

**Ninth Annual Festival**

# **Electronic Music Midwest**



**October 11 - 13, 2007**

**Kansas City Kansas Community College**

*Providing access to new electroacoustic music by living composers*

ELECTRONIC MUSIC



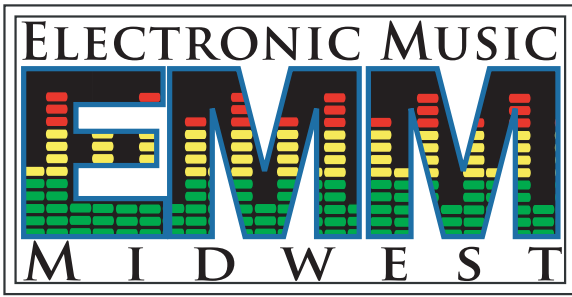
M I D W E S T

October 11-13, 2007

Kansas City Kansas Community College  
Kansas City, KS

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[www.emmfestival.org](http://www.emmfestival.org)



## Acknowledgements

Dr. Thomas Burke, President, KCKCC  
Dr. Morteza Ardibili, Provost, KCKCC  
Dr. Tamara Agha-Jaffar, Dean of Humanities and Fine Arts, KCKCC  
Bill Yeazel, KCKCC  
Dr. Charles Leader, KCKCC  
Br. James Gaffney, FSC, President of Lewis University  
Dr. Angela Durante, Dean College of Arts and Sciences, Lewis University  
Dr. James Mobberley, Interim Dean, Conservatory of Music at UMKC  
Nihan Yesil, UMKC Student  
Jacob Gotlib, UMKC Student  
Christopher Biggs, UMKC Student  
Christopher Parker, Lewis Student  
Jorey Shallcross, Lewis Student  
Theodore Hendry, Lewis Student  
Jason Ouimette, Lewis Student  
Samuel Swartz, Lewis Student  
Biniyam Merid, KCKCC Student  
Steven Sterner, KCKCC Student  
Corissa Tate, KCKCC Student  
off-beat-open-hats recording and sound reinforcement





*"Making Life Better"*

October 2007

Dear Festival Participants:

On behalf of everyone at Kansas City Kansas Community College, it is my pleasure to welcome all of you to Electronic Music Midwest. Once again, Electronic Music Midwest is being hosted by Kansas City Kansas Community College. I know that all of the organizers of the festival and their students have worked very hard on the arrangements in order to ensure a highly successful festival.

Our community has experienced a period of rapid growth. Village West, a new development located to the west of campus and by the race track, offers movie theatres, shops, and a wide variety of restaurants in which you can enjoy mid-western food served up with mid-western hospitality. I hope you will have the time to visit the area and enjoy all that it has to offer.

I appreciate the commitment you have demonstrated by attending Electronic Music Midwest. Your presence at EMM not only promotes new electronic music. It has the additional consequence of enriching the educational experience of students in attendance by increasing their exposure to electronic music.

On behalf of Kansas City Kansas Community College and Electronic Music Midwest, welcome to our city and thank you for being here. I look forward to meeting you and to experiencing your music.

Sincerely,

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

*Kansas City Kansas Community College*  
7250 State Avenue • Kansas City, KS • 913-334-1100

*"An Equal Opportunity Educational Institution"*



September 11, 2007

To all our EMM Guests,

Welcome to the 2007 Electronic Music Midwest Festival. With our friends at KCKCC, the UMKC team hopes you'll have a great time visiting Kansas City and hearing some great music. The EMM Festival has grown tremendously in the last 6 years to an international event, and functions as an important venue for composers of electroacoustic music. We get to hear each other's work and to engage in discussions about the past, present, and future of this genre. We also get to see and hear the work of up-and-coming students in the field – and I hope that all the visiting student composers will take the opportunity to talk with the UMKC faculty and students about the composition curriculum and electronic music facilities – they are a major strength of our music program here.

Festival Directors Dr. Ian Corbett at the Kansas City Kansas Community College, Dr. Mike McFerron at Lewis University, and Dr. Paul Rudy, Director of the UMKC impact Center have worked very hard to create this opportunity for us to come together, and we all sincerely appreciate their efforts. I know that if you have any questions or issues, any of them and their staff will be happy to help you.

Again, welcome to Kansas City and to the Festival. I look forward to renewing old friendships and inaugurating new ones.

Sincerely,

A handwritten signature in cursive script, reading "James Mobberley".

James Mobberley, Interim Dean  
UMKC Conservatory of Music

UNIVERSITY OF MISSOURI-KANSAS CITY

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October 2007

Dear Friends:

From the College of Arts and Sciences at Lewis University, I extend greetings on the celebration of the 2007 Electronic Music Midwest Festival in Kansas City. Lewis University is honored to be a member with Kansas City Kansas Community College and the University of Missouri at Kansas City in the consortium that makes this annual festival possible. We know that this year's festival will again be vibrant, richly creative and stimulating.

Electronic Music Midwest continues to be among the most important assemblies in the arts because it brings together the most current and forward-thinking work in the genre and advances all of music in its freshness and boldness. International in scope, this festival is also important because it shows us that the inherent role that technology has assumed across societies through communication and media can be moved beyond our expectations and imaginations. Electronic music allows us a look into the new -- in explorations of sound, freshness of ideas and experience. The performances and conversations that will ensue over the next days will give evidence of this and more.

Congratulations, commendations, and appreciation to you for your continuing commitment to EMM. Particular gratitude is extended, as well, to our Lewis colleague Dr. Mike McFerron who has inspired and motivated our entire campus community to an appreciation of electronic music. While we will miss the opportunity to enjoy EMM at Lewis this year, we know that this year's festival will be rewarding professionally, creatively and personally.

Sincerely,

Angela Durante, Ph.D.

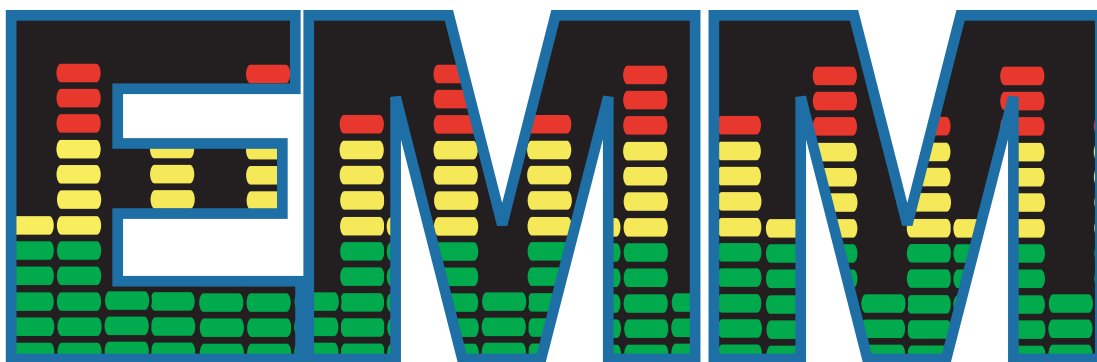
Dean

College of Arts and Sciences

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October 11, 2007

Dear Colleagues,

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

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

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

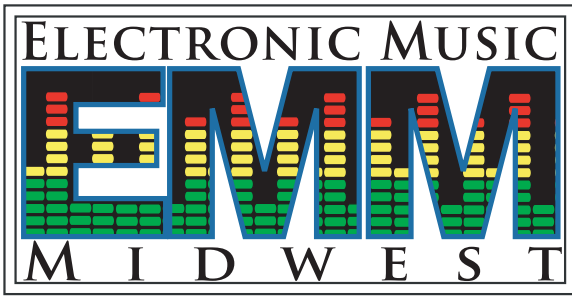
We are delighted that you have chosen to join us this year at EMM, and we hope that you have a great time during your stay. If we can do anything to make your experience here better, please do not hesitate to ask any of the festival team.

Best wishes,

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

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

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



# Concert 1

October 11, 2007 - 8pm

Performing Arts Center  
Kansas City Kansas Community College

STOL

Nihan Yesil

Blue Jaunte (whispers of Gouffre Martel)

Jay C. Batzner

Metamorphoses

Evan Jones, Cello

Clifton Callender

Tower of Babel

Jacob Gotlib

The Manhattan Project

Sarah Loudon , Flute  
Bill Loudon, Alto Saxophone  
Meryl Nash, Cello  
Yu-Han Huang, Piano  
Jen-Kuang Chang, Percussion

Jen-Kuang Chang

And Death...

Jason Bolte

Canticle

Ashly Evans, Mezzo-Soprano

Mike McFerron

www.emmfestival.org



# STOL

The idea behind **STOL** (Short Takeoff and Landing) was to compose an electroacoustic piece that can work both as a stand-alone piece, and as a score for a short film. I took inspiration from the TV show *LOST*. **STOL** can serve as a sophisticated score for an excerpt I took from one of the episodes of the show, or it can be performed as tape piece with no visual element at all.

**Nihan Yesil** was born in Bursa, Turkey in 1979. She earned her bachelors degree in composition in Istanbul. She participated summer programs and festivals such as the Henry Mancini Institute (2002), Czech-American Summer Music Institute (2003), Brevard Music Festival (2004), EMM (2006), and Women in New Music (2007). Nihan is currently a graduate student at the UMKC Conservatory of Music and Dance. Her compositions were performed at many venues both in Turkey and USA.

## Blue Jaunte (whispers of Gouffre Martel)

The inspiration for this work comes from Alfred Bester's sci-fi classic *The Stars My Destination*. Gully, the anti-hero of the story, is taken to the prison Gouffre Martel, a place of total darkness and isolation. Many inhabitants of the prison become mad within this total isolation and end their lives with a "blue jaunte" in which they teleport themselves into nothingness (teleportation is a common inherent skill in Bester's book and the total darkness of Gouffre Martel prevents the prisoners from successfully teleporting to freedom). Due to an acoustic anomaly in Gully's cell, he hears whispers from another prisoner several miles away and begins to have conversations with her. This personal contact, the sound of another's whispers, strengthens Gully's resolve to stay alive and attempt and escape from the inescapable prison. In this piece, we are with Gully in total isolation. Around him are the sounds of "blue jauntes." Gradually, whispers creep in and sooth the tension and despair Gully is feeling.

This work was part of the MELANCOLIE project at the 2007 Institut International de Musique Electroacoustique de Bourges.

**Jay C. Batzner** is currently an Assistant Professor at the University of Central Florida where he teaches music composition and technology courses as well as coordinates the composition program. In his first year, Jay received two prestigious grants: one to create collaborative works with visual artist Carla Poindexter and the second to initiate electroacoustic music concerts in Orlando. Prior to this position, Jay was an active adjunct professor at several colleges in the Kansas City area while he completed his D.M.A. in Composition at the University of Missouri – Kansas City Conservatory. While at UMKC, Jay received honors including a Distinguished Dissertation Fellowship and a Dean's Doctoral Scholar Fellowship.

Jay's music ranges from instrumental chamber works to electroacoustic compositions. He has participated in numerous national and international festivals including the Wellesley Composers Conference and the International Young Composers' Meeting in the Netherlands. His music is published by Unsafe Bull Music and has been recorded on the Capstone and Vox Novus labels. Jay is a frequent contributor to the new music website Sequenza21.com and a founding member of the composers organization The Collected.

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

## Metamorphoses

**Metamorphoses** is a three-part canon for solo cello and real-time (or pre-recorded) computer-assisted delay that explores the simultaneous presentation of multiple independent accelerandos and ritardandos. Relative to the solo cello's tempo, the two "virtual" cellos gradually decelerate to slower tempos and then gradually accelerate to faster tempos before returning to the original tempo. The resulting canon concludes with all three voices converging on melodic and rhythmic unisons. While the sound is entirely acoustic, the computer is absolutely essential to the composition, generation, and realization of the work.

**Clifton Callender**, Assistant Professor of Composition at Florida State University, received the Ph.D. in composition from the University of Chicago as a Whiting Fellow. He holds a M.M. in composition from the Peabody Conservatory and a B.F.A. from Tulane University. His work for solo piano, *Patty, My Dear*, has been recorded by Jeri-Mae Astolfi on the Capstone Label. His music has been recognized by and performed at the Primavera en La Habana Festival of Electroacoustic Music in Cuba, Florida Electroacoustic Music Festival, the NACUSA Young Composers Competition, the Northern Arizona University Centennial Composition Competition, North American Saxophone Alliance 2002 and 2006 Biennial Conferences, the iChamber New Music Series, the Composers Conference at Wellesley College, the Ernest Bloch Music Festival, the 2nd ppIANISSIMO festival in Bulgaria, the Fifth World Harp Congress in Copenhagen, Whitaker New

Music Reading Sessions, Society for Electro-Acoustic Music, SCI national, regional, and student conferences, Florida State University, Northern Illinois University, the University of Chicago Contemporary Chamber Players, and the Chicago Union League Civic & Arts Foundation. Also active in music theory, he has published articles in *Perspectives of New Music*, the *Journal of Music Theory*, and *Music Theory Online*.

**Evan Jones** holds the D.M.A. in cello performance and the Ph.D. in music theory from the Eastman School of Music, where he studied with Steven Doane, Pamela Frame, and Alan Harris. He also studied with Antonio Lysy at McGill University and with Pierre Djokic and Shimon Walt at Dalhousie University, and has participated in masterclasses with Anner Bylsma, Emma Ferrand, Bernard Greenhouse, Desmond Hoebig, Steven Isserlis, Richard Kapuscinski, Aldo Parisot, Nathaniel Rosen, Fred Sherry, Janos Starker, and Tsuyoshi Tsutsumi. On faculty at the Florida State University College of Music since 2001, Dr. Jones formerly served as cello instructor at Colgate University and as Pamela Frame's assistant at Eastman. He also instructed music theory at Eastman and at the University of Rochester, winning two prestigious teaching awards, and received the Florida State University Undergraduate Teaching Award in 2007. Dr. Jones has given the world premières of solo works by Clifton Callender, Robert Morris, and Ciro Scotto, the North American premières of solo and chamber works by Iannis Xenakis, and the New York City premières of works by Dexter Morrill and Christopher Auerbach-Brown (in Merkin Hall and Weill Recital Hall, respectively). He has performed under the auspices of the Banff Centre for the Arts, Baroque SouthEast, Music on the Lake, Musique Royale, the Orford Arts Centre, the Scotia Festival of Music, the Syracuse Society for New Music, and on faculty recital programs at Florida State University. Dr. Jones previously appeared as principal cellist of the Binghamton Philharmonic, the Orchestra of the Southern Finger Lakes, and the Montreal Chamber Players. Recent recital appearances have included DePauw University, Longwood University, UCLA, and the University of Cincinnati, as well as in Virginia, Canada, and Italy. He lives in Tallahassee with his wife (and erstwhile cello duo partner) Marnie Kim Jones and their children Carson and Tessa.

## Tower of Babel

The Ancient Greeks and Hebrews believed that human beings were motivated by ideals that they could never, ever reach. Though we know in our hearts that many of the goals and ideals that propel our lives are naive or impossible, they give us meaning, connection, and direction. Like Sisypheus, whose rock always escaped him right as he would reach the top of the mountain, we build and rebuild our Towers of Babel despite disappointments, shattered dreams, and unrealized potentials.

**Jacob Gotlib** has written music for acoustic instruments, electronics, dancers, video and multimedia installations. His music is regularly played at festivals around the country, such as SEAMUS, SCI, Imagine2, The Florida Electroacoustic Music Festival, Electronic Music Midwest, and the Bellingham Arts Festival. His piece *Filaments*, for flute and tape, was featured by the California EAR Unit ensemble as part of their TransPOPsitions concert in Los Angeles, CA, and his piece *Embers* was a finalist in the 2007 ASCAP/SEAMUS Student Commission. Jacob graduated with a Bachelor's of Music from Oberlin Conservatory in 2006, and is currently studying music composition at the University of Missouri-Kansas City. For seven years, Jacob also played with the band Ayin, which released three albums and toured nationally.

## The Manhattan Project: To Victims of Hiroshima and Nagasaki

**The Manhattan Project: To Victims of Hiroshima and Nagasaki** is a three-movement Inter-media composition for mixed quintet, electronic sound, animated visual, and stage art installations. Fragments of both sampled and computer-generated sounds serve as sonic sources for constructing the electronic music component. Ten measured electronic tracks, including the tracks with aural cues for the performers, are used to provide a precise synchronization with the live instruments, while additional unmeasured five tracks are later mixed into the project to amplify the variety of the evolving soundscapes. The composer, by incorporating extra-musical elements such as three squawker balloons released during the last movement and hundreds of paper doves in the stage art installation, invites audiences to reexamine the ironic and paradoxical aspect of the war and the advancement of modern technology.

**Chang Jen-Kuang**, a native of Taiwan, graduated from Berklee College of Music (B.M.) where he studied with renowned jazz educators such as George Garzone and Fred Lipsius. He holds his master's degree with an emphasis on the music education from the Emporia State University, Department of Music. While completing his graduate level study in ESU, he had served as a Graduate Teaching Assistant and the Hendricks Music Computer Laboratory Assistant and Coordinator from 2002 to 2004. He co-authored an article with Dr. James Starr and Prof. Elaine Edwards in "An Introduction, Analysis, and Performance Evaluation of Selected Piano Trio Literature of the Twentieth Century," published by the Edwin Mellon Press, in 2003, and received the Harold Durst Graduate Research Award in 2004. His thesis, "Charlie Parker: the Analytical Study of Twenty-two Performance Versions of Now's the Time," was named the winner of the Laurence C.

Boylan Thesis Award in 2006 and was consequently nominated for the Midwestern Association of Graduate Schools 2007 Distinguished Thesis Award competition. In 2007, Chang received the prestigious Vreeland Award in Music, while his composition “Chakra” was named the second prize winner of the JIMS International Composition Contest for Improvised Chamber Music and was premiered in Salzburg, Austria. His electronic music has been featured in the V.E.A.L. Festival and the International Acousmatic and Multimedia Festival “Sonoimágenes” in Buenos Aires, Argentina. Mr. Chang is currently pursuing his D.M.A. degree in music composition under the guidance of Dr. Randall Snyder at the University of Nebraska-Lincoln, School of Music, while serving as a music engraver for Dr. Steve Larson’s upcoming publication “Analysis of Jazz: A Schenkerian Approach,” which will be published by the Pendragon Press.

**Sarah Loudon** (Flute) Sarah Loudon graduated from Concordia College Moorhead with a Bachelors degree in Music Performance under the study of Dr. Deb Harris. She is currently finishing a Masters degree in music theory at the University of Nebraska-Lincoln under the study of Dr. Gretchen Foley, where she held a theory assistantship during the fall/spring semesters of 2006-2007. Her research interests currently include the interaction of the theories and structures of twentieth century music and visual art, and the works and writings of Arnold Schoenberg. She has recently joined the staff at York College, in York Nebraska, and will begin teaching undergraduate courses this fall in music theory.

**Bill Loudon** (Alto Saxophone) Bill Loudon is an acclaimed multi-instrumentalist in the Lincoln area. Starting in high school, he has played with a wide variety of vocal and instrumental ensembles. You can currently find him lending his eclecticism to the country-rock outfit Breakaway. He also teaches piano and guitar out of his home. His favorite color is orange, and his favorite pitch is concert D.

**Meryl Nash** (Cello) Meryl Nash was born in Oklahoma City and began playing cello in the Putnam City Strings Program when she was ten years old. She took an interest in competition for the local honor orchestras and also the Oklahoma solo and ensemble competitions. At age fourteen, she became a student under Dr. Tess Remy-Schumacher at the University of Central Oklahoma, while still attending Putnam City Schools. During that time, she was allowed to play and perform with the UCO Cello Ensemble, which had tours to Los Angeles, California; Austin and Houston, Texas; and Cairns, Townsville, and Sydney, Australia. Meryl also had opportunities to perform in master classes for Dr. Larry Stromberg, Norman Fischer, Phyllis Young, and Dr. Nina Gordon. After high school, she attended college at the University of Texas Arlington under Dr. Elizabeth Morrow. In her first year she performed for Elenore Schoenfeld in a master class, won the Sigma Alpha Iota scholarship, and earned a place on the Freshman Honors list. Her second year brought her responsibilities in the music library, an assistant position working in the String Preparatory Program, and a coordinator position for the UTA Solo and Ensemble. During the summer, she was a staff counselor for the UTA Summer Strings program and the Texas Cello Academy. In her third year she auditioned and then played for the Las Colinas Symphony Orchestra, which performs in three Texas cities in the Dallas/Fort Worth area. Since then, Meryl has transferred to the University of Nebraska Lincoln to study with Dr. Karen Becker. Meryl is continuing to work towards her degree in Cello Performance.

**Yu-Han Huang** (Piano) Yu-Han Huang is a native of Chia-Yi, Taiwan. She received her Bachelor of Arts in Music, majoring in piano performance with minor in flute performance, from the Christ’s College in Tamsui, Taiwan. During her undergraduate years, she served as a piano accompanist for the Women’s Community Choir and the Children’s Choirs in Tamsui area. She also taught piano and flute in the community and had been very active in both solo and collaborative performances. In fall 2003, Ms. Huang began her graduate studies under the guidance of the noted pianist Dr. Martin Cuéllar, pursuing the Master of Music degree in piano performance in the music department at the Emporia State University. As a graduate research assistant, Huang has had numerous opportunities to serve as a collaborative performer in the department and other academic institutions, while serving as an instructor at Academic of Music. In 2005, she received the Music Talent Scholarship from ESU as the recognition of her dedicated academic works. Ms. Huang received her Master of Music from Emporia State University in 2005. She is currently pursuing her second master’s in piano pedagogy at the University of Nebraska-Lincoln where she studies with renowned pianist Dr. Mark Clinton and is responsible as an instructor at UNL Community Adult Piano Experience and the Lincoln Music Teacher Association Outreach Program.

## And Death...

**And Death...** is a short miniature inspired by the poem, “And Death Shall Have No Dominion,” by Dylan Thomas.



**Jason Bolte** (b.1976) is currently pursuing a D.M.A. in Music Composition at the University of Missouri – Kansas City Conservatory of Music and Dance, where he is a Chancellor's Doctoral Fellow. Along with his responsibilities at UMKC, he is also an Adjunct Instructor of Music at the Kansas City Kansas Community College. Jason is a member of the organizational staff of the Electronic Music Midwest Festival, and a founding member of the Kansas City Electronic Music Alliance. Jason holds a B.M. with an emphasis in Music Engineering Technology and a M.M. in Music Composition from Ball State University. His music has been performed throughout the United States and in France, United Kingdom, Switzerland, Sweden, Hungary, and Chile. He is the 2007 recipient of the Missouri Music Teachers Association's "Composer of the Year" Composition Commission. In the summer of 2007, Jason was an Associate Artist in Residence at the Atlantic Center for the Arts, with Master Artist Denis Smalley. Jason's work, *Friction* for digital audio, was selected as a Finalist at the 33rd Bourges International Competition of Electroacoustic Music and Sonic Art – 2006. His composition *Forgotten Dreams* for double bass, max/msp, and eight-channel digital audio has also been recognized by The International Society of Bassists, receiving First Prize at the 2004/05 ISB Composition Competition - Media Division.

## Canticle

**Canticle**, for voice and 5.1 surround sound, was composed in 2006.

### Translation

Set me as a seal upon your heart,  
as a seal upon your arm;  
For love is as strong as death,  
Ambition as harsh as hell:  
its flames are a blazing fire.  
Deep waters cannot extinguish love,  
Nor rivers sweep it away.  
If a man should give all the substance of his house for love,  
he shall despise it as nothing.

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

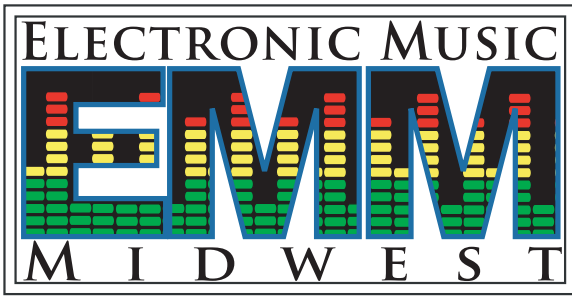
Mezzo soprano, **Ashly Evans**, is becoming one of the fastest emerging singers in the Midwest. Miss Evans' wide range of operatic roles include Third Lady in *Die Zauberflöte* with New Jersey Opera, Buttercup in *H.M.S. Pinafore* and Louisa Hurst in the World Premiere of *Pride and Prejudice* at Ohio Light Opera. She also had the opportunity to sing the roles of Viktoria/Viktooria in the American Premiere of Rautavarra's *House of the Sun* and Juno in *Orpheus* in the Underworld with Opera in the Ozarks.

Miss Evans also performed over eight main stage roles with the University of Missouri at Kansas City's Conservatory of Music and Dance including, Giulio Cesare in *Giulio Cesare*, Mrs. McLean in *Susannah*, Cherubino in *Le Nozze di Figaro*, Pitti-Sing in *The Mikado* and Hansel in *Hansel and Gretel*.

Miss Evans has just recently made her solo concert debut as the Alto Soloist with Central Missouri State University in their performance of Beethoven's Mass in C.

Miss Evans has been recognized by numerous foundations and organizations including the Metropolitan Opera National Council Auditions with an Encouragement Award in the Upper Midwest Region, Lincoln, NE district, the UMKC Women's Council and National Association of Teachers of Singing. Her work was also acknowledged by her peers as she was voted Most Outstanding Female Artist and Best Performance by a Female in a Supporting Role during her attendance at Opera in the Ozarks. During her time at UMKC Miss Evans received a Bachelor's of Music degree – Vocal Performance in 2005 and then went on to earn her Master's of Music degree - Vocal Performance in 2007. During her final year at the university she was awarded the Opera Department Graduate Teaching Assistant position.

You may also hear Miss Evans in the Albany Records recording of Rudolf Friml's *The Firefly* released in 2006 and on The Gondoliers both recorded while a member of the Ohio Light Opera Company. Ashly Evans currently resides in Merriam, Kansas, where she currently studies voice with Dr. Rebecca Sherburn. For more information, visit <http://www.ashlyevansmezzo.com/>.



# Concert 2

October 12, 2007 - 10:30am

Performing Arts Center  
Kansas City Kansas Community College

Meditation on the Nature of Dragonflies

Kip Haaheim

Instead of Anything, Anything

Sean Peuquet

Spaces Within Which to Dwell

Jonathan Hallstrom

Sirens

Liza Seigido

Interpretations I & II

Dohi Moon

Bit of Nostalgia...

Michael Boyd

Michael Boyd, Computer  
Michael McCurdy, Percussion

Mediterranean-Riots-Colors

Ivan Elezovic

Meiso (Meditation)

Michael Pounds

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## Instead of Anything, Anything

All source material for this piece was derived arbitrarily from sound sample libraries, then processed and juxtaposed to emphasize particular timbral relations and contrasts among the originally concrete and generic samples. Hopefully, what is ultimately interesting, are our schematic associations of sound and the constructed relevance of such clichés as children, birds, and clocks. This piece sounds like it could be “about something” extra-musical, perhaps conjuring vivid images in tune with the more representational acousmatic components, but all figurative inference is a byproduct of the sounds merely attempting to escape their arbitrary and generic roots.

## Spaces Within Which to Dwell

In creating the pieces that comprise **Spaces Within Which to Dwell**, I took as an initial premise that a “dwelling” can be a state of mind as well as a physical space. Each of the pieces strives to create a dwelling place that is comprised of images and sounds that came to mind as a result of fairly mundane stimuli: A photo album containing pictures of my wife’s family over a time span of nearly 30 years and a journal kept by my mother. Intriguingly, as I worked on the pieces the images and words that formed the original stimuli began to give way to the thoughts and images they engendered; sometimes to the extent that the original images fade almost out of existence.

## Sirens

**Sirens** is an interactive computer piece built in Max/Msp. I designed it to turn the guided improvisations of one female performer into a choir of sirens- sea nymphs from the Greek mythology where as enchanting voices led sailors to their deaths. The choir is generated through the use of multiple buffers that record the sounds of the solo performer. Then, the recorded sounds in the buffers are automatically altered using one or a combination of the following processes: pitch shifting, time shifting, delay and granularization. Through processed improvised whispers, chromatic chants, and a creative reading of excerpts from John Milton’s *Sabrina Fair*, the performer will create the seductive and captivating song of these deadly sea nymphs.  
-Liza Seigido

**Liza Seigido**, a native of Miami Florida, is currently a graduate teaching assistant for Florida International University’s composition program and a graduate composition student of Professor Fredrick Kaufman. Her formal training in composition began with Dr. Susan Epstein-Garcia and Professor Jorge Ibanez at New World School of the Arts College in downtown Miami. Ms. Seigido was New World’s first composition graduate. Her main sources of inspiration are her family, her compositional mentors, her martial arts training, and the music of Claude Debussy who she has thought of her entire life as her patron saint.

## Interpretation I & II

**Interpretation I & II** for Electro (2004) It was about three years ago that I created my first electronic composition, which it titled Interpretation I. At that time, it was a class assignment to craft electronic music using the collage technique. I had no idea how I could use the collage technique in music. However, I recalled my elementary school collage homework assignments, when I first sketched lines first and then attached pieces of colored paper. I applied the same principle to the piece. Borrowing Bach’s melody in the piece is the same as drawing the lines, because artists, first, choose what they are going to draw on canvas. Then, they start to draw faces of people, fruits, and landscapes. However, artists are not just imitating what they are seeing on canvas. They express their impression from soul and lives through their brush onto the canvas. I thought artists’ expression is the colored paper in the collage technique, and I applied it the electronic sounds of Interpretation I. Why did I choose Bach for sketching lines of the collage technique? I remember the first piece of music that moved me to tears was Bach’s chaconne for violin. I didn’t know how his music is close to musical and spiritual perfection, or what kind of musical theory and history are behind it. I just listened it and it touched me. Even though his music is perfect, I felt something missing. I cannot hear any humor from Bach. I can hear various kinds of humor every composer’s music such as Beethoven, Debussy, Schnittke, Sun Ra, Radiohead, and Piazzolla. They make me some kind of smile when I hear their music, but not Bach’s music. It could be his humor is different from mine, and so it is not humor to me any more. It reflects other emotion to me. So I wanted to put in my humor in Interpretation I. I’m a Korean, who thinks in Korean and who feels comfortable talking in Korean. But at the same time, I’m an individual. I do not feel it is correct to classify myself only as a Korean composer. When I came to USA, because of the language and cultural difficulties, I couldn’t talk to people and explain what I meant or thought. Later, as I improved with the language and cultural difficulties, I started to gravitate away from my Korean identity. I found myself in no man’s land, because I was not able to connect with Koreans, nor with Americans. This resulted in a cultural isolation, which brought me sadness, and this sadness led me to compose Interpretation II

Born in Seoul, Korea, **Dohi Moon** received her Bachelor’s Degree for piano performance from Seoul National University, Korea. She started to study music composition with Prof. Mark Sullivan for her Master’s Degree. Moon, a second-year doctoral student in music composition at Michigan State University, is teaching the course, ‘the Foundation of Music Technology’ as a Graduate assistant. Dohi Moon has been focused on the interaction between acoustic performing and electro music when she started to study music composition. Moon’s music has been performed by Western Michigan Orchestra, the Nobilis Trio, Suren Bagratuni, and Erica Ohm. She also works with blending contemporary classical music with other genres such as Ethno-music, Jazz, Rock’n roll, Electronica, as well as music for dance.



## Bit of nostalgia...

This piece investigates the ways that objects with which performers interact (instruments) shape their actions. The percussionists take an active role in designing the stage set-up for each performance by utilizing various combinations of instrument-types (listed in the piece's instructions including objects made of metal, wood, glass, paper, plastic, and stone) in different sectors of the performance space. Each group of instruments also contains three of eighteen relatively similar graphic score pages. The score page similarities require that performers frequently reinterpret some visual materials with greatly varying groups of instruments (and objects). While the performance proceeds, another performer interprets the same score using Cycling 74's MAX/MSP (software that accomplishes real-time sound synthesis and processing) to process and playback sound segments from recordings of previous rehearsals and/or performances. The percussionists directly respond to these sounds as well as each other while interpreting certain pages of the score. These interactions bring a sense of self-history into the piece and create an interesting notion of depth which reflects a broader perspective of what constitutes a "work" by actively incorporating previous rehearsals and performances into the fundamental structure of the composition.

**Michael Boyd** holds graduate degrees from the University of Maryland (DMA, composition) and SUNY Stony Brook (MA, music theory and history), and currently teaches music theory and rock history at the University of Maryland Baltimore County and the Peabody Institute. As a composer, Boyd is interested in (re)integrating performers into the creative process through graphic notation that encourages performers to experiment and rethink how they make music. In the last year, Boyd's concert works have been performed at regional and national conferences as well as at several universities, art galleries, and festivals in the Washington DC/Baltimore metro area. As a scholar, Boyd's work has focused on recent composers such as Luigi Nono and Roger Reynolds, as well as the analysis and criticism of popular music. His reviews have been published in *Popular Music and Society* and *Computer Music Journal*, and his article "The Roger Reynolds Collection at the Library of Congress" will appear in *Notes* next year.

**Michael McCurdy** is a percussionist and teacher in New York City and is currently a part-time lecturer in the pre-college program at Stony Brook University where he directs the Stony Brook Youth Percussion Ensemble. He is also a teaching artist for the Brooklyn Academy of Music, where he presents workshops to urban students on subjects as diverse as Process Music, Junk Percussion, Ugandan Drumming, and contemporary solo percussion. Over the past few years, McCurdy has been a featured performer at the Spark Festival of Electronic Music, the Other Minds Festival of New Music, the Festival of New American Music, the April in Santa Cruz New Music Festival and the Bang on A Can Summer Music Institute. He has performed with, among others, Continuum Chamber Ensemble, the San Francisco Contemporary Music Players, the Albany Symphony, the Contemporary Chamber Players, the Sacramento Philharmonic, and Sacramento Opera. While he has premiered and recorded works by established contemporary composers such as Richard Felciano, Karen Tanaka, Ushio Torikai, Annie Gosfield, and Gavin Bryars, McCurdy also has developed relationships with many young composers to commission and perform new works. Most of these collaborations have blended music with dance, and music with text and theatre — many of these efforts have combined music with electronics or interactive computer. Recent and upcoming projects include a tour to Jakarta, Indonesia with the contemporary chamber ensemble, Continuum, clinics and recitals at TCU and TSU (TX) and IUP (PA), a residency at Mälardalen University in Västerås, Sweden, a residency at The Institute of the Arts in Yogyakarta, Indonesia, and a fourth US tour with the experimental pop group, Hi Red Center. He completed a Doctorate in percussion performance at the State University of New York at Stony Brook. Principal percussion teachers have been Nick Petrella, Steve Schick, Dan Kennedy, Ray DesRoches, and Eduardo Leandro.

## Mediterranean-Riots-Colors

between ingot dawn and wine-dark night the centuries Hang the changing colors of the day the circle of conclusion squared by the eye of setting forth establishes the middle, which is everything unblinking MEDI//TERRA//the middle of the earth the torn edges of this map form a new shoreline on the top of the old another red noon why is the golden apple flecked with blood? how did the beauty contest lead to endless war? whose face among the multitudes will be remembered? the ghostly crowds surge and dissolve but their silent cries ring forever

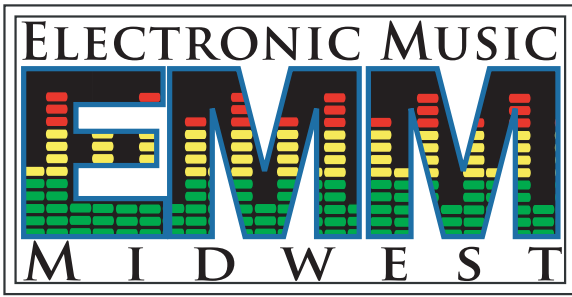
**Ivan Elezovic** (DMA, University of Illinois at Urbana-Champaign) studied at the University of Manitoba, McGill University, and the University of Illinois where he worked with Michael Matthews, Randolph Peters, Zack Settel, Alcides Lanza, Guy Garnett, Erik Lund, and Scott Wyatt. After receiving the Presser Award in 2001, he went to IRCAM (Institut de Recherche et de Coordination Acoustique/Musique) where he studied with Brian Ferneyhough and Marc-André Dalbavie. A year later, he was accepted at the Internationales Musikinstitut in Darmstadt, Germany where he worked with Isabel Mundry, Tristan Murail, Robert HP Platz and Valerio Sannicandro. Dr. Elezovic's compositional output ranges from acoustic to electroacoustic works including mixed media, and has been recognized by numerous competitions and festivals: (SEAMUS) Society for Electro-Acoustic Music in the United States (Iowa State University, Ames, USA); VI International Electroacoustic Music Festival of Santiago de Chile (Santiago, Chile); Seoul International Computer Music Conference SICMF (Seoul, South Korea); International Festival of Acousmatics and Multimedia (Buenos Aires, Argentina); North Carolina Computer Music Festival (North Carolina State University); the 10th Biennial Symposium for Arts and Technology (New London, Connecticut); the Canadian Electroacoustic Community CEC (Montreal, Quebec); GroundSwell-New Music Series (Winnipeg, Manitoba); Global Stage Concert Project (Winnipeg, Manitoba); Vox Novus 60x60 Project; Palmarès du 32e Concours International de Musique et d'Art Sonore

Electroacoustiques de Bourges (Bourges, France); and the International Tribune of Composers (Belgrade, Serbia). In 2005 Dr. Elezovic was awarded an Atlantic Center for the Arts residency where he worked with master artist Larry Austin, and created a new DVD/Audio piece, Mediterranean-Riots-Colors. Instead of following a single style, Dr. Elezovic allows a number of materials and ideas to influence the approach and method for each new work. His compositional style, honed and refined in North America, demonstrates both a dedication to craftsmanship and a ceaseless pursuit of innovative conceptual goals. Currently Dr. Elezovic is a Visiting Assistant Professor at Oberlin Conservatory of Music.

## Meiso (Meditation)

**Meiso (Meditation)** is intended to be a piece that invites the listener to focus on the subtle details and nuances of the sound as it unfolds. It was created from the composer's own recordings of various sounds made with a koto. The composer considers the recording process to be an essential element in the creation of this piece. Thanks to Yoshiko Kendall for playing her koto in the studio.

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



# Concert 3

October 12, 2007 - 2pm

Performing Arts Center  
Kansas City Kansas Community College

A Little Noise Goes a Long Way

David R Mooney

Supercell

Michael McCurdy, Percussion

Philip Schuessler

Improvisation No. 1: Agitation

Nicholas Drake

Prairie Etudes

Susan Tomkiewicz, English Horn

Brooke Joyce

Conflux

Michael Drews

Melancholy

Jay Gemkow, Violin

M. Anthony Reimer

Shelter

Tom Williams

www.emmfestival.org



## A Little Noise Goes a Long Way

Launched into uncharted regions of sonic space a 0.2 second burst of noise encounters dangerous space-time anomalies. Evasive maneuvers, Mr. Sulu!

**Mooney** (b. 1949) is a self-taught composer of fixed music on disc. Since retiring from his day job, Mooney can be found riding his bicycle up and down the hills of Pittsburgh, listening to the sounds of the city. Through various mysterious processes, many of these sounds make their way into his compositions. Over the years other people have liked hearing this stuff well enough to play it at concerts, festivals and conferences in Asia, Europe, Australia, North America and the Caribbean, including ICMC, SEAMUS, Electronic Music Midwest, Logos Foundation Summer Concerts, the Shy Anne Film and Video Festival, EuCue Concerts, Bourges Festival Synthese, Zeppelin2004, Vox Novus's 60x60, and at Engine 27. Works have been broadcast on new music programs from Zagreb to Seattle and points in between. Mooney's music is available on a number of commercial and private releases. Details: <http://www.city-net.com/~moko/>

## Supercell

**Supercell** involves the construction and decoupling of multilayered complexes. The instrumentation and modes of production are seen as elements of an organic whole that are separated as a study in the mechanics of operation of that whole. The metaphor of the 'whole' in this piece is language as neologism. Musical elements parse out components of language. Instruments merge with the voice and electronics to gradually reveal the separate elements as layers of a larger orchestration. The 'whole' has greater significance than the separate parts: any possible interpretation of embedded meaning in this language. Electronic processes include filtering, frequency shifting, ring modulation, granular synthesis, live amplitude triggering, and live pitch triggering.

**Philip Schuessler** received his bachelor degree in music composition at Birmingham-Southern College and his Masters Degree from the University of Miami. His primary teachers have included Charles Mason, Dorothy Hindman, Dennis Kam, Keith Kothman, Daria Semegen, and Dan Weymouth. He has had works performed at notable venues such as June in Buffalo Festival, Festival Miami at Florida International University, the Czech-American Summer Music Workshop at Florida State University, the CCMIX Summer Intensive Course in Electronic Music in Paris, International Computer Music Conference, MusicX in Cincinnati, ICMC, Spark, and multiple SEAMUS Conferences. His work *Wisdom and Surprise* for contrabass and tape was recognized with a mention in the 2004 Bourges International Residence Prize. He is currently working towards a PhD at the State University of New York at Stony Brook. More info can be found at [www.philipschuessler.com](http://www.philipschuessler.com).

**Michael McCurdy** is a percussionist and teacher in New York City and is currently a part-time lecturer in the pre-college program at Stony Brook University where he directs the Stony Brook Youth Percussion Ensemble. He is also a teaching artist for the Brooklyn Academy of Music, where he presents workshops to urban students on subjects as diverse as Process Music, Junk Percussion, Ugandan Drumming, and contemporary solo percussion. Over the past few years, McCurdy has been a featured performer at the Spark Festival of Electronic Music, the Other Minds Festival of New Music, the Festival of New American Music, the April in Santa Cruz New Music Festival and the Bang on A Can Summer Music Institute. He has performed with, among others, Continuum Chamber Ensemble, the San Francisco Contemporary Music Players, the Albany Symphony, the Contemporary Chamber Players, the Sacramento Philharmonic, and Sacramento Opera. While he has premiered and recorded works by established contemporary composers such as Richard Felciano, Karen Tanaka, Ushio Torikai, Annie Gosfield, and Gavin Bryars, McCurdy also has developed relationships with many young composers to commission and perform new works. Most of these collaborations have blended music with dance, and music with text and theatre — many of these efforts have combined music with electronics or interactive computer. Recent and upcoming projects include a tour to Jakarta, Indonesia with the contemporary chamber ensemble, Continuum, clinics and recitals at TCU and TSU (TX) and IUP (PA), a residency at Mälardalen University in Västerås, Sweden, a residency at The Institute of the Arts in Yogyakarta, Indonesia, and a fourth US tour with the experimental pop group, Hi Red Center. He completed a Doctorate in percussion performance at the State University of New York at Stony Brook. Principal percussion teachers have been Nick Petrella, Steve Schick, Dan Kennedy, Ray DesRoches, and Eduardo Leandro.

## Improvisation No. 1: Agitation

In **Improvisation No. 1: Agitation**, I am working with the recorded sound of a 1916 Maytag washing machine engine. This engine operates at 1/2 horse power and is known as a "hit and miss" engine because of the nature of its cycles. The exhaust fires at an even rate but sometimes does not fire even though the engine is still running. The nature of this machine gave me the idea to treat this composition as though the machine itself were given the chance to improvise musically. We, as the audience, get the impression that this engine is using its raw materials to experiment with polyphony, creating pitches, polyrhythm, and register in order to create its music.

A native of Louisville, **Nicholas Drake** began his musical studies on the piano before switching his emphasis to composition as an undergraduate. He earned a B.A. in philosophy from Centre College in 2001 where he studied composition with Larry Bitensky. Mr. Drake earned his M.M. in music composition from the University of Louisville where he studied with Marc Satterwhite and Paul Brink.

## Prairie Etudes

**Prairie Etudes** (after Brooke Joyce's "Prairie Etudes") The land lies long in my soul. It gives me a space inside, open and empty. Trails of snow across fields limn for me empty fullness, light in dark sorrow. I wear the plains in my walk. Wire poles and fenceposts measure my longing. In summer the rich black is slashed with sprouts that flesh into leaf, flower, grain. Green rows write prairie words in my heart. -- Carol Gilbertson

## Conflux

**Conflux** is about the coalescence of divergent sonic materials. Many of the musical shapes in the work reflect familiar instrumental qualities such as the sound of a woodwind attack or electric guitar swell. These familiar sounds, however, are removed from the contexts and associations of which we most commonly hear them, and are redefined through various interactions throughout the piece. The intent of the work is to create a feeling of gestural development and expressiveness that is both musically convincing and unpredictable in its unfolding. Conflux was realized in the Experimental Music Studios at the University of Illinois in the spring of 2006.

## Melancholy

Despite its name, **Melancholy** is not altogether melancholic. The violin, which serves as the source for all of the sounds you hear in the piece, is more of a tour guide through the introspective contemplations of the composer one winter's dawn. As the world awakens, the epic potential of any given day as a human being is reflected in the evolution of the piece towards its climax. Yet ultimately, the violin returns refreshed to the "reality" of the beautiful winter's morning where this daydream began.

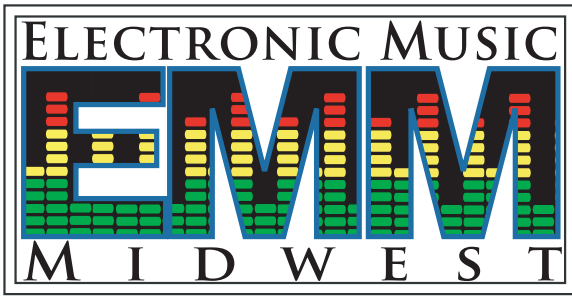
Originally an orchestral French Horn player, **Tony Reimer** has spent most of the last 20 years as a freelance composer and sound designer for live theatrical productions. His work has been heard on stages in Illinois, Texas, North Carolina, Florida, Massachusetts, Colorado, Utah, overseas in South America and Asia, as well as in his home state, Indiana. Currently, Tony is in pursuit of a Master's Degree in Computer Music Composition at Northern Illinois University.

**Jay Gemkow**, violin Jay Gemkow has been playing violin for 24 years. He has performed with musicians ranging from Debbie Reynolds to Bernie Worrell. Mr. Gemkow received his B.A. in Violin Performance under the instruction of twice Grammy nominated artist, Mathias Tacke. Jay is currently pursuing his Masters Degree at NIU in Electronic Composition. He supported himself through college by running a successful recording studio and since has moved on to mix front of house for countless musicians from Howard Levy to The Smoking Popes.

## Shelter

**Shelter** 2-channel acousmatic work Disembodied words, phrases, often semantically lost, permeate the piece – a ghosting of words and meanings surface within the discourse. A core of sonic material is constantly being reworked, reinterrogated, unfolding its own electroacoustic dialectic. Shelter stems from previous work I did with a designer on notions of shelter; this collaboration produced a range of new work including Three Points of Dislocation. During this research project, I recorded my parents talking about their experience on the first night of the blitz in Plymouth (England), March 20th, 1940, where they sheltered in the basement, a wine cellar, of the Royal Hotel. Early next morning they emerged to a shattered landscape to find "houses on fire", where there was no water and nothing worked - a war torn horror that is still all too common in the world we live in today. They relate this night over 60 years ago with a cool matter-of-factness. This is contrasted with the intense electroacoustic sound-world that unfolds. The work uses recordings I made of: shattering glass, piglets screaming, pig breathing in (snorting), crickets in the evening air, sound of rain (once), and the original recording of my parents. There are a few other sounds that are used very sparingly – these include a human cough, and a dog panting. In the composition of Shelter, this limited sonic palette was blended, fused and distorted in ways that perhaps a painter might work with a limited palette of colour. In June Shelter was awarded a mention in the Bourge 2006, Trivium, First Category. Shelter is dedicated to my father (1917-2005) and my mother (b.1917). TW

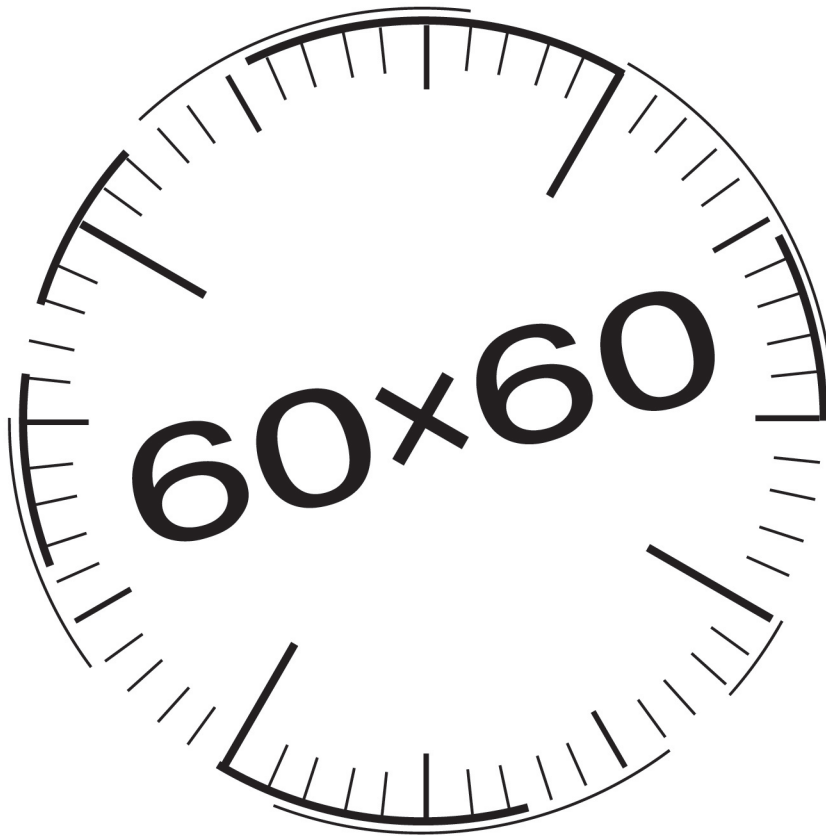
**Tom Williams** composes both electronic and acoustic music. His work has had numerous international performances in music festivals, and has been broadcast and released on CD. Compositions include: Ironwork for piano and tape, prizewinner of the ALEA 111, 1993 composition prize, and performances include the Huddersfield Contemporary Music Festival; Like Oranges for soprano and tape, with Nicola Walker Smith touring the piece throughout Europe; and acousmatic work Interference with performances in the United States and New Zealand. In the summer of 2000, he was the director of the Young Artists Composition Program at Tanglewood Music Festival, USA, and he was invited by the St Petersburg Composers Union to Russia as a featured composer. In 2001, the chamber orchestral work In Amongst the Trees was premiered at the Sonic Encounter event, Northampton by Gemini. His 2004 acousmatic piece Break was premiered in the Sonorities Festival, Belfast, in the Sonic Art Research Laboratory, with subsequent performances at EMM Festival, Chicago, SEAMUS2005 (Indiana) and SAN EXPO, Scarborough, and, the piece was a finalist in the Musica Nova 2004 International Electroacoustic Music Competition. Still Rain, his 2005 ACE commissioned interactive installation, was featured at EXPO06 in Manchester. This year his acousmatic work Smallcoombe Spring was featured on Elektramusic.com and performed at SEAMUS07. He has studied music at Dartington College of Arts, Huddersfield Polytechnic and Keele University; and, at Boston University, Massachusetts, where he completed his doctorate in composition in 1995. Currently he is a senior lecturer and director of the sound studios at the University of Northampton, UK, and a director of Sonic Encounter.



# Concert 4

October 12, 2007 - 5pm

Performing Arts Center  
Kansas City Kansas Community College



[www.emmfestival.org](http://www.emmfestival.org)



## 60x60 (2007 / Midwest Mix)

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

The mission of the 60x60 project and its presenter, Vox Novus, is to expose the greatest number of composers and their works to the largest audience possible. 60x60 combines grassroots ideology with cutting-edge methods of presentation and distribution. Each year the project grows in artistic and distributive scope. Achieving its initiative, the 60x60 promotes contemporary composition across the globe.

This presentation of the 3rd annual **60x60 Midwest Mix** contains the works of 60 composers from middle North America and the live video collaboration created by Zlatko Cosic.

Born in the former Yugoslavia, **Zlatko Cosic's** professional and art work began 12 years ago as a member of Belgrade's Academic Film Center where he created experimental films.

After moving to St. Louis in 1997, Zlatko received a Certificate in Multimedia and AA in Broadcasting. Currently, he is finalizing his BA in Video Production from Webster University.

Zlatko's education and professional involvement with media production inspired his creativity and enthusiasm resulting in numerous short movies, multimedia performances, public projections, video installations and live video performances.

Some of his short films have been shown at St. Louis International Film Festival, USA Film Festival and Alternative Film Festival in Belgrade. ZONE and THE CAPSULE were also accepted by Independent Film Channel as a part of the Media Lab.

From 2003-2005, Zlatko collaborated with the internationally renowned video installation artist, Krzysztof Wodiczko. Besides numerous multimedia theater productions and public projections, Zlatko created video installation for the Pulitzer Foundation for the Arts and is working on an installation for the St. Louis Regional Arts Commission.

Zlatko also performs at various locations by projecting and live editing a variety of his multimedia projects including pieces of his films and mixtures of new experimental videos. Some of the venues include Webster University, Western Illinois University, Contemporary Art Museum, and AMLA National Media Education Conference.

Zlatko currently lives in St. Louis and works as an independent film, video, and multimedia artist.

**Robert Voisey** is a composer and impresario of new works; he seeks innovative and creative approaches to promote the music of today's composers. Voisey is the Artistic Director of the 60x60 project, the Composer's Voice concert series, Vice-President of Programs for the Living Music Foundation and Founder and Director of Vox Novus. He feels the work of contemporary composers is greatly underexposed, and needs to change for our culture and society to 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 to a large and diverse audience.

1 ) Enchanted  
 2 ) Reincarnation  
 3 ) Isolation  
 4 ) Barzun Wrote (a capella)  
 5 ) Remote 60  
 6 ) Flat Tire  
 7 ) The Approach  
 8 ) EleKdryLLgLoSSoLaLia  
 9 ) The wreckage is healing  
 10 ) Symphonie Melodica  
 11 ) 60secSlam  
 12 ) Julia Lernt das ABC  
 13 ) Bathtime  
 14 ) Trouble  
 15 ) Ah!  
 16 ) Lost in Motown  
 17 ) 681818  
 18 ) Monologue  
 19 ) Clarinet, Percussion, Violin, and Violon Cello  
 20 ) Crawl  
 21 ) Too-ah  
 22 ) Here, I'll Play It Again  
 23 ) Tyger, Tyger  
 24 ) Stutter  
 25 ) Canon S & H  
 26 ) In Haste  
 27 ) Zerbert  
 28 ) Uranium Popcorn  
 29 ) Lost Among Them  
 30 ) music for midnight  
 31 ) The Outer Limit  
 32 ) Dinadanvtli ("My Brother")  
 33 ) Beethoven Fifth  
 34 ) Ives in Space  
 35 ) a few pebbles  
 36 ) Faucetphonics  
 37 ) Putting In Time, When I Can  
 38 ) Just How Long Will This Go On Saint John?  
 39 ) Times 10  
 40 ) between  
 41 ) Orgasm #1  
 42 ) Verbosity Ore  
 43 ) Mobius  
 44 ) phase Space  
 45 ) Trajectory  
 46 ) Mechanique  
 47 ) Bells  
 48 ) 1 to 5 by 60  
 49 ) Captain Joht  
 50 ) Seventeen Years Underground  
 51 ) Lo sientto  
 52 ) thescenetheclash  
 53 ) American Will Shoot Itself  
 54 ) Lastwards Last  
 55 ) in the beginning - in S  
 56 ) Meso-mirth  
 57 ) Jungle Urbanus  
 58 ) When the World Ends, there Will Be No More Dreaming  
 59 ) Snorlax vs. the Decepticons  
 60 ) RadioActivePiracy

David Newby  
 Daniel Vose  
 Dohi Moon  
 Mark Eden  
 Aaron Acosta  
 Reconsiderate  
 Thomas Park  
 Kevin Lewis  
 Asad Khan  
 Max B. Marshall  
 Jason Bolte  
 Richard Hall  
 Dorothy Hindman  
 Jorey Shallcross  
 Mara Helmuth  
 Sonny Burnette  
 Richard Arnest  
 Ivan Elezovic  
 Brian Vlasak  
 Hye Kyung Lee  
 James Hegarty  
 David Morneau  
 Justin Kempiaik  
 Solange Guillane  
 Greg Dixon  
 Mozghan Shahidi  
 Zachary Crockett  
 Steven Weimer  
 Bill Ryan  
 Adam Sovkoplas  
 Elizabeth Joan Kelly  
 Mike McFerron  
 Jen-Kuang Chang  
 Zachary Kurth-Nelson  
 Daniel McDonough  
 Dustin Schultz  
 M. Anthony Reimer  
 Balie Todd  
 Nicolas Buron  
 Lia Pas  
 Curtis McKinney  
 Doug Geers  
 Stephanie Phillips  
 Astrogenic Hallucinauting  
 David Ward-Steinman  
 Jason Ernest Geistweidt  
 Michael Pounds  
 Ken Paoli  
 Mikel Butler  
 David Drexler  
 Brad Decker  
 David More  
 Tom Lopez  
 Stan Link  
 Eun Young Lee  
 Lynn Job  
 Christopher Cook  
 Justin Scott  
 Chad McKinney  
 David Moore

## 1) Enchanted

David Newby

"I am a self-taught musician. I got my first guitar when I was about 14 and spent years learning to play it. About two years ago I was prompted by a close friend to venture into home studio recording. Since that time I have composed over 500 pieces of varying genres. I am a musical contributor and forum moderator at [naughtyaudio.com](http://naughtyaudio.com), and I'm a proud member in standing with Vox Novus. I've always had an interest in synthesizer music, and until recently, pursuing such an interest was pretty cost prohibitive. But with the advent of new computer technologies such as Home Studio recording software, virtual synthesizers and affordable keyboards with multiple synthetic voices, I am at last able to pursue a life-long passion to produce my own synthesized music. This is but one short example."

## 2) Reincarnation

Daniel Vose

"When I was a child, my father, brother, and I took a trip to a landfill. As we finished unloading, three men pulled up in a large truck and started throwing pianos into the giant trash mound. My dad gave them five bucks, and we took one of the pianos home with us. I taught myself to play and fell in love with music. In the many years since, I have shifted my focus from piano to recording, synthesis, and production. Different techniques with the same end: to create beautiful noise.

My good friend Eli Miller muses about reincarnation. Genuine Bovine."

## 3) Isolation

Dohi Moon

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

## 4 ) Barzun Wrote (a capella)

Mark Eden

Having spent the majority of his life as an advertising art director/graphic designer, **Mark Eden** decided to open his ears, as well as his eyes. The resulting sound pieces have been presented on/at Sound Poets Exposed (Resonance FM, London, UK), art@radio (Baltimore, MD), Discreet Music (KPFA, Berkley, CA), the Subtropics Festival, Electronic Music Midwest, New Music Circle, and the Kemper Museum of Contemporary Art. In November, 2006, his sound collage, "Cremation Science", was included in the compilation "The Art of the Virtual Rythmicon" on the Innova label of the American Composers Forum.

**Barzun Wrote (a capella)** involves the manipulation of a single human voice. The text comes from Jacque Barzun's "The House of Intellect": "Barzun Wrote: 'Man in civilization can entertain with blind persistence ideas that cripple him or cause his undoing. He develops a love for them as for inherited furniture — ugly, inconvenient, and ruinous to maintain, but 'unthinkable' to be without.'" (With gratitude to Claire, Bill, Mike, and Matthew)

## 5 ) Remote 60

Aaron Acosta

**Aaron Acosta** is a graduate from the College of Santa Fe with a BA in Sound Design in Media in 2002. This is a Self Designed major that consists of studies in Theatre, Film, and Music. Sound helps us interpret the world in a unique way with frequency, amplitude and time: he chooses to explore these realms. He is involved with electro acoustic composition as well as more traditional composition and currently resides in Winnipeg, Manitoba, Canada. Two cds called frequency, amplitude and time and wave are available from Aaron Acosta at CDBaby.

"**Remote 60**" features sounds from remote controls and pdas recorded with electric guitar pick-ups. These sounds, normally imperceptible surround us constantly. This piece exposes these sounds and uses backing tracks to emphasize their temperament.

## 6 ) Flat Tire

Reconsiderate

**Reconsiderate** is the part of me that refuses to lie down and die when the world tries to abuse and walk all over him. I can always count on him, even when friends and family let me down, which is all the time. Reconsiderate has great respect for those who demonstrate sensitivity and mercy while maintaining their personal integrity. He has no patience for the arbitrary and phony rules of etiquette, which place people at odds with each other and generate all breeds of terrorism. Reconsiderate hears you. Reconsiderate cares.

Written in 7/4 time according to the E Arabian scale, "**Flat Tire**" is an on/off "binary" mix. It begins with a simple rise-and-fall melody, which, as a loop, becomes the basis for the entire song. During the course of the minute, pieces of the loop are switched on and off; as little as a single note may be turned off for a given measure, whereas, in other measures, an entire instrument may be switched off. Through this mixing style, Reconsiderate explores the eternal skeletal geometry of nature, upon which living beings build their lives through time.

## 7 ) The Approach

**Thomas Park**

**Thomas Park**, also known as mystified the band, has been involved with music his whole life, and has been writing electronic music since the late nineties. He is influenced by popular music as well as more serious music, and has recently focused especially on using homemade or home gathered sounds.

“**The Approach**” is by Thomas Park, also known as mystified.

## 8 ) EleKdryLLgLoSSoLaLia

**Kevin Lewis**

**Kevin Lewis** is currently studying Business, Philosophy, and Electroacoustic Music at Illinois Wesleyan University. His skills as a composer and electronic musician have received critical acclaim, most notably for his Grand Prize victories in a music remixing contest judged by the lead singer of System of a Down and a promotional jingle contest for the Daisy Rock guitar company, both at acidplanet.com. He is currently the lead vocalist/multi-instrumentalist/songwriter/ animator for Shmanbot, a comedic multimedia project, and creates electronic music under the moniker djtenebrous.

“**EleKtryKdryLLgLoSSoLaLia**” is a composition in the style of Breakcore, a subgenre of electronic music that features extremely fast, highly complex, syncopated beats. The work was composed by chopping up royalty-free music samples into tiny, unrecognizable parts, recombining them in new permutations, and altering them with heavy distortion and resonance effects.

## 9 ) The wreckage is healing

**Asad Khan**

**Asad Khan** is an active member of an alternative rock band called “Daira” as a vocalist and guitarist. He has been into the music scene in Pakistan, his home country, for over 7 years now. He has been into computer music for last 5 years. Recently, he has been taking Computer Music classes at Denison University with Prof. Hye Kyung Lee (a renown computer musician) and pursuing a Bachelors in Economics and Media Technology and Arts at Denison University in United States.

“**The wreckage is healing**” is about dissonance and harmony. Without dissonance there is no harmony. Without wreckage there is no healing and every wreckage, no matter how big, has to heal one day. Every war ends one day. Peace always takes over.

## 10 ) Symphonie Melodica

**Max B. Marshall**

A pianist since the age of four, **Max Marshall** is active as a jazz and classical pianist as well as a composer. He has performed throughout the Midwest and in New York and Philadelphia. Most recently, he toured as a keyboardist for the Broadway show “Wicked” and performed at Philadelphia’s Electro-Art Festival in 2005. A recent graduate of Denison University in Ohio, Marshall is currently pursuing a Masters degree at Indiana University’s Jacobs School of Music.

I composed “**Symphonie Melodica**” in the fall of 2006 using Pro-Tools 7. The source materials were made by playing a melodica in unusual fashion. The sounds were then digitally processed using a number of different techniques.

## 11 ) 60secSlam

**Jason Bolte**

Jason Bolte (b.1976) is currently pursuing a D.M.A. in Music Composition at the University of Missouri – Kansas City Conservatory of Music and Dance, where he is a Chancellor’s Doctoral Fellow. Along with his responsibilities at UMKC, he is also an Adjunct Instructor of Music at the Kansas City Kansas Community College. Jason is a member of the organizational board of the Electronic Music Midwest Festival, and a founding member of the Kansas City Electronic Music Alliance. His music has been performed throughout the United States and internationally in France, United Kingdom, Switzerland, Sweden, Hungary, and Chile.

“60secSlam” 6 seconds of slam, 54 seconds of resolution.

## 12 ) Julia Lernt das ABC

**Richard Hall**

**Richard Hall** is a Senior Lecturer of Music at Texas State University. His teaching duties include Composition, Electronic Composition, Music Technology, and Humanities. He also assists with the Texas Mysterium for Modern Music Ensemble. He holds degrees from Angelo State University and Texas State University. Richard has received numerous commissions, scored two independent films, has several pieces published by Dorn Publications and Go Fish Music and is featured on ERM Media recordings. He also serves as the Music Graphics Editor for the South Central Music Bulletin. He holds memberships in the National Association of Composers USA and ASCAP.

“**Julia Lernt das ABC**” (Julia Learning the ABCs) is an electronic piece written specifically for the 60x60 project. It relates to the theme of the composer’s daughter, Julia and her development (such as last year’s piece, Gerburt von Julia). The work contains one sound sample looped



twice. Effects, i.e. reverb, granular synthesis, and resonance manipulation are used to manipulate the sample in real-time. The piece is to show the difficulty of a two-year old learning and comprehending an abstract concept such as the alphabet. Tape music by Stockhausen inspired the format, hence the German title.

### 13 ) Bathtime

### Dorothy Hindman

Critics have called **Dorothy Hindman's** (b. 1966) music 'intense, gripping, and frenetic', 'sonorous and affirmative' and 'music of terrific romantic gesture'. Each piece explores her ongoing interest in issues of musical perception, beauty, timbre, contextual meaning, and profundity. Her work has been performed extensively in the U.S. and throughout Europe, receiving numerous awards. Recent commissions include "Tapping the Furnace" for Evelyn Glennie, Scott Deal and Stuart Gerber, "three small gestures" for Duo 46 and "Nine Churches" for the Corona Guitar Quartet. Hindman teaches music theory and composition at Birmingham-Southern College.

"**Bathtime**" is the second musique concrete work in a documentary series based on source material recorded during typical family rituals, in this case bathtime for two young boys. 81 separate sonic events, each two seconds long, were chosen from the source recording. These were combined and processed using Adobe Audition to create a stereo file that moves from aggressive chaos to a zen-like contemplation of meaning, reflecting the soothing, cathartic qualities of the bath. Bathtime was composed and realized at the Birmingham-Southern College Electronic Studios in June, 2007.

### 14 ) Trouble

### Jorey Shallcross

**Jorey Shallcross** is a second year Music Merchandising major at Lewis University in Illinois. He is the singer and guitar player in his band, "Mickey and Fitch," as well the producer of his and many other projects currently in the works. This is his first entry into any electroacoustic competition, and he is looking forward to many more.

"**Trouble**" is single sample source piece, making use of a claves hit. The piece is an exploration into the sonic realm of a single sound, making it highly apparent, as well as very ambiguous. The sixty seconds build very quickly to give the listener an unsettling, troubled feeling, which is where the piece derives its name.

### 15 ) Ah!

### Mara Helmuth

**Mara Helmuth** composes music which often involves the computer. Her recordings include the forthcoming Sound Collaborations, CDCM v.36 on Centaur, Implements of Actuation on EMF, and on Open Space CD 16. She teaches and directs the studios at the University of Cincinnati College-Conservatory for Music. She holds a D.M.A from Columbia University, and M.M. from the University of Illinois at Urbana-Champaign. Her writings appear in Audible Traces, Analytical Methods of Electroacoustic Music, and in the Journal of New Music Research. Research has involved granular synthesis, RTcmix, GUIs and Internet2. She was ICMA VP for Conferences ICMA from 2004-2006.

### 16 ) Lost in Motown

### Sonny Burnette

**Sonny Burnette** is chair of the music department at Georgetown College, Georgetown, Kentucky, where he teaches courses in music theory, MIDI computer music, history of rock music, and graduate courses in audio and video technology. He has written a number of pieces for flute choir and was the composer of the opening fanfare for the National Flute Association's 25th anniversary convention. He was the 2001 Kentucky Music Teachers Association commissioned composer. As a reed player, he has performed with many greats, including Jerry Lewis, Bob Hope, The Temptations, The Four Tops, and many others.

Recorded on a Korg 01/WFD, "**Lost in Motown**" was inspired by many performances (as a saxophonist sideman) over the years with Motown groups. The tune offers a characteristically heavy bass line with a danceable beat. An electric guitar patch provides the melody in lieu of voices. A sustained low string line becomes syncopated and leads to the closing section with a repeating Motown-like unison horn line.

### 17 ) 681818

### Richard Arnest

**Richard Arnest** has been writing music forever (or at least as long as he can remember). He belongs to ASCAP, the American Composers Forum, the American Federation of Musicians and the American Music Center. His latest project is Music Under Construction, a fledgling service bureau for composers and new music in the Midwest. A native of Richmond, Virginia he lives and composes in Cincinnati, where he sings with the May Festival Chorus.

"**681818**" sounds like the ominous part of a contemporary slow movement for orchestra, but is complete in itself. It was conceived one morning during breakfast and so may be termed cereal music (eight repetitions of an 11-note row span the whole piano keyboard) - but he hopes you will not stoop so low as to call attention to the fact.

## 18 ) Monologue

**Ivan Elezovic**

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

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

## 19 ) Clarinet, Percussion, Violin, and Violoncello

**Brian Vlasak**

**Brian Vlasak** (b. 1979) was born in Binghamton, NY. He earned both his B. Mus. (2003) and M. Mus. (2004) at the Crane School of Music, SUNY Potsdam and studied composition with David Heinick, Paul Steinberg, and Paul Siskind. During his Ph.D. studies at the University of Iowa, Brian received instruction from David Gompper, Lawrence Fritts, and Ketty Nez, served as the teaching assistant for Musicianship I - IV, and the 2005-2006 recipient of the Henry and Parker Pelzer Composition Fellowship. Presently, Brian is a Teaching Fellow at Augustana College in Rock Island, Illinois. More at <http://www.brianvlasak.com>.

"**Clarinet, Percussion, Violin, and Violoncello**" (2007) was written to explore the sonic possibilities inherent in a single sound object. From its first utterance to its distorted reprise, the object is treated as a shifting, amorphous life form, continually evolving to suit its surroundings.

## 20 ) Crawl

**Hye Kyung Lee**

An active composer and pianist, **Hye Kyung Lee** holds a D.M.A in Composition and Performance Certificate in Piano from the University of Texas at Austin. Her works are available on New Ariel Recordings, Equilibrium, Capstone Records, Mark Custom Recordings, and SEAMUS CD Series. Currently she is an Assistant Professor at the Denison University, Granville, Ohio.

"**Crawl**" uses the kalimba sounds, plucking and scraping the wooden box.

## 21 ) Too-ah

**James Hegarty**

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

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

## 22 ) Here, I'll Play It Again

**David Morneau**

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

"**Here, I'll Play It Again**" grew out of sketches for another project. I liked the idea of having a voice gradually emerge from noise—chaos to order, randomness into meaning, confusion into clarity.

## 23 ) Tyger, Tyger

**Justin Kempiaik**

**Justin Kempiaik** is a senior year student at Lewis University in Romeoville, Illinois where he studies with 60x60 composer Dr. Mike McFerron. He is a student of the arts double majoring in Music and Graphic Design. He plans on graduating in the winter of 2007 and will continue his education at the graduate level studying media and communication.

His composition was inspired by the William Blake Poem "Tiger, Tiger" and examines different phrases found within this poem. It creates attention for certain phrases that may not have been recognized upon the initial reading of this poem. "**Tyger, Tyger**" was created and mastered in Pro Tools.

## 24 ) Stutter

**Solange Guillane**

**Solange Guillaume** is a pianist/composer living in Minneapolis. She completed a Master's degree in piano performance last year and is currently exploring electronic composition in music.

"**Stutter**" is a mixed version of a current project in Max. The words were originally conceived to elicit thoughts about skydiving.

## 25 ) Canon S & H

**Greg Dixon**

**Greg Dixon** is currently working on a doctorate in composition at University of North Texas and works as a graduate assistant for the Center for Experimental Music and Intermedia. He received his Bachelor's degree in Music Engineering Technology and Master's degree in Music Composition from Ball State University. He has studied composition with Andrew May, Cindy McTee, David Bithell, Jon Christopher Nelson, Keith Kothman, Jody Nagel, David Foley, Michael Pounds, and Cleve Scott.

"**Canon S&H**" is a four voice canon for sine wave oscillators. Using a sample and hold system, certain phase thresholds are set along a "base" sawtooth wave. Another "control" sawtooth wave is fed into the sample and hold unit and controls when and how long the value of the "base" sawtooth wave is sampled. Each sine wave's event structure is based upon one of the four distinct thresholds. The control sawtooth wave is distorted to modify the tempo and pitches of the group of oscillators over time. Various functions control each of the synthesis parameters. The oscillators in Canon S&H are tuned with a ratio of 1 : 1.68.

## 26 ) In Haste

**Mozhgan Shahidi**

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.

"**In Haste**" is a composition for piano. The rapid notes and very quick tempo portray a hurried atmosphere. The recording is done with Finale Software.

## 27 ) Zerbert

**Zachary Crockett**

**Zachary Crockett** likes to dance. That's not really going to help you though...

Steve Martin is a god.

## 28 ) Uranium Popcorn

**Steven Weimer**

Composer **Steven M. Weimer** was born in 1984 near Chicago, Illinois. A recipient of multiple awards and commissions, Steven won the 2005 Western Illinois University Concerto Competition (Composition Division) for his orchestral work A Replicant Dream. His works have been commissioned by the WIU Jazz Studio Orchestra, Shoko Tayama, Alysa Rodgers and Plowshare Wilkins, and were frequently performed at the WIU School of Music. Currently, Steven is pursuing a master's degree in music composition at Bowling Green State University (Ohio).

"**Uranium Popcorn**" is an electroacoustic piece for tape. The work uses a small palette of processed sounds taken from public sound effects libraries. The sonic result is then ordered to reflect the title of the piece. Overall processing was rather dry and aims to allow for recognition of sound source without exhausting each effect. The work was generated in Logic Pro and DSP Quattro at the Music Technology studios of Bowling Green State University under professor Elaine Lillios.

## 29 ) Lost Among Them

**Bill Ryan**

**Bill Ryan's** compositions have been widely performed at venues throughout the country, as well as broadcast on radio programs including NPR's All Things Considered. Gramophone Magazine described his music as "...gritty and funky..." and further wrote, "Rarely has music this earthy been so elegant... Ryan's music constantly threatens to burst at the seams, were those seams not so artfully structured." He currently teaches composition, produces the Free Play concert series, and directs the New Music Ensemble at Grand Valley State University in Allendale, Michigan. In June 2007 the ensemble performed at the prestigious Bang On a Can Marathon in New York, and in October 2007 released their first CD on the Innova Recordings label, Steve Reich's "Music for 18 Musicians".

"**Lost Among Them**" is a remix of my composition "Blurred" (Todd Reynolds, violin, Taimur Sullivan, soprano saxophone, Michael Lowenstern, bass clarinet, Steven Gosling, piano).

## 30 ) music for midnight

**Adam Sovkoplas**

**Adam Sovkoplas** holds a BA in Music from the University of Texas at Brownsville and a MM in Composition from Sam Houston State University. Previous composition instructors include, Richard Urbis, Trent Hanna, and Thomas Couvillon. Sovkoplas is currently working on a DMA in Composition at the University of Kentucky in Lexington under the instruction of Joe Baber. In 2007, Sovkoplas founded the Central Kentucky Student Chapter of the Society of Composers, Inc.

"**music for midnight**" is built around the number twelve. In the background, a new pitch is added at a P5 or a tri-tone every half note or whole note until all twelve pitches are played simultaneously, and then it retrogrades. In the foreground, a theme also utilizing all twelve pitches is phased against itself. After three statements, the tempo for the upper voice is increased by nine beats per minute and the phasing begins. When the two voices come back together, there is an a tempo for three statements. Cakewalk's Sonar 5 program was used for processing.

## 31 ) The Outer Limit

**Elizabeth Joan Kelly**

**Elizabeth Joan Kelly** is from Slidell, LA. She holds degrees in music composition from Loyola University New Orleans (B.M.) and the Cleveland Institute of Music (B.M.), studying with Mara Gibson, James MacKay, and Margaret Brouwer. Elizabeth has pursued additional studies with Samuel Adler and Martin Bresnick at the Freie Universitat in Berlin, the Bowdoin International Music Festival, and the Norfolk New Music Workshop. She has received prizes and awards from the National Federation of Music Clubs, the Ohio Federation of Music Clubs, Loyola University and the Cleveland Institute of Music. Elizabeth currently resides in Tallahassee, Florida.

"**Outer Limit**" was originally written as an exercise in film scoring. The film sample I used was the opening title sequence for the 1995-2002 rebirth of the television show The Outer Limits. As a stand alone musical piece, Outer Limit represents a short journey through time and space which brings the listener to a place both new and familiar.

## 32 ) Dinadanvtli ("My Brother")

**Mike McFerron**

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

**Dinadanvtli** ("My Brother") was written in 2006 for Rob Voisey and his Vox Novus 60x60 project.

## 33 ) Beethoven Fifth

**Jen-Kuang Chang**

**Chang Jen-Kuang**, a native of Taiwan, studied at the Berklee College of Music (B.M.) and the Emporia State University (M.M.), and is currently pursuing his D.M.A. in composition at the University of Nebraska-Lincoln. He is the recipient of the Harold Durst Graduate Research Award, the Vreeland Award in Music, and the Laurence C. Boylan Thesis Award. In 2007, Mr. Chang's composition "Chakra" was named the second prize winner of the JIMS International Composition Contest for Improvised Chamber Music. His music has been featured in the International Acousmatic and Multimedia Festival "Sonoimágenes" in Argentina.

"**Beethoven Fifth**", a sonic poem composed especially for the 60x60 Project, is an electrified rendition of the opening of Beethoven's Symphony No. 5. Both sampled and computer-generated sounds are incorporated in order to create the intended thick, thrilling aural texture. By presenting this composition, the composer invites listener to reassess the possibility of the modernization of the established masterworks by fusing seemingly unrelated mediums.



### 34 ) Ives in Space

**Zachary Kurth-Nelson**

**Zach Kurth-Nelson** (b. 1986) is currently a graduate pursuing an M.A. in Composition at Mills College, studying composition with Maggi Payne. He received his B.A. in Composition from Minnesota State University Moorhead in 2006, studying composition there with Henry Gwiazda. He is also a vocalist, and has been recorded singing Psalmus XXIII by Noah Creshevsky on the CD To Know or Not to Know, released on Tzadik.

**“Ives in Space”** combines natural sounds with samples of recorded music in an attempt to create entirely new sound conglomerations that pass artistically beyond the sum of their component samples.

### 35 ) a few pebbles

**Daniel McDonough**

**Daniel McDonough** hails from the Boston area. He has composed in several different genres, including chamber music, solo pieces, works for orchestra and chamber orchestra, art songs, choral music, and a chamber opera. He has recently finished working on his Master’s Thesis in Composition at Bowling Green State University.

Having had limited experience with the electroacoustic medium, I approached “pebble” as a sort of etude making use of Musique Concrète techniques. All of the sounds in this piece are recorded sounds that have been processed to greater or lesser degrees. Particular attention was paid to the utilization of space as a compositional element.

### 36 ) Faucetphonics

**Dustin Schultz**

**Dustin Schultz** was born in Bismarck, North Dakota in 1980 and spent most of his youth in a rural area near Almont, North Dakota. He has been studying composition in Moorhead, Minnesota with Dr. Henry Gwiazda.

**“Faucetphonics”** is a work made entirely of sounds sampled from human and natural environments. Two types of sound materials have been used to create this work; fragments of the human voice, and the sound of running water. These samples are either combined together, arranged one after the other, or juxtaposed against each other to create a unique musical expression that is absent from the individual sampled material.

### 37 ) Putting In Time, When I Can

**M. Anthony Reimer**

Originally an orchestral French Horn player, **M. Anthony Reimer** has spent most of the last 20 years as a freelance composer and sound designer for live theatrical productions. His work has been heard on stages in Texas, Illinois, North Carolina, Florida, Massachusetts, Colorado, Utah, overseas in South America and Asia, as well as in his home state, Indiana. Currently, Tony is in pursuit of a Master’s Degree in Computer Music Composition at Northern Illinois University.

**“Putting In Time, When I Can...”** (2007) The palette of “Putting In Time...” is comprised of collected sounds from the practice room halls at Northern Illinois University. Several years have passed since I found myself in one of the small spaces where performers hone their craft. Hearing the once familiar sounds of several unrelated pieces of music being performed simultaneously was at once fascinating and nostalgic. The presence of the clock ticking off the minutes in the halls reminded me what it was like to put in time in pursuit of improving one’s performance skills.

### 38 ) Just How Long Will This Go On Saint John?

**Balie Todd**

**Balie Todd** received a degree in recording from MTSU and has sequenced sound effects for television, along with various other audio projects over the last few years. He is fascinated by sound design and composition, but lives in Knoxville, TN where the song “Rocky Top” unfortunately counts as both. Balie Todd stays in on Friday nights to download and try out new audio software and refers to himself in the third person when writing bios.

I decided to learn more about a software drum machine (a very flexible one) and use the result for the 60x60 project. There is a little stretch in the sound I did with Melodyne, and a little convolution reverb, but mostly, it’s the drum machine. Snoopdog will be calling me any day now to produce with him I’m sure.

## 39 ) Times 10

**Nicolas Buron**

**Nicolas Buron** is an undergraduate student at the University of Minnesota. Nicolas is a resident of the United States, but has recently been living in Buenos Aires, Argentina. The population of the city is said to be around 14 million, and served as a significant influence in the young composer's music.

"**Times10**" is made up of 6 seconds of composed music – extended to 60 seconds. The music is meant to reflect the fast pace of Buenos Aires, which resides within a culture that prides itself on moving quickly, but also takes its time.

## 40 ) between

**Lia Pas**

**Lia Pas** is a Canadian multidisciplinary performer/creator who works with integrations of text, sound, music, and movement in performance. She holds a BFA in Music from York University (Toronto) where she studied composition with James Tenney, and an MA in Devised Theatre from Dartington College of Arts (UK) which she completed in 2006 with her show *splanchnologies*: a series of sung physical theatre pieces thematically linked by images of viscera. Her two books of poetry, *what is this place we have come to* (Thistledown, 2003) and *vicissitudes* (Underwhich, 2000) also deal with images of anatomy.

Writing a 1 minute piece was a challenge for me as much of my electronic audio work is ambient and based on drones so it tends to develop slowly. However, working with the idea of liminality, of what lies between, I found myself thinking of ambience as a moment as opposed to a growth. The spoken text is about this "between-ness" as well, with overtones of a somewhat sexual nature.

## 41 ) Organism #1

**Curtis McKinney**

Born April 11, 1983 in Oklahoma City, Oklahoma, **Curtis McKinney** Graduated from the University of Oklahoma with a degree in Music composition in 2007. He is currently attending Mills College, pursuing an MFA in Electronic Music and Recording Media. Music is influenced by monster movies, spicy food, and Robert Ashley.

"**Organism #1**" is from a series of approximately 3,000 pieces all dealing with various vampiric lifeforms. The piece was constructed using vocal samples manipulated using a circuit-bent Casio SK-1 organized with celestial time/space intervals derived from Nyarlathotep and the Necronomicon.

## 42 ) Verbosity Ore

**Doug Geers**

**Douglas Geers** is a composer who works extensively with technology in composition, performance, and multimedia collaborations. He particularly enjoys manipulating sound color, both in instrumental and electronic music media. A former guitarist, the laptop is now his primary instrument, and he uses this during all stages of composition and performance. Currently, Geers is a Professor of Music at the University of Minnesota, where he founded and is Director of the annual Spark Festival of Electronic Music and Arts.

"**Verbosity Ore**" Follows one short path unpacked from a thumbprint of music. Nearly all the sounds of the piece were created by manipulating a recording of one vocalist singling one word.

## 43 ) Mobius

**Stephanie Phillips**

**Stephanie Phillips** is a composer, violist and improviser based in San Marcos, TX. She performs regularly with several Texas symphonies and with her ensemble Human Trio and teaches workshops in creative music and improvisation throughout the region. She is currently pursuing a Masters in Composition at Texas State with Dr Russell Riepe and has studied with a diverse array of mentors including cellist David Darling, Deborah Hay, Rhiannon, and Bobby McFerrin.

"**Mobius**" revisits an idea from a composition for solo viola and live electronics. A section of the viola solo line is recorded and manipulated using Sound Forge to create an expansive one minute meditation.

## 44 ) phase Space

**Astrogenic Hallucinauting**

**ASTROGENIC HALLUCINAUTING** is SPIKE the Percussionist as a noizician. A classically trained percussionist with a deep pool of electronic mayhem. SPIKE is also the percussionist and noizician for the band Morgue City as well as the music director for the world's first theatrical flesh suspension group Constructs of Ritual Evolution - CoRE.

Source material for "**phase Space**" was derived from the following acoustic sources: 18" frame drum, tam-tam, skull shakers. Digital source from a shruti box emulator. All recorded and manipulated in Digital Performer 4. web: <http://www.manipulate.net>

## 45 ) Trajectory

**David Ward-Steinman**

**David Ward-Steinman**, Adjunct Prof. of Composition at Indiana University-Bloomington, is also Distinguished Professor Emeritus and former Composer-in-Residence at San Diego State University. Major commissions include those from the Chicago Symphony Orchestra, Joffrey Ballet, San Diego Ballet, California Ballet, MTNA, NACWPI, and several from the San Diego Symphony. Orchestral performances include the Japan Philharmonic, New Orleans Philharmonic, Seattle Symphony, City of London Sinfonia, Moravian Philharmonic Orchestra, Kiev Philharmonic, San Diego Chamber Orchestra, Philadelphia Virtuosi, and others. CD recordings appear on Harmonia Mundi, Kleos Classics, Fleur de Son Classics, Orion Marquis, MOVE-Australia, and ERMMedia labels. He has received many national and state awards.

“**TRAJECTORY**” was originally part of “Elegy for Astronauts,” composed for full orchestra after the explosion of the Challenger space shuttle in 1986, then re-scored for chamber orchestra in 2006. The electronic part took over from the orchestra 57 seconds from the beginning (the length of the Challenger flight before the explosion) and was meant to symbolize the ascent, explosion, and descent of the shuttle craft. The original tape has been re-edited to stand alone and encapsulate symbolically the flights of both Challenger and Columbia.

## 46 ) Mechanique

**Jason Ernest Geistweidt**

**Jason E. Geistweidt** is a sound artist currently based in Chicago. His output spans a wide range of formats, from compositions for traditional instruments and electro-acoustics to multi-channel fixed (tape) works, including cross-media collaborations in theatre, film, and dance. He is currently developing tools and methods for live performance of electronic music alongside more traditional instruments. In 2006, he received his PhD in Electroacoustic Composition from the Sonic Arts Research Centre in Belfast, Northern Ireland, working with Michael Alcorn. He was awarded the emsPrize 2005 for A letter from the trenches of Adrianapolis.

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

## 47 ) Bells

**Michael Pounds**

After a relatively short career as a mechanical engineer, **Michael Pounds** turned his energies toward composition, studying at Bowling Green State University, Ball State University, the University of Birmingham in England, and the University of Illinois, where he completed his doctorate. His awards include the 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 co-hosted the SEAMUS 2005 National Conference at Ball State University, where he is the Assistant Director of the Music Technology program.

“**Bells**” was created using only sounds that the composer recorded while traveling in Japan. Locations for these recordings include various shrines and temples, an elevator, a game arcade, a department store, a shopping mall, the front entrance of a home, a street in the mountains of Nagano prefecture, and the Peace Memorial in Hiroshima.

## 48 ) 1 to 5 by 60

**Ken Paoli**

**Ken Paoli** received his undergraduate training at DePaul University, studying composition with Phil Winsor. His graduate degrees are from Northwestern University, where he studied composition with Lyndon DeYoung and M. William Karlins. He is currently a professor of music at College of DuPage in Glen Ellyn, IL. He has been on the faculty of DePaul University and Western Illinois University where he was the chairman of Music Theory and Composition. His catalog includes music for orchestra, acoustic ensembles, electro-acoustic combinations and computer-assisted compositions. Ken resides in Wheaton, IL and maintains a busy schedule of teaching, performing and writing in the Chicago-land area.

“**1 to 5 by 60**” is an electronic work that uses the Fibonacci number series to generate melodic lines and vertical simultaneities. The number series also determines the structural proportions of the form. In this way the shape of the work resembles the climax structure of a classical sonata. The “1 to 5” refers to the familiar harmonic movement that “dominates” tonality. It is skeletal but aurally available. The climax of the work is achieved at just over 60 percent of the allowed minute and uses the remainder of the time to resolve the tension and return to the opening sonority.

## 49 ) Captain Joht

**Mikel Butler**

**Mikel Butler** is a young composer from Gilmer in Northeast Texas currently attending Stephen F. Austin State University, studying Music Composition under Dr. Stephen Lias. Mikel grew up as an illustrator and Alto Saxophonist, and after having established himself as a noteworthy performer, began to pursue composition, a longstanding ambition from childhood, as a junior at Gilmer High School. Mikel now spends his time developing his fluency and style in composition and, after obtaining his degree, aims to find a career in either scoring for Videogames or for Film, inspired mostly by the famous Japanese composers of the videogame.

“**Captain Joht**” was written as a theme for a character appearing in an “epic” short story written by Mikel Butler in middle school. While revisiting this story years later, he was interested in composing material for the storyline, and even though several larger motifs and orchestrations were written based on the entire first chapter, thematic material had been written for a character that did not appear in an entire chapter, and thus was not used for the larger piece. The material was reorganized and reworked for this contained 40 second motif.

## 50 ) Seventeen Years Underground

**David Drexler**

**David Drexler's** music has been performed on three continents by groups such as L'Ensemble Portique, The New York Miniaturist Ensemble, Con Vivo, Synchronia, The Dutch Tuba Quartet, and the EmergOrchestra. He has received grants and commissions from the Oakwood Chamber Players, Music St. Croix, the Wisconsin Alliance for Composers, the Wisconsin Arts Board, and others. David lives and works in Madison, Wisconsin.

“**Seventeen Years Underground**” is made from the songs of Brood XIII magicicadas that emerged in several Midwestern states in 2007. After spending most of their lives a foot deep in the soil, these cicadas emerge after seventeen years for a few short weeks of adult life, which consists mostly of mating. The sounds used here are the collective mating songs of a male chorus of thousands of cicadas recorded near Lake Geneva, Wisconsin.

## 51 ) Lo siento

**Brad Decker**

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

“**Lo siento**” (2007) “I have discovered that all human evil comes from this, man's being unable to sit still in a room.” -Blaise Pascal

## 52 ) The Scene the Clash

**David More**

**David More** was born outside Chicago in 1976. Trained primarily as a visual artist, his work has focused recently on the use of field recordings and temporary instruments.

“**The Scene the Clash**” was produced simply and specifically for the 60x60 project using a hand held tape recorder and a 1 bit sampler.

## 53 ) America Will Shoot Itself

**Tom Lopez**

**Tom Lopez** has received awards from the National Endowment for the Arts, the Aaron Copland Fund, the Mid-America Arts Alliance, Meet the Composer, ASCAP, and a Fulbright Fellowship as composer-in-residence in Nice, France. 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. His music has been performed around the world and throughout the United States including The Kennedy Center.

## 54 ) Lastwards Last

**Stan Link**

Composer **Stan Link** is married to musicologist Melanie Lowe. Somehow managing to put those tribal differences aside, they have produced one offspring, a three year old daughter named Wednesday who is a joyfully indifferent to her father's music as she is to her mother's -ology. Nevertheless, her parents indulge her inexplicable lack of concern for anything but music's most immediate pleasures and continue to support her chocolate addiction by teaching at Vanderbilt University. A disk of Stan's computer music, In Amber Shadows, was recently released by Albany Records. T-shirts will be available in the lobby during intermission.

“**Lastwards Last**” is built around the final words of Beckett's final work, Stirrings Still – an imagining of the moment either before they coalesce or the moment after they dissipate.



## 55 ) in the beginning - in S

Eun Young Lee

**Eun Young Lee** received the first prize at Tsang-Houei Hsu International Music Composition Award Honorable Mention in Great Wall International Competition; was finalist in SCI/ASCAP. Her music is chosen for broadcasts through Art of the States, EBU and KBS. Prominent ensembles – New York New Music Ensemble, eighth blackbird, Pacifica String Quartet – have performed her music. Her instrumental pieces, computer music, multimedia pieces, and film music were featured in festivals/concerts in many countries. She is a doctoral student at the University of Chicago, where her teachers include Shulamit Ran, Marta Ptaszynska, Jan Radzynski, Bernard Rands, and Howard Sandroff.

“**in the beginning - in S**” is the very beginning of my DVD project, Baby Guido. This project is about making a DVD series (computer game series) for children to learn basic music theory using computer music and a computer program. It is to help children become close to music with materials that can cultivate their understanding and awareness of music through playing computer game. In the beginning of the DVD, space transforms to soil, sea and finally to the staff. I revised the section for 60x60.

## 56 ) Meso-mirth

Lynn Job

**Lynn Job** was born in South Dakota, U.S.A., and is published by BUCKTHORN Music Press. Dr. Job is an active woman composer for all new classical genres, a mystic poet, thespian, and author with past military and archaeological service.

James 5:13b: “. . . Is anyone happy? Let him sing songs of praise.” (NIV, The Holy Bible). “**Meso-mirth**” presents a brightly spinning mobile of oscillating, wind-tossed hemispheres colliding North against South, Man against Leviathan, solace against community, and celebrating the wild hope of Spring. This vibrant collage contrasts stock clips over extracts from Job’s, “Azimuth Dance” (8 percussionists), and more -- finished on St. Patrick’s Day, March 17, 2007.

## 57 ) Jungle Urbanus

Christopher Cook

**Christopher Cook** received the Doctor of Music degree from Indiana University. He has received awards and honors from the Fromm Music Foundation at Harvard University, the National Endowment for the Arts, ASCAP, the Society for Electro-acoustic Music in the United States, MTNA, and the National Assembly of Local Arts Agencies. He served as Composer-in-Residence for the city of Somerset, Pennsylvania and the Monroe County Community Schools Corporation (Indiana). He teaches composition and music technology at Christopher Newport University.

“**Jungle Urbanus**” was constructed using samples of voices and various sounds from the concrete jungle.

## 58 ) When the World Ends, there Will Be No More Dreaming

Justin Scott

**Justin Scott** is a recent graduate from Denison University in Granville Ohio with a degree in Music Composition/Theory. Other than that, he prefers to let his music speak for itself.

## 59 ) Snorlax vs. the Decepticons

Chad McKinney

Born April 11, 1983 in Oklahoma City, Oklahoma. **Chad McKinney** graduated from the University of Oklahoma with a degree in Music composition in 2007. He is currently attending Mills College, pursuing an MFA in Electronic Music and Recording Media. Music is influenced by monster movies, spicy food, and John Zorn.

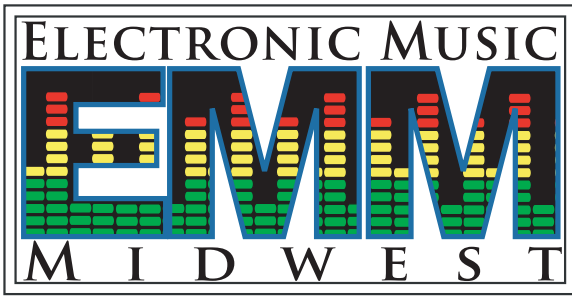
Snorlax sleeps. Megatron, leader of the Transformers faction known as the Decepticons is searching for the resource known as energon. Snorlax is attacked by the evil Decepticons in hopes that they can claim the energon rich cave Snorlax is blocking in his slumber. Blood is shed, but who will win?!?!?

## 60 ) RadioActivePiracy

David Moore

**J. David Moore** (b. 1962) has written most of his substantial body of work for vocal ensemble. He holds degrees from Florida State University School of Music and the University of Cincinnati College-Conservatory of Music. He has founded and directed two professional a cappella ensembles, Cincinnati-based The Village Waytes and St. Paul’s Dare To Breathe. In 2006, he established Fresh Ayre Music, to publish his choral music. This is his first electronic hornpipe.

There was a costume ball during a giant Sci-Fi Convention in Minneapolis in the summer of 2006, and my friend went as a radioactive pirate. He wore an eye patch with a bio-hazard symbol on it and a two-headed parrot on his shoulder. This was his entrance music.



# Concert 5

October 12, 2007 - 8pm

Performing Arts Center  
Kansas City Kansas Community College

5 Sense Off

Timothy Stulman

Three Improvisatory Groovescapes

Ian Corbett

I. What's that? Be-Phunk?

II. Slurpy, Syrupy, Mmmm.....

III. "Play Maceo, Play"

Paul Rudy, Trumpet

Imaginary Cavern Study

Eric Simonson

Alter Ego

James Mobberley

Carter Enyeart , Cello

Dispatches From Unnoted Stations, Book 1: MICROCHIP-ÉCLAIR

Jack W. Stamps

Transparent Things

John Latartara and Michael Gardiner

Mirrored Pursuit

Benjamin Williams

Christopher Janwong McKiggan, Piano

Three Legged Race

Kevin Kissinger

Kevin Kissinger, Theremin

w w w . e m m f e s t i v a l . o r g

## Five Sense Off

**Five Sense Off** is a journey through the five senses from the perspective of a person going through sensory overload. There are five theme groups, those being seeing, smelling, tasting, touching, and machine sounds, which represent the inner workings of the human mind. 'Hearing' is not explored, as the entire piece is perceived through hearing. The composition begins with an explosion of all the sound materials that will be used for the remainder of the piece. Subsequently, there are four sections, those being seeing, smelling, tasting, and touching. Each section grows to a climax and gives way to the next. Then the senses swirl together and grow much like they did at the beginning, reaching a climax at which the mechanical sounds take over, representing a journey into the mind. These construction sounds quite down as the mind comes to peace with the busyness of a sensory-overloaded world. At the end, all the theme groups flash before the listeners' ears and the journey is over.

**Timothy Stulman**, a native Ohioan is currently working on his DMA in Contemporary Music at Bowling Green State University under the tutelage of Distinguished Artist Professor Marilyn Shrude. He studied at the Cleveland Institute of Music and finished his undergraduate work at Anderson University, and received his Masters' Degree at Bowling Green State University. He has received numerous honors and awards at both the national and international level, including selection in the international Tribuna Sax-Ensemble's International Call for Scores, selection in the Cleveland Chamber Symphony call for scores, winner of the 26th annual Bowling Green State University Concerto Composition Competition, honorable mention in National Association of Composers Annual Composition competition, and second place in the Greater Cleveland Flute Society Composition Competition. Before his study with Marilyn Shrude, Stulman studied with esteemed composers such as Wallace DePue, Michael Kuehn, Burton Beerman, and Margaret Brower. Among Stulman's interests are Eastern aesthetics. In addition to studying the interrelationship of Chinese art and religious form to Western art forms, Stulman is fluent in Chinese and has spent three years in the ShangHai area.

## Three Improvisatory Groovescapes

These short entertaining miniatures are each a presentation of different concepts of 5.1 imaging and soundstage techniques, combined with different improvisatory concepts in the instrumental part. Tower of Funk drum performances by David Garibaldi.

**Dr. Ian Corbett** is the Coordinator of the Audio Engineering Program, and Assistant Professor of Music Technology and Audio Recording at Kansas City Kansas Community College. He also owns and operates "off-beat-open-hats - recording and sound reinforcement", specializing in servicing the needs of classical and jazz ensembles in the Kansas City area. 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 previously 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 (orchestra engineer), the Detroit Symphony Orchestra, Nanci Griffiths, Buddy Guy, The Kansas City Jazz Orchestra, 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. Since 2004 he has been a member of the Audio Engineering Society's Education Committee, and in 2006 mentored students at the AES' Convention in San Francisco, CA.

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.

## Imaginary Cavern Study

The sounds used for this piece are derived from recordings of a talking drum, a single bass drum stroke, and a small wicker xylophone from Africa. Additionally, very basic oscillator instruments with randomly constructed partials are heard. The effect desired is that of hollowing out a space which comes to be inhabited or haunted, at least, by electronic “creatures” and their resonances.

**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 (in Danville, Illinois), 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 a piano 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 also has extensive experience as a conductor (especially in 20th century repertoire).

## Alter Ego

**Alter Ego** was written for my friend and colleague Carter Enyeart, who provided the sounds that form the basis of the CD. After an opening instrumental solo, the CD playback begins to “learn” what the ‘cellist is doing. Its contribution begins as subtle environmental ambience, then moves through harmonic/rhythmic accompaniment to real counterpoint and eventually independence. At this point the roles reverse (the alter ego comes to the fore), as the CD provides a short solo, then begins a different type of music which the live performer begins to “learn.” The finale features the most complete integration of the two elements and the most tightly knit music of the piece. **Alter Ego** is also an homage to composer and mentor Roger Hannay, who passed away in 2006, and to his music, with fond appreciation for both. Roger’s own alter ego was ‘Hrothgar’, a Danish king from the Beowulf legends.

**James Mobberley** is Curators’ Professor of Music at the Conservatory of Music of the University of Missouri-Kansas City. Awards include the Rome Prize, the Guggenheim Foundation, and the 2001 Van Cliburn Composers Invitational. Commissions have come from the Koussevitzky Foundation (Library of Congress), the Fromm Foundation at Harvard University, Chamber Music America, the St. Louis Symphony, the Kansas City Symphony, Meet the Composer, the Barlow Foundation, Music From China, and the Cleveland Chamber Symphony. He has appeared as Guest Composer with the Taiwan National Symphony, the American Composers Orchestra, the Composers Forum at Wellesley College, and over 40 colleges and universities around the world. His music has received a thousand performances on five continents, and appeared on two dozen recordings. He is also an avid bicyclist. He lives in Liberty, Missouri with his wife Laura and children Lucas and Jacob.

**Carter Enyeart** has enjoyed a distinguished career as teacher, soloist, orchestral player, and chamber musician. Cellist of the world renowned Philadelphia String Quartet, the American Piano Trio, Quartet Chicago, and guest artist with the T’ang Quartet, he is now the Rose Ann Carr Millsap/Missouri Distinguished Professor of Cello at the UMKC Conservatory of Music and Dance, where he teaches cello, coordinates the string chamber music program and directs the Kansas City Cello Clinic. He has achieved an enviable record of success as a teacher, having sent students on to Cleveland Institute, Eastman, Rice, Juilliard, and Boston University. Mr. Enyeart has presented master classes at the major conservatories of China, Sao Paulo, Hong Kong and Taiwan.

# Dispatches From Unnoted Stations, Book 1: MICROCHIP-ÉCLAIR

This work is a reflection of the inexplicable numbers station phenomenon; an apparent worldwide network of clandestine short-wave radio stations which dispatch cryptic messages that no nation, or other entity, will acknowledge. After a bit of research, I began to imagine cold, low-lit, stark little shacks, littered with antiquated electronic equipment, in various ambiguous settings, and 'operatives', bored with their lackluster duties, attempting to make meaningful connections with the outside world. It blends a few scant examples of real numbers stations transmissions with new, scripted ones. Along the way, our giant shortwave radio picks up a random, cheerful song by an alien being using a space-translator who is plotting the destruction of the earth. This work is the first in an indefinite series of like 'transmission' concert pieces and features the voices of Yevgeniy Sharlat and the composer.

## Dispatches From Unnoted Stations, Book #1: MICROCHIP-ÉCLAIR

*Music and text by Jack W. Stamps*

### 1) Ice Cold Regards

#### unnoted agent x:

Ice cold regards, dispatched from my phantom station.

C to the 21<sup>st</sup>, H to 22<sup>nd</sup>. N2. O2.

We implore you to forget what this was in reference to....

### 2) A Pause for Station Degeneration

#### 3) Interlude #1

IM IM IM IC

### 4) MICROCHIP-ÉCLAIR

#### unnoted agent y:

MICROCHIP-YOGURT

LENTIL-OSTRICH-VIRGO-ÉCLAIR

*The breath of spring is everywhere...*

COSTUME-ARMCHAIR-LENTIL-LITTLETOE

*The mimosa casts its delicate shadows...*

YOGURT-OSTRICH-UNDERDOG

*My dreams are butterflies...*

*The fragrance of the quince intoxicates like wine...*

FISHSTICK-ICARUS-NOZZLE-DOORMAT

*I pluck the willow of sorrow...*

MICROCHIP-ÉCLAIR

*A gulf divides us,*

*and there is no enchanted bridge of frequency to carry me across....*

#### 5) Interlude #2

### 6) Spacegown

#### (Alien operative):

*I'm donning a spacegown. I go to the window.*

*I look to the distance, to the round green and blue.*

*Maintaining a spacefrown, I go to the blaster of Brionmar pride and point it at you.*

I'm plotting our spacescheme; the atomic drill.

Your free-thinking oneness doesn't make sense in space.

We have but one spacequest; answer us this, this thing that you call Amway...

Will it bring our world bliss?



### Unnoted agent z:

We implore you to forget what this was in reference to....

### 7) Far Away is He

#### unnoted automated response agent:

I-M I-M I-M I-C I-M I-M I-M GOLDMINE

*Last night I saw him in a dream....*

*Suddenly I awoke to feel again his absence...*

I-M PELVIS-SCULPTOR A-KEY

*Far, far away is he in unknown lands...*

*I turn away, unable to see his empty place...*

I-M PELVIS-SCULPTOR A-KEY

*The withered mulberry knows the cruelty of Heaven's wind...*

*[The] ocean knows the bitterness of Heaven's cold.....*

U-R U-R RAMSACK-PINCUSHION

*The others are happy in the loves of their homes.....*

*The chilly complacency of this station....*

*Four walls and a microphone....*

*And no one to talk with me.....*

WEEDKNEE-E-DRUTHER

DEFINED-ME-DIUM-WAVE

WEEDKNEE-E-DRUTHER

### 7) Spacegown (reprise)

#### (alien operative):

And now that I spaceknow, I move to my spacefridge.

I take out the Quan-quans, and the salty spaceglaze.

Maintaining a spaceknife, I carve the revenge that I serve to you cold.

*It's very cold in space.*

## Transparent Things

**Transparent Things** uses sampling and processing techniques to question the borderlines between the musical past and present, and between musical traditions and experimental breaks with tradition. We view the change of musical style throughout history not so much a progression as an encompassing. In this way, the past is encompassed by the present and the present will be encompassed by the future, like continuously expanding concentric circles. Computers are used to explore this idea utilizing a variety of musical samples and sound processing techniques. New configurations are generated both by the samples and the sound structures themselves.

After finishing his Masters degree in music theory at the New England Conservatory of Music, composer/theorist **Michael Gardiner** spent several years in Tokyo pursuing interests in both traditional and radical aspects of Japanese culture. It was during this self-imposed exile from academic life that Michael began to re-formulate his musical/artistic aesthetics and shifted his compositional focus to working with computers and sampled media. He is currently working on a doctoral dissertation concerning heightened speech in the works of medieval composer Hildegard von Bingen and Japanese Noh theater. Michael Gardiner's essays have been published in *Sonus* and his music with *Parallel Lives* appears on Centaur records.

**John Latartara** began composing at the age of nineteen and earned his Doctorate degree in music theory from New England Conservatory of Music. His music uses both acoustic instruments and computers, and he is interested in the relationship between aesthetics and technology. John Latartara's compositions have been played in the United States, Europe, and South America, and he has lectured on music in the United States, Canada and Puerto Rico. John Latartara's essays have been published in *Indiana Theory Review* and *Ethnomusicology* and his music with *Parallel Lives* appears on Centaur Records.

## Mirrored Pursuit

This piece is a reflection of the increasingly rapid pace of life in modern society. The high paced rhythmic intensity is relentless as the music continues to build to an intense climax. Drawing on influences from a range spanning techno music to serious contemporary music, this piece illustrates the search for meaning in a jumbled world. The piano is in one sense pursuing a goal, but in another sense is always being challenged by the electronic, industrial sounds around it. All are in a frantic pursuit of something else.

**Benjamin Williams** is a doctoral student at The Ohio State University pursuing a Doctor of Musical Arts degree in Composition. He received his Master of Music in Composition from The University of Akron in 2007. Williams has had performances by The Akron New Music Ensemble, The University of Akron Chamber Choir, and The Cleveland Chamber Symphony under the direction of Dr. Daniel McCarthy. He has also had performances at the American New Arts Festival, Akron New Music Festival, and The Society of Composers, Inc. National Conference. Recent performances include the SCI Region VI Conference and the University of Nebraska New Music Festival. Williams was also the National Federation of Music Club recipient of the 2006 ASCAP/Victor Herbert 2nd place Award. He has also recently been named as an honorable mention by the San Francisco Choral Artists. As an organist and pianist, Williams accompanies the choirs at Our Lady of Peace Church in Canton as well as other choirs, soloists, and ensembles throughout Northeast Ohio including Voices of Canton, Inc., The University of Akron Concert Choir, and The University of Akron Symphonic Band. He has assisted the Music Theory and Choral Music Departments at the University of Akron.

Born in Christchurch, England, **Christopher McKiggan** began piano studies at age six with his father. He moved to Thailand at age seven, residing with his father and mother, a Thai citizen of Chinese heritage, and continued to study piano at the age of ten, with a number of renowned local teachers including Rodel Rivera, Indhuon Srikananda, Artas Balakauskas, Dr Bennett Lerner, Suda Bhanomyong and Jarmorn Supapol. He has studied music composition with Dr Narongrit Dhamabutra.

He holds the Diploma of the Associated Board of the Royal Schools of Music, London (Dip.ABRSM) in Piano Performance. He holds the Theory of Music at Grade 8 from ABRSM.

Last year Christopher was the winner of the MMTA Piano Collegiate Lower State Level Competition. He also was awarded an honorable mention in the Jefferson City Piano Concerto Competition. He won the Sonata Prize at Piyabhand Sanitwongse Fourth Piano Competition (2002) and the Gold Medal in piano performance at the Fifth Thai National Youth Music Competition.

He participated at many summer music festivals, including the Bowdoin Music Festival, Lanna music festival, and the MIFA Chamber Music Camp.

His compositions include a Piano Sonata and Prelude, Trio for piano, violin and cello, Orchestral Pieces, Concertino for Piano and Strings and Loss, Pain and Suffering for Piano Quartet and Voice.

He performed with the National Symphony Orchestra of Thailand in the premiere performance of 'Rattikarn', a symphony written for Dr Narongrit Dhamabutra by a Thai composer, Narong Prangcharoen. He played two advanced, modern piano pieces at the SWU Composition Festival 2005, Bangkok by visiting American composer, Dr James Mobberly of the University of Missouri, Kansas City.

In 2005 he was the harpsichordist in the first SETTRADE Classical Concert Series 1 – A Baroque Evening which was graced by the presence of H.R.H Princess Galyani Vadhana.

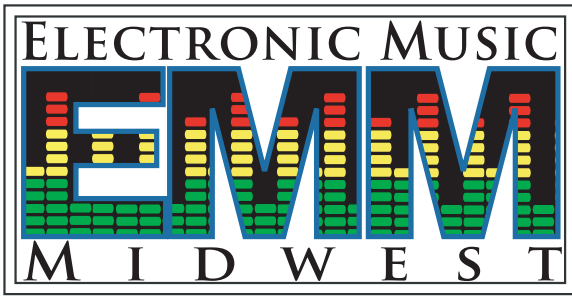
He is founding pianist with the Bangkok Piano Trio which one of their concerts was graced by the presence of H.R.H Princess Galyani Vadhana. He is also the Founding member of the EON Piano Trio which is currently working on a project to tour Asia in 2008.

He is currently studying at the UMKC as a piano performance major, freshman, with Dr. Robert Weirich.

## Three-Legged Race

**Three-Legged Race** is a composition for solo Theremin and multiple synchronized loops. The loops' parameters are controlled by a laptop computer. Other than a 1 measure piano cue at the beginning of the work, everything is performed in real-time. The loops' outputs are designed to be performed through a surround-sound system. Theremins and loops are often used to produce free-form (ambient) music. Three-Legged Race is an effort to use the theremin and live-looping to create tonal music with rhythmic drive. The first public premier of "Three-Legged Race" was at the Electro-music 2007 festival in Philadelphia, PA on June 1, 2007. Kevin Kissinger will perform this work at the Y2K7 International Live Looping Festival in Santa Cruz in October, 2007.

**Kevin Kissinger** utilizes Theremin, software and hardware live-looping techniques, and synthesizers to create musical compositions. Kevin's interest in electronics and music started nearly 40 years ago with a Hammond organ, 50-in-1 electronic project kits, and classical piano and organ training. In the 1970s Kevin built a large Aries modular synthesizer. In addition to the (now vintage) Aries instrument, Kevin's equipment includes the remarkable Kurzweil K2600 synthesizer, Etherwave Pro Theremin, and modern recording facilities. Kevin's current interest is to create music in surround sound and to incorporate live looping techniques. Over the years, Kevin has created classical transcriptions, original compositions, and experimental/aleatoric soundscapes. Kevin's latest works are his attempts to merge traditional and experimental techniques and to create challenging works for live performance. Kevin is a precision Thereminist and a member of the "Spellbound" artist list. Kevin's compositions and transcriptions for theremin have received recognition from the Thereminworld community and the "Spellbound" program. Kevin's "Meteor Mallets" received recognition as Spellbound's "Best Neo-Classical Composition of 2006". Kevin earned his Bachelor of Music Degree with a major in Pipe Organ Performance from the University of Missouri at Kansas City – Conservatory of Music. Kevin studied the organ with James Evans and studied electronic music with Gerald Kemner and Jim Rothwell. Besides his electronic music work, Kevin holds the AAGO (professional organist) certificate and continues to be in high demand as a professional organist.



# Concert 6

October 13, 2007 - 10:30am

Performing Arts Center  
Kansas City Kansas Community College

Snap Out of It

Jim McManus, Electric Bass

Jim McManus

Inside My Head Forever

Nickolas Hartgrove

Gnomoncholia

Spencer Topel, Violin

Spencer Topel

Constellations Midwest Music Mix

Robert Voisey

I'll See You Tomorrow

Elizabeth Bunt , Saxophone

Joshua Clausen

Roberto

Tim Reed

Esterminate All the Brutes

Elizabeth Bunt , Saxophone

Christopher Biggs

More Pocket Music

IX. 0:36 (2004)

VII. 2:05 (2001)

VIII. 1:26 (2006)

X. 0:59 (2006)

James Caldwell

Dream Tableaux

Madelyn Byrne

www.emmfestival.org

## Snap Out of It

In waking slumber we consciously breathe in the ambiance of one dream theme park to the next. The base admission: answering the morning sky's question "What for?"

It's just fun to join the cadence and tone that at once resolves a flight of play or rage, or fright. But cock crows, and it crows for us. Too bad, even here we pace and gauge our responses. A doppler echo does not make for something new, just as reverent reverberation only suggests space.

Come on, break out of this simple slumber. Snap out of it and say something for yourself.

—Program note by Joe Caldarola

## Inside My Head Forever

I wrote the first 3/4s of this piece out on paper as textual ideas before I even touched the computer and thought about the notes themselves. While brainstorming for ideas I happened to get caught in a very bad rain storm with lots of thunder and lightning and I was inspired by all the different characteristics of the storm like all the different ways the lightning moved, and how the sounds of the storm were initiated, some quickly while others in a more unfolding manner. The focus through most of the piece is shifted from abstract electronic sounds to realistic sounding instrumentation through the sections and gradually the two combine together and until they build up and explode. Then in the aftermath the piece shifts into a deeper electronic mood and then exits. I used Steinberg's Reason for all of the composing and Syntrillium Software's Cool Edit Pro for all the mastering.

### Nickolas Hartgrove

I study New Media and Music at IUPUI in Indianapolis, Indiana. I have been making electronic music for a little over a year and a half. I work as a percussion instructor at New Pal High School in Indianapolis and I am also a drummer in two bands. I try to work with as many people as I can so I can share my ideas with them and they can share theirs with me so we can become better musicians, friends, and people together.

## Gnomoncholia

Gnomoncholia: Albrecht Dürer's "Melancholia I" has been an ongoing source of inspiration for artists and composers, notably Edmund Campion. I had the pleasure of seeing Melancholia in person at a rare presentation of Dürer's three master engravings at Cornell's Johnson Museum. Of particular curiosity was Dürer's depiction of the "gnomon" square, interesting from a mathematical standpoint because any column, row, diagonal, or quadrant can add up to a single constant, (in a 4x4 matrix the constant is 34, a divine number). For Gnomoncholia, I found a way to represent the Dürer square through pitch, rhythm, timbre and acoustic space. This is achieved by supposing that any random numerical element between 1 and 16 (the numbers in the square) can be used to activate violin samples mapped on to the square, thus representing an "ideal" existence of the gnomon square in musical terms. Furthermore, the computer "reacts" to the violin music, changing it's inner patterns to avoid "agreeable" harmony. In this way, I have tried to unite this composition with the metaphor suggested by Dürer's print: at the moment a solution seems realizable, it manages to remain elusive.

**Spencer Topel** (b. 1979) is currently a doctoral student of music composition at Cornell University in Ithaca New York under the tutelage of composers Steven Stucky and Roberto Sierra. He also holds Degrees from the Juilliard School where he studied composition with Christopher Rouse and Samuel Adler, and has been the recipient of an ASCAP Morton Gould Award, BMI Award, Juilliard's Palmer Dixon Prize, a Richard Rodgers Fellowship, and a Pia Gilbert Fellowship. Some of his Recent projects include a twenty-two minute electronic work for commissioned for the Inauguration of Cornell's President David Skorton, the organization and performance of a first-ever concert at Google Inc. in New York as a member of the C.E.M.C. (Cornell Electro-acoustic Music Center), a concerto for arpeggione and period instruments to be performed by Nicolas Deletaille with Sir Roger Norrington and the Orchestra of the Age of Enlightenment, and recently attended the I.C.M.C. (International Computer Music Conference) in New Orleans where his work Gnomoncholia for solo violin and electronics will be performed by the Onyx Ensemble. Topel has also had performances by the Oregon Symphony, the Juilliard Symphony, Project One, and has worked with soloists Susanne Hou, Inbal Segev, Sumire Kudo, Christopher Guzman, Fredrick LeCroix, and Steve Beck.



## Constellations

This is the **EMM MIX of Constellations**. This work has several movements representing star clusters; they can be used in any order, performed singularly, with any subset, repeated movements, or in parts separated from each other by other compositions. These movements can even be layered on top of each other or with other works much like a mobile. This mobile of movements is inspired by the night sky and the images created from the human inclination to define our environment as well as ourselves. Cultures have described the patterns of stars in terms of themselves from Sumerian times to modern day. In the past, constellations have depicted a myriad of objects and characters. Today our technology sparks imagination by photographing these same stars, displaying them as photographic art. This work is homage to both the past and present, staring not only into the heavens, but also into ourselves.

**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. In 2007, Voisey participated in the Tempest project with his work by the same name and will be featured on an upcoming CD release. His work, "tongues," on the 60x60 2004-2005 CD release of the project and "*India Songs*," a collaboration with Anne Cammon will be released on CD later this year. His work "*Constellations (TRANSreveLATION Mix)*" was performed at the TRANSreveLATION concert in New York City; his solo piano work, "*stark*" received its German debut in Munich, Germany at the A\*DEvantgarde festival; and his work "*hunger*" will be performed in New York City this October at "Fine and Dandy" in a collaboration with the choreographer Jeramy Zimmerman from Catscratch Theatre.

## I'll see you tomorrow

**I'll see you tomorrow** for alto saxophone and stereo playback was composed for Elizabeth Bunt in winter 2006. It was premiered in February 2007 at the Spark Festival of Electronic Music and Art in Minneapolis. The piece is concerned with a gradual adaptation to an abrupt change in environment. It consists of a single dramatic trajectory: the path from a violent, hysterical space to one which is simultaneously expressive and numb.

**Joshua Clausen** is a Minneapolis-based composer, multi-media artist and performer. Interested in the juxtaposition of genres, Clausen's music engages an eclectic array of influences, from the popular to the avant-garde, exerting a "dynamic intensity to its influence of popular culture (A. William Smith, Computer Music Journal)." Compelled in equal measure by the tropes and techniques of modernist composition, post-minimalism, electronica, hip-hop and performance art, Clausen evokes and employs varied traditions and styles, often exploring strains of tension and affinity that result from such collisions. Clausen's work has been performed at the International Computer Music Conference (ICMC), Society for Electronic Music in the United States (SEAMUS), Electronic Music Midwest, and the Spark Festival of Electronic Music and Art. In addition to frequent performances and events in and around Minneapolis/St. Paul, Mr. Clausen's work has been performed in Santa Barbara, New York City, Portland, New Orleans, Kansas City, and Ballyvaughn, Ireland.

Saxophonist **Elizabeth Bunt** is a devoted supporter of new music. She has performed new electro-acoustic music at various festivals around the country including: SEAMUS 2006 National Conference in Oregon, Spark Festival for New Music and Art in Minneapolis, Imagine II Electro-Acoustic Music Conference in Memphis, Electro-Acoustic Music Midwest (EMM) in Kansas City, and the 2006 North American Saxophone Alliance National Conference in Iowa. As a versatile performer she enjoys spending her summers doubling on saxes, flute, and clarinet in the Bigfork Summer Playhouse pit orchestra. Elizabeth is currently working on her DMA in saxophone at the University of Arizona.

## Roberto

**Roberto** is a composition for fixed digital media.

**Tim Reed** was born in May of 1976 weighing 11 pounds and 9 ounces. During the following fifteen years, his weight steadily increased, reaching approximately 170 pounds in 1991. Tim's height also increased during this time, reaching 6 feet and 4 inches in 1991. Between 1991 and 2007 his height remained steady at 6 feet and 4 inches while his weight fluctuated between 165 and 210 pounds. Tim is currently 6 feet and 4 inches in height and weighs 172 pounds (April 2007).

## Exterminate all the Brutes

**Exterminate all the Brutes** was written for saxophonist Elizabeth Bunt. The composition is an indirect and personal depiction of Sven Lindqvist's book of the same title. The book discusses Europe's dark history in Africa, Australia, and the Americas. Lindqvist argues that calculated genocide was at the core of European thought before Hitler came to power. He proposes that the idea of "exterminating all the brutes" (in order to spare them the misery of a prolonged extinction), which is presented in Joseph Conrad's *Heart of Darkness*, permeated elite discourse in various forms for centuries.

**Christopher Biggs** presently studies music composition at the University of Missouri, Kansas City, where he is a Preparing Future Faculty Fellow. His music has been presented across the United States, Mexico, and Asia by such notable performers as guitarist Magnus Andersson, saxophonist Brian Sacawa, and the California EAR Unit. Chris' compositions have been accepted for performance as part of the SEAMUS, Imagine2, Electronic Music Midwest, June in Buffalo, Spark, Bellingham Electronic Arts Festival, National Saxophone Association, SCI, and the New-West Electro-Acoustic Music Organization conferences. He has presented his music in master-classes with numerous composers, including Frederic Rzewski, Charles Wourinen, Bernard Rands, and Augusta Read Thomas. His principle composition teachers have included Dan Asia, Craig Walsh, James Mobberley, Paul Rudy, and Zhou Long.

\* See *I'll see you tomorrow* for saxophonist **Elizabeth Bunt's** biographical sketch.

## More Pocket Music

**More Pocket Music** is part of what I hope to be an ongoing project of continuing to work with small found sounds (no longer necessarily things that I carry in my pockets), like a ping-pong ball, stapler, M & Ms (and, of course, the traditional crystal M & M bowl), and binder clips.

**James Caldwell** is Professor of Music Theory and Composition at Western Illinois University, and has, for twenty years, been co-director of the New Music Festival. He was named Outstanding Teacher in the College of Fine Arts and Communication for 2005, and was awarded the first Provost's Award for Excellence in Teaching in 2005.

## Dream Tableaux

**Dream Tableaux** is a composition for guitar and computer commissioned by Colin McAllister. This piece is a reflection on various dream scenes, all having to do with various forms of travel, and on Alan Lightman's book, *Einstein's Dreams*\*. In both the scenes and in the Lightman book, time and reality take on fluid and poetic qualities. The reflections may be poignant, adventurous and exciting, anxious and frustrating, or peaceful and meditative.

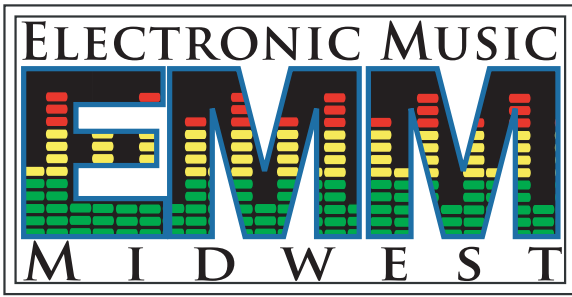
The structure of the piece is based on ternary form (A-B-A). The outer A sections are slower in tempo and feature manipulated samples of a Tibetan prayer bowl being sounded on the flat surface of an acoustic guitar. Many of the computer's opening motives are played by the guitar in the closing A section. The B section features variations on an ostinato in the guitar's part.

The computer part was created on a PowerBook G4 using the Tassman Physical Modeling Synthesizer, Absynth, Reaktor, GRM-Tools, and Audio Sculpt. The prayer bowl samples form the basis of many of the computer's sounds, either literally as in the A sections, or abstractly as heard throughout the piece. Many of the computer-generated sounds are based on metallic, string, or air/noise timbres.

We were unable to have a guitarist perform this piece today, so we are playing a recording with Colin McAllister on guitar.

\**Einstein's Dreams* is a fictional collection of dreams. The author suggests that these are dreams that Einstein might have had while he was working on his theory of relativity.

**Madelyn Byrne** is a composer of both acoustic and electro-acoustic music. Recent work includes *Traffic* and *In Your Dreams*, which Madelyn scored and performed in, playing the laptop computer and synthesizer. Some other recent projects include *Dream Tableaux* (commissioned by Colin McAllister), *Suite for Piano and Computer: The Elements* (commissioned by Peter Gach), scoring the documentaries *Colors that Grow* and *Horse Vet*, and the intermedia pieces *Spoonful of Hope* and *Undefining Queer*. At present she is completing a commission from the NOISE ensemble. Past honors include winning the Friends and Enemies of New Music Composition Competition, the ASCAP Plus award, recordings on CRI Records and SoundWalk 2005, and selections for performance at the Imagine II Festival, the International Computer Music Conferences in Hong Kong, Beijing, and New Orleans. Madelyn's music has also received performances, television, radio, and internet broadcasts throughout the world. She completed her DMA in Composition at The Graduate Center in 1999 and joined the Palomar College Faculty in the Fall 2000 semester. Madelyn has also been a guest composer at Columbia University's Computer Music Center.



# Concert 7

October 13, 2007 - 2pm

Performing Arts Center  
Kansas City Kansas Community College

Fanfare

Timothy Howe, Trombone

Jeremy C. Baguyos

Trains!

Lauren Wells

Dancing Light

Joseph M. Vogel

Bembéro

Brad Decker

Dreamtime

Eric Honour, Didgeridoo

Eric Honour

Photogene

Kyong Mee Choi

Kyotobells

Wilfried Jentzsch

www.emmfestival.org

## Fanfare

**Fanfare** for Trombone and Computer was completed in the summer of 2006 and was written for trombonist Time Howe, Principal Trombone of the Des Moines Metro Opera. As an acoustic instrument, the trombone offers the opera composer a multitude of opportunities for lyrical melodic lines, triumphant gestures, virtuosic technical passages, dramatic dynamic range, and a myriad of timbres. When the trombone is complemented with an interactive computer, the trombone's affective qualities are magnified beyond even the fantastic proportions of opera.

Attracted by the esoteric, yet, multi-disciplinary art of computer music, **Jeremy Castro Baguyos** has been actively involved in various facets of electroacoustic music since 1999. His work has been presented at numerous conferences including ICMC and SEAMUS. His favorite projects include sound installations and interactive computer improvisation. He maintains concurrent appointments as Assistant Professor of Music at the University of Nebraska at Omaha and as Principal Bass of the Des Moines Metro Opera Orchestra. Previous appointments include faculty positions at Indiana-Purdue University and Grambling State University. He holds degrees from Indiana University, Bloomington and the Peabody Institute of Johns Hopkins University. He has studied computer music with McGregor Boyle and Geoffrey Wright.

**Dr. Timothy Howe** is currently and Assistant Professor of Music at Arkansas Tech University, where he teaches applied trombone and euphonium, low brass methods, and directs the Tech Jazz Ensemble. Dr. Howe holds a D.M.A. and a M. Music in Trombone from the University of Nebraska-Lincoln. He received his B. Music in Trombone Performance from Northwestern University, where he was a student of Chicago Symphony Trombonist Frank Crisafulli. He has been a member of the Omaha Symphony and the Lincoln (NE) Symphony and has served on the faculty of Nebraska Wesleyan University, Dana College, Grace University, Concordia College, Union College, and the University of Nebraska, Lincoln. In 2007 he performed at SEAMUS. He continues to serve as Principal Trombone of the Des Moines Metro Opera Summer Festival Orchestra.

## Trains!

This short piece is an attempt to reflect the power and strength of locomotives but also their mystical and timeless presence in American culture. Although today we do not rely on trains as much as Americans have in the past, we grew up admiring them and are still in awe of their incredible power.

## Dancing Light

**Dancing Light** is a work written early in my graduate studies, in which I use the text to create a sonic landscape. The melody was written as a text painting with its accompanying material reinforcing these ideas. The tape part consists of vocal material and a melody sung by Abbie Betinis ([www.abbiebetinis.com](http://www.abbiebetinis.com)) that I digitally manipulated. The work is partly an exploration of what the female voice is capable of. The performer here is given a lot of freedom, within certain guideposts, to shape her part as she sees fit. The poem, "Dancing Light" was written by Tara Tyrrell. (<http://tilsner.net/news/taratyrrell.shtml>)

## Bembero

**Bembero** is a pastiche of African rhythm and melody from Guinea and Mali, featuring instruments such as the dundunba, djembe, mbira, and shekere. The work takes you from Guinea to Mali and back through the presentation of mbira songs from each African nation (Bembero and Bukatiende, respectively). These melodies are surrounded by rhythms that are indigenous to each country - the Sofa and Koredjuga from Guinea, and the Sunum from Mali. All material in the piece was derived from the recordings of these sources, and have been manipulated through digital processing. Many thanks to percussionist Gordon Kay for his assistance.

**Brad Decker's** music has been acknowledged and performed both nationally and worldwide. He was a selected finalist for the 2005 ASCAP/SEAMUS Student Composer Competition, the Bourges 31e Concours International de Musique et d'Art Sonore Electroacoustiques, the IV Edition Pierre Schaeffer International Competition of Computer Music, and the 2004 Concurso Internacional de Música Eletroacústica de São Paulo. His music has received performances at numerous American festivals, including Society for Electro-Acoustic Music in the United States (SEAMUS), Society of Composers, Inc (SCI), Electronic Music Midwest, International Computer Music Conference (ICMC), and the Northwestern Electro-Acoustic Music Organization (NWEAMO). Dr. Decker received his DMA in music composition from the University of Illinois at Urbana-Champaign, and teaches courses in composition, electronic music, and popular music at Illinois Wesleyan University and University of Illinois. His dissertation on the late works of Franco Donatoni was published in January 2006.

## Dreamtime

The **Dreamtime** is the Aboriginal concept of the time before and surrounding the birth of the world. All that ever was or will be existed, nascently, in the Dreamtime. If current popular culture had a dreamtime, how would it sound? “Dreamtime” for didgeridoo and computer explores the sonic connections between the dreamtime and the urban world.

## Photogene

As its title suggests, **Photogene** is based on the interpretation of the visual phenomenon of ‘afterimage’ in the sonic world. Subtle and soft sound sections intermittently evoke the sense of an afterimage. The beginning is loud and dramatic, representing corporeal manifestation. Soft, flute-oriented sound comes later, implying unresolved, vague, ambiguous, even imaginative world. Through the dialog of two worlds, the piece intends to depict a constant flux in the manifestation and mystery of life.

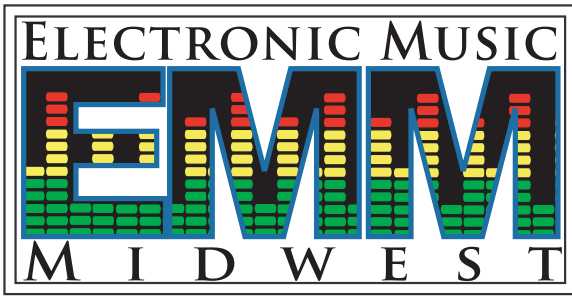
**Kyong Mee Choi**, composer, painter, and visual artist, is an Assistant Professor of music composition at Roosevelt University in Chicago where she teaches composition and electro-acoustic music. She mainly writes chamber, electro-acoustic, interactive, and multi-media music. She has had many works awarded and recognized in numerous places: Luigi Russolo International Electroacoustic Competition, Australasian Computer Music Conference, MUSICA CONTEMPORANEA in Ecuador, Third Practice, International Computer Music Conference, Electroacoustic Musical Festival in Santiago de Chile, Spectrum Press and the Los Angeles Sonic Odyssey, Merging Voices, Music Beyond Performance, Electronic Music Midwest, International Society for Contemporary Music, Society of Electro-Acoustic Music in the United States, Society of Composers, Inc., College Music Society, MUSICA NOVA among others. She won the second prize at VI CIMESP 2005 Concurso Internacional de Música Eletroacústica de São Paulo and awarded Mention for Palmarès du 32e Concours International de Musique et d'Art Sonore Electroacoustiques de Bourges 2005. She was awarded the first prize of ASCAP/SEAMUS 2006 Composition Commission and received first place at the Birmingham Arts Music Alliance Concert Exchange program. She received the prestigious Robert Helps Prize 2007. Her music can be found CIMESP, SEAMUS, and SCI.

## Kyotobells

This piece is structured by the processed sounds of a small Japanese bell Furin. It begins with a single tone which leads the musical structure more and more dense and finally reaches the noise. The various stages of processed sounds between the single tone and the noise bridge the two components. A square shape which is colored with blue and white structures the visual part geometrically. The energy and the spectra of the sound modify the shape and the lightness of color to transform the square object generating in real time. World premiere: Visual Music Marathon Boston April 2007.

**Wilfried Jentzsch** Born 1941 in Dresden, Wilfried Jentzsch was a member of the Dresden Kreuzchor, later studying violoncello, composition and conducting at the Musikhochschule in Dresden. He was a pupil of R. Wagner-Régeny and P. Dessau at the Akademie der Künste, Berlin, and studied electronic music under H. U. Humpert at the Musikhochschule in Cologne. From 1976 to 1981 he resided in Paris, studying at the Sorbonne under Iannis Xenakis, where he completed a doctorate in the field of musical aesthetics, while at the same time conducting research in the field of digital sound synthesis at IRCAM and the CEMAMu. In the year 1983 he founded a private computer-music studio in Nuremberg, where he taught at the Meistersinger Konservatorium. In 1993 he was appointed director of the electronic studio at the Hochschule für Musik „Carl Maria von Weber“ in Dresden. Jentzsch is a member of the IGNM and a founding member of the DegeM (German Society for Electroacoustic Music). From 1995 to 2000 he was chairman of the Saxon Society for New Music. In 1998 he was composer in residence at the Capital University Columbus (Ohio). 2002 saw him travel to Java and Bali on a visit for two months study. As a composer he has appeared at numerous festivals in Europe, America and Japan. He has received international composition prizes in Boswil, Paris and Bourges. He has two portrait CDs: 1st CD released by Thorofon in 1992 “PAYSAGES”(CTH2235), and 2nd CD by Wergo in 2004 “Visions”(ARTS 8105 2).





# Concert 8

October 13, 2007 - 5pm

Performing Arts Center  
Kansas City Kansas Community College

Cello: Fishing at Antibes

Arthur Gottschalk

Taylor Richardson, Cello

One Blends Softly...

Hunter S. Long

Parasites

Schuyler Tsuda

Schuyler Tsuda, Laptop

Eve Song

Angela Veomett

Jessica Petrus, Soprano

Infinite Delay

Kadet Kuhne  
mem1

www.emmfestival.org

## Cello: Fishing at Antibes

**Cello: Fishing at Antibes** obviously derives its title from the famous Picasso painting “Night Fishing at Antibes”. It was composed for the Michele Brangwen Dance Ensemble, of New York City and Houston, and received its premiere by Max Dyer, ‘cellist, and members of the Michele Brangwen Dance Ensemble as a site-specific choreographic work at the Regional Arts Center atrium in Houston, Texas. It has since been performed many times as a solo ‘cello work with electroacoustic sounds. The electroacoustic environment was created using samples from a number of different environmental sounds - wind, rain, and thunder; insects and frogs; and church bells, recorded while I was staying in West Greenwich Village in the Summer of 1998. Added to the mix are various ethnic bells and gongs and some long-duration sounds created using prerecorded ‘cello as source. The ‘cellist should be lightly amplified, and the sound processed through a digital signal processor with a long reverberant “tail”.

**Taylor Richardson** (cello) is in his 3rd year of study at the Conservatory of Music & Dance of the University of Missouri-Kansas City where he is completing a Bachelor of Music degree with a major in Cello Performance. Raised in Oklahoma City, he competed in several local competitions, twice winning the Buttram String Competition, and performing as a finalist in the Crescendo Music Awards in Tulsa. He spent two summers at the Eastern Music Festival giving chamber recitals, performing weekly orchestral programs and participating in guest artist master classes, including one with Matt Haimovitz. His former teachers include Tess Remy-Schumacher and Greg Sauer, and he currently studies with Carter Enyeart at UMKC, where he is an active chamber musician and recitalist.

## One Blends Softly...

This piece was originally based upon a conversation of conspirators from a novel. Alas, this conception was short lived once faced with the realities of my recorded sounds. Instead it has become an experiment in gestural continuity with a series of “landscapes” that slowly deteriorate juxtaposed by corresponding gestures.

**Hunter Long** was born in Dallas, Texas and spend his childhood in Branson, Missouri. He began playing saxophone in middle school and developed a taste for experimental and electronic music. He is a recent graduate from UMKC where he studied composition with Jason Bolte, Paul Rudy and Bobby Watson while getting his degree in jazz performance. In 2006 he was awarded a residency at the Banff Centre for Professional Development where he studied with Dave Douglas. He currently lives in Kansas City.

## Parasites

**Parasites** was originally composed for 8-channel tape. This new version was created so that the piece could be performed live. It is a 4-channel, live electronics piece implemented in Csound. All sounds were synthetically created in Csound, CMask and Cecilia. This piece is about chaos. As my old electronic music mentor James Hearon once told me, “let the machine take over.”

**Schuyler Tsuda** graduated from Gonzaga University in 2002 majoring in composition, guitar performance and music education, earning him two Bachelor of Arts degrees in music. In 2006, he received his Master’s of Music degree in composition from the University of Hawai’i. Schuyler Tsuda has studied composition with Doug Geers, Alex Lubet, Donald Reid Womack, Takeo Kudo, Byron Yasui and Kevin Waters and has studied electronic music under the instruction of James Hearon and Nathan Wolek. Schuyler Tsuda’s most recent performances include the Electronic Music Midwest Festival in 2006, the Spark Festival in 2007 and the SEAMUS National Conference in 2007. Schuyler Tsuda’s current musical interests involve creating compositions that exist as both aesthetic works of art as well as musical experiments in human perception through the use of acoustics, psychoacoustics, science and technology. Much of his recent work focuses on the dichotomy between highly complex order and chaos, multi-dimensional organic transformations, aural illusions and temporal perception. Schuyler Tsuda is continuing his work and research as a Ph.D. student at the University of Minnesota.

## Eve Song

**Eve Song** focuses on the body as a symbol of one’s self, as well as the knowledge gained by a sensual understanding of the world. In the mythological Garden of Eden, youthfulness, beauty and knowledge - embodied in Eve’s natural garment of skin - are frozen in time. But the snake reveals that beyond this frozen stillness of perfection there is a living and breathing world that changes and dies. In this interpretation of the story of Eve, sensual descriptions of skin and snakes grow into a subtle revelation on the nature of death.

## Infinite Delay

**Infinite Delay** by Kadet Kuhne is an audiovisual installation that explores the subtleties of tension that exist between surrender and resistance through an experiential narrative. The captivating underwater images of a restrained subject present a dialectic - possibly depicting someone who is being forced to wait, or alternatively representing a subject actively engaged in the erotics of waiting. The voiceless figure in this mysterious subterranean atmosphere investigates how renunciation could be an affirmation of power and a means of absolute embodiment. The sensing body in its inaction surrenders itself, and all questions of identity and placement are dissolved into a virtual suspension of absolute definition. The result is a blurring of lines - between the inner and outer world, self and other, and past and present. The immersive blend of interrelated sounds and imagery is accompanied by a live improvised score featuring processed FM synthesis by Kadet along with mem1, a collaborative venture between Laura Thomas-Merino and M.Cera in which sounds generated by extended cello technique are manipulated using custom software built in Max/MSP.

The immersive soundscape in *Infinite Delay* is what defines the experience on a subconscious level. With the absence of dialogue or a single spoken word, the music composition carries much of the film's content. The visual information is translated into submerged frequency patterns, often depicted by undulating sine waves, grating cello hits and high-pitched static. These tones are intended to physically affect the listener, creating an active viewing experience rather than a passive one. Tones carry vibrations that have various effects on our nervous system and brain functioning, for example high frequencies create energy and low frequencies create calm. I deliberately chose sounds to complement the narrative arc with the intention of representing the evolving psychological states of the subject.

**Kadet Kuhne** is a media artist based out of Los Angeles whose work includes video, installation and music composition. As an award-winning filmmaker she has numerous video shorts that are screened worldwide, most recently at the Sundance Film Festival. Her video installation series, *Holding Pattern*, has been exhibited at LACMA, The Brewery Project and REDCAT in Los Angeles. Kadet has two solo CD releases, *Seismic* and *Thin Air*, and is featured on various compilations including *MONO:POLY* and *Women Take Back The Noise*. Since graduating from CalArts with an MFA in Music Composition & Integrated Media, Kadet has moved into teaching at UCSD and owns a Post-Production Sound Studio, Audible Shift. Additional exhibitions and performances include Museum of Art Lucerne, Musees de Strasbourg, MOCA-LA, San Francisco Arts Commission, The LAB, Highways Performance Gallery, CEAIT Festival, The Weisman Art Museum, Not Still Art Festival and The Knitting Factory.

**M. Cera** is a media artist who is interested in exploring control systems that are intuitive as well as experimental in nature. A large portion of his work is devoted to creating custom applications for live audio/visual performance. Exploring the possibilities of generative systems in art, design, and sound creation, Cera's work frequently employs such strategies as feedback loops and genetic algorithms, and is an exercise in carefully controlled chaos. He is the co-curator of the internationally recognized CTRL+ALT+REPEAT festival, which has featured performances by the Penderecki String Quartet, Frances-Marie Uitti, David Wessel, and Damion Romero. He is a member of the experimental media art group Redux, who received a 2006 Creative Capital grant for their Callspace project and the electroacoustic duo Mem1 alongside cellist Laura Thomas-Merino. Mem1's second full-length album *Alexipharmaca* was recently released by Interval Recordings. Cera has performed at such venues as REDCAT (Disney Hall), the Orange County Museum of Art and the Knitting Factory (Los Angeles). He is currently pursuing an MFA in the Digital + Media program at the Rhode Island School of Design.

**Laura Thomas-Merino** is a professional cellist originally from Los Angeles, currently residing in Providence, RI. Upon graduating with distinction from the School of Music at Indiana University, Laura accepted a cello position with the Graduate String Quartet at Wichita State University, where she received her graduate degree in cello performance. She has since performed in the U.S., Canada, Mexico, Peru, and Italy. She is an orchestral and chamber musician, cello teacher, electronic musician, and concert presenter. In Fall 2006, Laura was awarded a two-year fellowship with Community MusicWorks, an organization that provides free instruments and lessons to youth in the West Side of Providence. Recent performance highlights include a collaboration with Pamela Z in concert with the Robin Cox Ensemble, the world premiere of Andre Cormier's *Infections* with the group OXO as part of the Sonic Boom Festival in Vancouver, and a concert of Mendelssohn's string octet with the Providence String Quartet. Laura is co-curator of the quarterly experimental music series, CTRL+ALT+REPEAT, which features performances by local and internationally recognized performers of experimental electronics and new music. This year she was awarded an artist residency at Harvestworks in New York City to create a surround-sound recording with Mem1.

Credits for Infinite Delay

Composition: Kadet Kuhne, Laura Thomas-Merino and m.cera

Cinematography: Abigail Severance and Liz Rubin

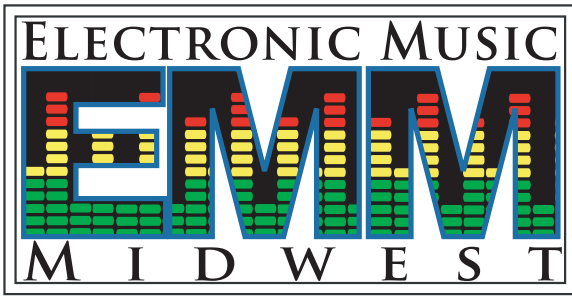
Editing: Joshua Smith and Kadet Kuhne

Costume Design: Talia Tsouros

Additional Costume Design: Elizabeth Brooks

Styling, Camera and Production Assistants: Jessica Kuhne, Scott Kuhne, Marcus Kuiland-Nazario and Kristin Pepe.

Many thanks to Eden Batki, Jen Boyd, Kevin Bazell, Ben Jehoshua, Judah Jehoshua, Matt Johnstone, Adam Overton and Mark Trayle.



# Concert 9

October 13, 2007 - 8pm

Performing Arts Center  
Kansas City Kansas Community College

ToneGoblin

Noah Keesecker

Echolalia

Brad Baumgardner , Bass Clarinet

Adam Hardin

Imaginary Place

Tzu-feng liu, Piano

Tsai-yun Huang

The Best Medicine

Paul Rudy

Music for the Biceps

Joo Won Park, Performer

Joo Won Park

termites

Cort Lippe (aka Convolution Brother #1)

Song Cycle for Haruki Murakami

Matt Dotson  
MusicBart Bridger Woodstrup, Video

FUBU (conFUtion/conBUstion)

HyeKyung Lee, Piano

HyeKyung Lee

www.emmfestival.org



## Tonegoblin

TONEGOBLIN: Clean. High. Low. Dirty. Levelled out through precision and micro-detail. The video was cut to the music using frame-by-frame animation techniques and video processing, then re-cut to a finer level of synchronization. The music was created in response to the sculptural work of Takeshi Murakami and embraces concepts of “Superflatness”. Enjoy, but don’t blink.

## Echolalia

ech-o-la-li-a (ek’o-la’le-u) n. 1. The immediate and involuntary repetition of words or phrases just spoken by others, often a symptom of autism or some types of schizophrenia. Also called echophrasia. 2. An infant’s repetition of the sounds made by others, a normal occurrence in childhood development. echolalia. Dictionary.com. The American Heritage® Stedman’s Medical Dictionary. Houghton Mifflin Company. <http://dictionary.reference.com/browse/echolalia> (accessed: May 25, 2007).

**Adam Hardin** was born in Louisville, KY. He began his formal composition education in 2000 at Truman State University in Kirksville, MO, studying under Dr. Warren Gooch. After obtaining his bachelor’s degree from that institution he went on to study composition at the University of Louisville under Dr. Marc Satterwhite and Dr. John Gibson. He received a Master’s degree from U of L in 2007. Adam received second and third place in the Missouri Music Educator’s Association Composition Contests in 2002 and 2003, respectively. In 2006, his piano trio *The Orchid and the Sphynx* was premiered by Trio Arsenal at the University of Louisville. The same piece was performed at the New Music Festival of the University of Nebraska at Kearney in 2007. Also in 2006, Adam received the John Hankins Award from the U of L for excellent writing in Music History and the Warren Babb scholarship for composition. He currently lives in Louisville.

Composer and bass clarinetist **Brad Baumgardner** earned his B.A. in music from Western Kentucky University and his M.M. in composition from the University of Louisville. His recent awards include a three week residency at the Atlantic Center for the Arts with master artist Lee Hyla, and a professional development grant from the Kentucky Arts Council. Brad’s music has been featured by a variety of eclectic performers including the Brass Monkey Quintet, the Western Kentucky University Wind Ensemble, the Decaf ‘n Curtis Jazz Ensemble, the University of Louisville Trumpet Ensemble, the Trio Bel Canto, and bass clarinetist Tim Smith. Brad remains active as a performer, both as a soloist and as a member of prominent area ensembles. Brad Baumgardner has received professional development funding through the Kentucky Arts Council, a state agency in the Commerce Cabinet, supported by state tax dollars and federal funding from the National Endowment for the Arts, which believes that a great nation deserves great art.

Funding of this performance provided by:



THE KENTUCKY ARTS COUNCIL

## Imaginary Place

This piece is about memories of a time 15 years ago when I was playing Pipa in a Chinese orchestra (an activity I had been doing for 10 years) and questions I have been asking myself, especially sometimes when I wake up in the morning, when, for a moment, I forget who I am and where I am. I recorded some sounds inside the piano, such as scraping the strings and plucking the strings. The piano part is inspired by the physical gesture of playing the Pipa. The tape part extends the piano sound using vibrato and timbre change, making the music more dynamic and registral.

## The Best Medicine

The Best Medicine I know for what ails ya is laughter and music. On my sojourn to a 3 month residency at the Wurlitzer Foundation in Taos, New Mexico, I found much medicine alone the way-visiting friend and their pets. I composed this piece in the first three days of the residency to get the creative juices flowing, and was cured of something I too often suffer from: overbearing seriousness... I’m reminded of the C.M. Coolidge painting “Friend in Need” where a surly looking boxer smoking a cigar is pawing an ace of clubs under the table to his buddy while 5 other unsuspecting canids survey their cards while playing poker. Perhaps the most striking thing about this painting is the Jackson Pollack-esque painting on the wall behind the 7 card-playing mutts. Who’d’ve ever suspected that dogs appreciate contemporary art? So, here’s to passing aces under the table and having a little fun with canine friends Jesse, Sandy and Dusty and a token feline, Ashley...oh, and also some human ones too!

**Paul Rudy** (1962) 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.

## Music for Biceps

During my early elementary school years, I used to play melodica in music class. Playing melodica with fifty other classmates was my first ensemble experience, and I remember enjoying it very much. After more than a decade, I found myself attracted to the instrument again, for its rich timbre and keyboard-horn hybrid mechanism. I wrote this piece based on an alternative way to "blow" the instrument by attaching a bicycle pump to the mouthpiece. By doing so, the performer is restrained from playing the instrument in a traditional way, while at the same time gaining more freedom to manipulate the sound with the computer. With the aid of technology, the piece creates a soundscape with simple intervals and articulations. Also, the performance method often demands a significant amount of physical movements, resulting as a good exercise for the arm muscle. Hence the name **Music for the Biceps...**

**Joo Won Park** (b. 1980) is a composer of various musical genres. His music and audio applications have been featured in several conferences such as the Florida Electro Acoustic Music Festival, Society for Electro-Acoustic Music in the United States Conference, Society of Composers Inc. National Conference, Seoul International Computer Music Festival, and International Computer Music Conference, as well as in print in *Electronic Musician* and *The Csound Book*. He is currently working towards the PhD in Composition at the University of Florida where he is studying with James Paul Sain, Paul Richards, and Paul Koonce. He graduated from the Berklee College of Music majoring in Music Synthesis and Contemporary Writing/Production, under the direction of Richard Boulanger. Joo Won is also working as an associate director of the Florida Electroacoustic Music Festival, and teaches undergraduate and graduate music courses as a teaching assistant. His music is available at ICMC2004 DVD and [spectrumpress.com](http://spectrumpress.com).

## termites

The Convolution Brothers (aka Cort Lippe, Miller Puckette, Zack Settel) were recently overjoyed to learn that Pedro Carneiro, an excellent chef who specializes in Marimba, had invited them to a taste test of one of his newest creations. Recently, on a balmy spring day, the Brothers sat down to what proved to be a highly unusual treat. Mr. Carniero's Marimba, which he serves on a special table resembling an ironing board, is an enormous meal. The meat turns out to be surprisingly tough. Mr. Carniero has made the courageous choice of serving it with little or no additional seasoning (although Convolution Brother One thought it needed ketchup, which he slathered liberally over his portion). The Marimba is eaten with four utensils resembling chopsticks with one enlarged end, which prevents them from sliding down between the hard, dark-brown morsels of Marimba. The Marimba was, nonetheless, difficult to eat. The pieces are rather heavy for picking up with chopsticks, and since they are too large to fit comfortably in the mouth, it is necessary to bite off pieces while still holding the remainder between the sticks. Brother Zero had some trouble chewing his portion, but this was not a problem for Brother One, whose technique was to lick off the ketchup (some of which landed on his shirt; next time perhaps he'll ask for a napkin). Brother Two could not participate in the tasting. Regrettably, he had a dentist appointment that day. **Termites** is released on Sirr Records .

## Cort Lippe

Biography Studies: Larry Austin, USA; G.M. Koenig, P. Berg, Institute of Sonology, Netherlands; I. Xenakis, University of Paris. Seminars: Boulez, Donatoni, K. Huber, Messiaen, Penderecki, Stockhausen. Employment: CEMAMu, 1983-86, gave courses, assisted development of real-time UPIC system. IRCAM, 1986-94, developed real-time applications, gave courses on new technology in composition. Since 1994, associate professor of composition, and director, Hiller Computer Music Studios, University at Buffalo, New York. Guest professor at Kunitachi College of Music, Tokyo, 1999-2006, Carl Nielsen Academy of Music, Denmark 1999-2001. Prizes: (1st prizes) Irino Prize, Japan; Bourges Prize, France; El Callejon Del Ruido Algorithmic Music Competition, Mexico; USA League-ISCM Competition, Leonie

Rothschild Prize, USA; (2nd prize) Music Today Prize, Japan, (3rd prize) Newcomp Electronic Music Competition, USA, (honorable mentions) Prix Ars Electronica 1993, 1995, Austria; Kennedy Center Friedheim Awards, USA; Sonavera International Tape Music Competition, USA; Luigi Russolo Competition, Italy. Performances: International Computer Music Conference, ISCM World Music Days, Gaudeamus, Tokyo Music Today, Bourges, Huddersfield, Sonorities. Recordings: ADDA, ALM, Apollon, Big Orbit, CBS-Sony, Centaur, Classico, EMF, Hungaroton Classic, Harmonia Mundi, ICMC2000, ICMC2003, IKG Editions, Innova, MIT Press, Neuma, SEAMUS, and SIRR.

## Song Cycle for Haruki Murakami

The impetus of this work was four quotes out of Haruki Murakami's novel "The Wind-Up Bird Chronicles." The intention was to create a kind of pseudo-narrative out of just these four quotes; creating a new story out of fragments of the original story. But beyond this, I wanted each quote (or movement) to be markedly different, thus depending on the visual presence of the quotes to keep the work coherent. Sonically, Murakami's work made it very evident to me that, in the words of his main character, it should be "something concrete" (a phrase he often used to try and make sense out of the baffling world that surrounded him). Thus, the foundation material was derived from several ambient recordings that took place both inside and outside of my apartment in Chicago. These recordings were used to symbolize the "inner" and "outer" worlds; the interactions and tensions between which served to be the conceptual focus of my piece as it likewise was with Murakami. Soloists (cello, drum set, flute, and clarinet respectfully) were added in order to comment on these sonic environments and lend a sense of humanity and drama to the work. Matthew Dotson, 2007. Matthew asked me to create the video supplement to this piece. His initial request was to have only simple, elegant white on black text. That posed a significant challenge to the creative process, as my goal was to visually link the textual elements of Murakami's writings with the dynamics of Matthew's composition. To accomplish this, I visually imitated the theme of each movement ("insect wings", "earth", "dust", and "lock") by mapping the animation to elements of the sonic spectrum. Bart Woodstrup, 2007.

**Matthew Dotson** spent many years of his life fiddling around with tape machines and rusty garbage in the sleepy town of Sycamore, Illinois before managing to acquire an undergrad degree in Media Studies and a Masters Degree in Computer Music and New Media Technology from Northern Illinois University. Currently, he is perusing a PhD in Composition from the University of Iowa. He has had works performed throughout the Chicago-land area, San Diego, Vancouver, Poland, Argentina, Brazil and Italy.

**Bart Bridger Woodstrup**, born 1973, is currently an MFA candidate in the Integrated Electronic Arts Program at Rensselaer Polytechnic Institute in Troy, New York. He is studying under Pauline Oliveros, Kathleen Ruiz, and Curtis Bahn. Previously, he was an Assistant Professor at the Illinois Institute of Art at Schaumburg and a Visiting Assistant Professor in the Time Arts Program at Northern Illinois University. His goals are to understand and manipulate the aesthetics, semiotics, and narratives of various time-based media. His work takes the form of traditional musical composition, real-time interactive audio/video performance, multimedia installation and networked experience. In 1999, Bart received a Masters of Music in Computer Music and New Media Technology at Northern Illinois University. He has exhibited at many national and international venues as well as presented at many prestigious conferences, including SEAMUS, Siggraph, EMM, and ISEA.

## FUBU (conFUsion/comBUstion)

FUBU was my first attempt to write an electro-acoustic music with piano. The process was confusing...



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Joshua David Clausen

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Adam Thomas M. Hardin

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Eric Crittenden Honour

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HyeKyung Lee

Cort Lippe

Hunter Shelby Long

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Eric French Simonson

Jack Stamps

Timothy Aaron Stulman

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