completing a D.M.A. in composition at the University of Missouri — Kansas City. Prior to his D.M.A., Jay received an M.M. in theory from the University of Kansas and a M.M. in composition from the University of Louisville.

Jay is a sci-fi geek, an amateur banjoist, a home brewer, and juggler.

Jason L. Bolte: Festival Technical Assistant

Jason L. Bolte is currently pursuing a D.M.A. in Music Composition at the Conservatory of Music, University of Missouri – Kansas City, where he is the assistant to the Director of the Intermedia Music Production and Computer Technology Center (iMPACT). Along with his responsibilities at UMKC, he is also an Adjunct Instructor of Music at the Kansas City Kansas Community College. 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 at such events as the Electronic Music Midwest Festival, Imagine2 Festival, SCI national and regional conferences, NWEAMO, SEAMUS National Conference, and the International Summer Meeting of Electroacoustic Music – Hungary. His composition, *Forgotten Dreams* for double bass, max/msp, and eight-channel digital audio, was recently awarded First Prize at the 2004/05 International Society of Bassists Composition Competition - Media Division.

Ian Corbett: Festival Technical Director

Ian Corbett is the Coordinator of the Audio Engineering Program, and Assistant Professor of Music Technology and Audio Recording at Kansas City Kansas Community College. As an audio engineer, Ian's credits include releases on Innova, ICA, Look at You Records, and many non-commercial releases. He is a Co-Director and the Technical Director and Sound Engineer for Electronic Music Midwest, an electronic music festival held in Chicago and Kansas City. Ian spent several summers as the Assistant Manager of the Presentations (Audio) Department at Interlochen Center for the Arts. He has provided sound reinforcement for many headline artists including Bill Cosby, BB King, the Count Basie Orchestra, Dennis DeYoung (Styx, orchestra engineer), the Detroit Symphony Orchestra, Nanci Griffiths, Buddy Guy, The Kings Singers, Marilyn Maye, Jane Monheit, Randy Newman, Clark Terry, Nanci Wilson and many opening acts. He has provided sound system support for artists including the Boston Pops Orchestra, Canadian Brass, Chicago, The Chieftains, Rosemary Clooney, Bela Fleck and the Flecktones, Chris Isaak, Diana Krall, the Lincoln Center Jazz Orchestra with Wynton Marsalis, Lisa Loeb, Kenny Loggins, the Glenn Miller Orchestra, the Neville Brothers, Bob Newhart, Peter, Paul, and Mary, the Preservation Hall Jazz Band, Joshua Redman, Take 6, and Dwight Yoakam. Ian authors articles on audio recording related subjects occasionally for Sound On Sound magazine ("Europe's number 1 selling recording magazine"), most recently a multi-media article on audio mastering published on their first DVD + magazine issue.

Ian's composition credentials include a Doctor of Musical Arts degree from the University of Missouri-Kansas City, a Fellowship Diploma from the London College of Music, and an M.M. degree from Emporia State University, KS. He has works published by Emerson Edition, HoneyRock Publishing, London College of Music and Media, Penfield Music Commission, Watermark Press, and his music appears in "Theory Essentials", and new text book by Dr. Connie Mayfield (Schirmer). He has works released on Mark Records and Miso Records labels. His

competition successes include an Honorable Mention in the 2002 ASCAP Morton Gould Competition, First Prize in the 2002 Musica Viva Electroacoustic Music Competition (Lisbon, Portugal), First Prize in the 1999 Penfield Music Commission Project Composition Contest, and First Prize in the 1998 Hastings College Jazz Ensemble Composition Competition. In 1994 Ian was awarded a Fulbright Scholarship to study Jazz at Indiana University.

A saxophonist and clarinetist, Ian has performed in venues such as Sydney Opera House (Australia), Valencia's Palau de Musica (Spain), and London's Royal Festival Hall, and for many radio broadcasts in the United Kingdom. He holds a Licentiate'ship Teaching Diploma (clarinet) and Associateship Performance Diploma (alto saxophone) from the London College of Music. Ian also plays an electronic wind instrument, integrating technology into many of his live performances. In 1994, he produced and staged a multi-media concert of commercial studio works in the Mumford Theater, Cambridge, UK. As a studio musician, his saxophone playing (and horn arrangements) are featured on several deep-house tracks, released in 2002 on the Viva and Hed Kandi labels, and in 2004 his solo compact disc "If That's You", was released by off-beat-open-hats.

Mike McFerron: Festival Co-Director

Mike McFerron is an assistant professor of music and composer-in-residence at Lewis University in the Chicago area. He has been on the faculty of UMKC and the Kansas City Kansas Community College, and he has served as resident composer at the Chamber Music Conference of the East/Composers' Forum in Bennington, Vt. McFerron is founder and co-director of Electronic Music Midwest.

McFerron has won the *Louisville Orchestra Composition Competition* (2002), was a recipient of the *Chicago Symphony Orchestra's "First Hearing" Program* (2001), and he was chosen the winner of the *Cantus Commissioning/Residency Program*. He received an honorable distinction in the *Masterprize International Composition Competition* (2003) and the *Rudolf Nissim Prize* (2001), and he has been a finalist in the *2004 Confluencias Electronic Miniatures II International Competition*, the *2002 Swan Composition Competition*, the *1999 Salvatore Martirano Composition Contest*, and the *1997 South Bay Master Chorale Choral Composition Contest*. McFerron has been a composers fellow at the MacDowell Colony (2001), June in Buffalo (1997), and the Chamber Music Conference of the East/Composers' Forum in Bennington, Vt (1999). His music has been featured on SCI National Conferences, SEAMUS National Conferences, University of Richmond's 3rd Practice Festival, Spark Conference, Annual Florida Electroacoustic Music Festivals, Spring in Havana, the MAVerick Festival, several SCI regional conferences, and concerts and radio broadcasts across the U.S. and throughout Europe. He has received commissions from *Cantus*, SUNY-Oswego, GéNIA, the Chamber Music Conference of the East/Composers' Forum, Nelson-Atkins Museum of Art in Kansas City, Jesus Florido, Thomas Clement, Lewis University, Sumner Academy of Arts and Science, and twice by the Metropolitan Youth Symphony Orchestra. McFerron's music can be heard on numerous commercial CDs as well as on his website at <http://www.bigcomposer.com>.

Connie Mayfield: Festival Co-Director

Connie Mayfield has recently accepted a new position as Dean of Fine Arts and Communications at Cerritos College in the Los Angeles area. She is overseeing the music, art, photography, theater, and journalism programs, as well as the student newspaper and two student-operated radio stations. Cerritos College, an institution of approximately 22,000 students, is well known in the Los Angeles area for its innovative programs and stellar faculty. The Fine Arts and Communications division includes 25 full-time and more than 60 part-time faculty.

She moved to Cerritos College after a 13-year career at Kansas City Kansas Community College. She initially joined the faculty as an instructor of music and eventually became a full professor and Coordinator of the Music Department. She primarily taught music theory and music technology courses at KCKCC. Her accomplishments include the development of a degree program in Music Technology, and her assistance with the development of a recently-added degree program in Audio Engineering. Together, these two programs helped increase the number of music majors in at KCKCC from ten in the mid-1990s to over 100 today. She assisted in the design and construction of various computer labs and studios for the department. Her involvement with technology also included the position of web master for the music department and a leading role in the planning and development of technology campus-wide.

Connie received a Bachelor of Music degree in piano performance from Southwest Baptist University, a Master of Music degree in piano performance from the University of Missouri-Kansas City Conservatory of Music, and a Ph.D. degree in Music Theory from the University of Kansas. She also completed two years of work toward her Ph.D. degree at Kings College, University of London. Her awards include a Fulbright scholarship to London, England, an Overseas Students Research Award at King's College, University of London, and an Honors Fellowship at the University of Kansas. Since finishing her doctorate, she has concentrated her efforts toward writing a college-level freshman and sophomore music theory textbook. The result of these efforts is *Theory Essentials*, a two-volume, 900-page textbook for freshman and sophomore music theory courses published by Schirmer in 2003. The textbook integrates the study of music theory, aural skills, and keyboard harmony. It has been adopted by colleges and universities around the country.

Connie has given presentations on music technology at the League for Innovation Conference on Information Technology, the MENC national convention, and the national meeting of the Choristers Guild. She was a featured presenter at the 1996 League for Innovation Technology Conference in Phoenix, Arizona, in November 1996, and in April, 1997, she gave a presentation at the first annual Technology in Education Conference presented by the California Community Colleges Foundation. She was also invited to speak at the 1998 biennial national convention of the Music Educators National Conference held in Phoenix in April, 1998.

Connie is an avid skier, and is excited to be living in California where the closest ski slopes are only a 2-hour drive away. (Mountains were in remarkably short supply during her years in Kansas.) She is also working diligently on her newest project, a beach-bum internship.

Paul Rudy: Festival Co-Director

Paul Rudy is Associate Professor and Coordinator of Composition, and Director of the Inter-media/Music Production and Computer Technology Center at the Conservatory of Music, University of Missouri, KC. From 1995-2001 he was the composition technologist at the Aspen Music Festival and School and has created over 80 a radio programs for public radio (Aspen, Colorado and Resonance FM, London, England). He is the 2002 winner of the EMS Electroacoustic Music Prize (Stockholm, Sweden) along with other recognition from the Bourges Electroacoustic Music Competition (2000 & 2005), the Fulbright Foundation, Meet the Composer, the National Music Teachers Association, and the Missouri Music Teachers Association. Commissions include Meet the Composer USA, the American Composer's Forum Jerome Composer Commissioning Project, 8th Blackbird and Third Practice, Music From China, New York New Music Ensemble, Kansas City Chorale, newEar, the Nelson-Atkins Museum of Art and the UMKC Conservatory. His works, published by Twisted Trail Music, have been broadcast and performed worldwide and can be found on EMS, Living Artist, Capstone, SEAMUS and Centaur recordings. In addition to composing he has an avid interest in bicycling, hiking, camping, and mountaineering. In 1994 he completed the Colorado Grand Slam after climbing all 54 of Colorado's 14,000 ft peaks.

<http://www.paulrudy.com>

Festival at a Glance

ELECTRONIC



MUSIC MIDWEST

Thursday October 20, 2005

Pre-Festival Presentation
4:30pm

Concert 1
7:30pm

Friday October 21, 2005

Installation 1
continuous

Concert 2
11:00am

Presentation 1
1:00pm

Concert 3
2:00pm

Presentation 2
3:00pm

Concert 4
4:30pm

Concert 5
7:30pm

Saturday October 22, 2005

Installation 1
continuous

Concert 2
11:00am

Presentation 1
1:00pm

Concert 3
2:00pm

Presentation 2
3:00pm

Concert 4
4:30pm

Concert 5
7:30pm