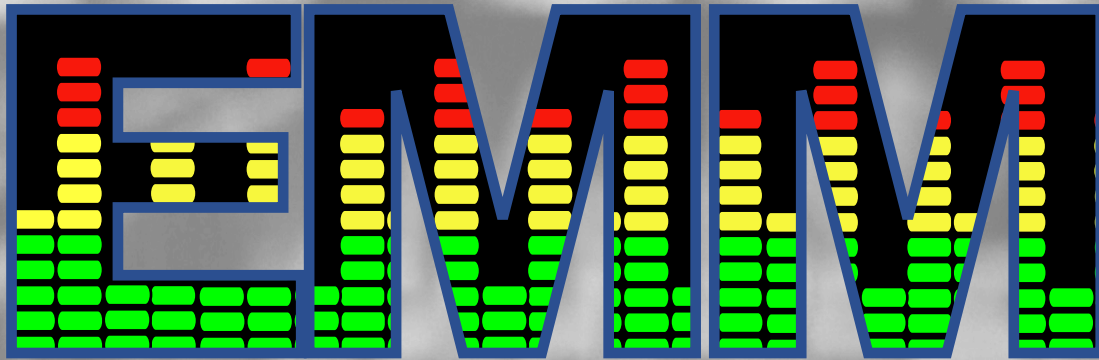


ELECTRONIC MUSIC



M I D W E S T

NOVEMBER 5-7, 2009
KANSAS CITY KANSAS COMMUNITY COLLEGE

[HTTP://WWW.EMMFESTIVAL.ORG](http://www.emmfestival.org)



November 5, 2009

Dear Friends,

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

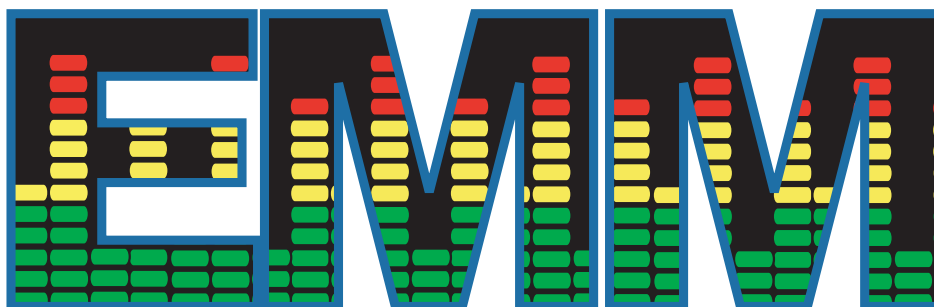
Since 2000, our mission has been to host a festival that brings new music and innovative technology to the Midwest for our students and our communities. We present this festival to offer our students and residents a chance to interact and create a dialog with professional composers. We are grateful that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

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

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

Welcome to EMM!

Mike, Jason, Jay, David, and Ian



ACKNOWLEDGEMENTS

DR. THOMAS BURKE, PRESIDENT, KCKCC

DR. TAMARA AGHA-JAFFAR, ACTING ASSOCIATE PROVOST OF ACADEMIC AFFAIRS, DEAN
OF HUMANITIES & FINE ARTS, KCKCC

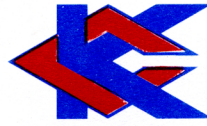
BR. JAMES GAFFNEY, FSC, PRESIDENT OF LEWIS UNIVERSITY

DR. BONNIE BONDAVALLI, DEAN COLLEGE OF ARTS AND SCIENCES, LEWIS UNIVERSITY

MR. BILL YEAZELL, DIRECTOR OF PERFORMING ARTS CENTER, KCKCC

DR. CHARLES LEADER, PROFESSOR OF THEATER, KCKCC

STUDENTS FROM LEWIS UNIVERSITY AND KANSAS CITY KANSAS COMMUNITY COLLEGE



"Making Life Better"

November 2009

Dear Festival Participants:

On behalf of everyone at Kansas City Kansas Community College, it is my pleasure to welcome you all 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 continues to experience rapid growth. Village West, a recent development located to the west of campus and by the race track, offers many varied retail and entertainment options, and a wide variety of restaurants in which you can enjoy mid-western hospitality. I hope you will have time to enjoy all that the area 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, but it also enriches the educational experience of students in attendance by increasing their exposure to the genre.

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 experiencing your music.

Sincerely,

Tamara Agha-Jaffar, Ph.D
Acting Associate Provost for Academic Affairs
Dean of Humanities and Fine Arts

Fall, 2009

Dear Friends:

It is a great honor for Lewis University to once again co-sponsor the *Electronic Music Midwest Festival* as part of a series of festivals, now presented annually, that celebrate electroacoustic music and composers. I am encouraged to realize that forty-nine composers will participate in this impressive event as the Festival is presented at co-host Kansas City Kansas Community College from November 5 to 7, 2009. With a dual purpose that is both educational and entertaining, the Festival's ambitious agenda provides a forum for audiences and composers to interact through concerts and lecture presentations. As a special feature this year, one concert will be curated by the Kansas City Electronic Music & Arts Alliance.

I am pleased to know that this year the Festival will include composer Robert Voisey and an exciting presentation of "60x60 Dance," a project containing 60 diverse works that are each 60 seconds in length that will be presented continuously in a one hour performance that incorporates dance and music. Much appreciation to the Department of Music at Lewis University, particularly Dr Lawrence Sisk, chairperson, and Dr. Mike McFerron, professor and composer-in-residence at Lewis University, who is also one of the co-organizers of this Festival. Special recognition also to co-host Kansas City (Kansas) Community College as well as Jason Bolte and Dr. Ian Corbett of KCKCC, Dr. Jay C. Batzner of Central Michigan University, and Dr. David McIntire, University of Missouri-Kansas City. I hope that you will greatly enjoy the electroacoustic music with all of its creativity, energy and artistry.

Sincerely,



Brother James Gaffney, FSC
President



November 5, 2009

Dear Colleagues and Friends:

From the College of Arts and Sciences at Lewis University, I extend greetings on the celebration of the 2009 Electronic Music Midwest Festival held this year in Kansas City. Lewis University is honored to be a member, with the University of Missouri - Kansas City and Kansas City Kansas Community College, in a consortium that makes this annual festival possible. Lewis University is particularly proud of the role of our own professor of music and composer-in-residence, Dr. Mike McFerron in founding this event.

This year's festival once again expresses Electronic Music Midwest dedication to programming a wide variety of electroacoustic music and providing the highest quality performance of electronic media. The festival highlights original pieces from some of the world's top electroacoustic composers. This year's festival includes 49 composers, and the Kansas City Electronic Music & Arts Alliance will be curating a concert. The festival will also feature "60x60 Dance." "60x60," a project directed by Robert Voisey and choreographer Amiti Perry presents 60 works each 60 seconds in length in an hour-long performance, while an analog clock keeps track of time, marking the end of one piece and the beginning of the next. The mission of this project is "to present an audible slice of what is happening in the contemporary music scene by representing 60 works that are diverse in aesthetic and style." 60x60 Dance incorporates dance into each of the 60 pieces. A 60x60 performance is, as Stephan Paschalides put it, "a night of artistic hors d'oeuvres!" The idea may seem, as Roslyn Sulcas of the New York Times wrote, "quite mad. But it's this kind of madness that makes the cultural world go round..."

Congratulations and commendations to Electronic Music Midwest and everyone involved in making it happen. Particular appreciation to Dr. Ian Corbett, Dr. Jay Batzner, Dr. David McIntire, Jason Bolte, and Dr. McFerron, who organized this year's festival. While we at Lewis will miss the opportunity to enjoy the festival on our campus this year, we are confident that everyone will have an exciting, rewarding, and exhilarating experience.

Sincerely,

Bonnie Bondavalli, Ph.D., J.D.
Dean, College of Arts and Sciences



FESTIVAL INSTALLATION

CUBES 2009

GARY KUPCZAK
LAURA THOMPSON
JASON E. GEISTWEIDT

Cubes 2009 is an interactive, multi-channel, computer-controlled sound installation created in the Interactive Arts and Media Program of Columbia College Chicago. Comprised of a collection of translucent cubes, the installation reacts both visually and sonically to user manipulation.

As participants change the orientation of the cubes, a complimentary composition is generated. Each successive change in the installation's state alters this composition as well as the cube's lighting scheme. At times this change may be quite dramatic, at other times the evolution of the work is much more subtle and best observed over a period of some time.

Biographical Sketches

Gary Kupczak is a freelance sound designer and videographer based in Chicago, specializing in games and new media. Fueled by caffeine and a need to make things that surprise and engage audiences, he refuses to let his creativity be limited to a single field and likes to work on projects that join multiple disciplines. He is at his best when testing his limits and will do whatever it takes to realize a novel idea.

Laura Thompson is a senior in the Interactive Arts and Media department at Columbia College Chicago. Combining her interests in photography, music, and both web and sound design, Laura works to create unique interactive works. Having recently been accepted into the BFA program, she now shifts focus to developing her own style -- and she looks forward to doing so.

Jason E. Geistweidt's 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, dance, and installation. He holds a MA in Music Technology from the University of Limerick and a PhD in Electroacoustic Composition from the Sonic Arts Research Centre, Queen's University Belfast. In January he joins the VERDIONE Project in Tromsø, Norway, developing an integrated system for networked opera performance.



CONCERT 1

NOVEMBER 5, 2009

7:30PM

Curated by the Kansas City Electronic Music and Arts Alliance

THE SLOW SPLINTERING

JACOB GOTLIB

TRISHA MCGOVERN, VIOLIN I || LAUREN WELLS, VIOLIN II

TIMOTHY ESHING, VIOLA || MARK STAUFFER, VIOLONCELLO

SEVENTY THOUSAND: MAY 12, 2008

DAVID OLEN BAIRD

CHAIN REACTION

FEDERICO GARCIA-CASTELLS

MAURICIO SALGUERO, CLARINET

KALEIDOSCOPE

KATHERINE KOGL

SUNSHINE

CAROLINE LOUISE MILLER

SUSTINUI TE

SCOTT BLASCO

KATIE WOOLF, VOICE

WATER MEDIATION ON ETENRAKU

RICHARD JOHNSON

REBECCA ASHE, FLUTE

PROMETHEA

CHRISTOPHER BIGGS

ELIZABETH BUNT, SAXOPHONE

BARRY ANDERSON, VIDEO

The Kansas City Electronic Music and Arts Alliance (KcEMA) was founded in 2007 to encourage and develop understanding and appreciation of electronic music and to create an expansive sense of community for electronic musicians and other artists in the Kansas City Area. KcEMA organizes concerts of electronic music and collaborative projects with generative and performing artists. KcEMA provides a forum for electronic musicians and artists in other media to collaborate, exchange ideas, and grow as an interactive, supportive community. More information about KcEMA is available online at www.kcema.net or by email at info@kcema.net

[HTTP://WWW.EMMFESTIVAL.ORG](http://www.emmfestival.org)

The Slow Splintering

by Jacob Gotlib

“The Slow Splintering” loosely follows the sonic and physical trajectory of glass shattering -- an initial explosion, a cracking and fissuring, a breaking apart into shards, and the settling of those shards -- in slow motion, taking place over 12 minutes and 24 seconds.

Jacob Gotlib was born and raised in Louisville, KY, and has written music for instruments, electronics, dancers, video and multimedia installations. His music is regularly played at festivals around North America and Europe, most recently at SEAMUS 2009 (Fort Wayne, IN), New York City Electronic Music Festival, SPARK (Minneapolis, MN), and ICMC (Belfast, Northern Ireland).

In October 2007, Jacob worked with renowned Kansas City choreographer Jennifer Medina on *Innerworkings*, a piece for dance and electronic sounds, which was premiered at UMKC’s 2007 Choreofest. Earlier that year, his work *Embers* was a finalist in the ASCAP/SEAMUS Student Commission. In 2009, his work *Filaments*, for flute and tape, will be released on Rebecca Ashe’s debut album *Vortex Street* (Centaur Records).

Jacob was a co-founder of the Kansas City Electronic Music Alliance (KcEMA), whose mission was to promote electronic and experimental music of all types and genres across the Kansas City area. The group continues to be a vital force in the Kansas City arts community, collaborating with such organizations as the Kansas City Art Institute and The Urban Culture Project.

Jacob has studied at the Oberlin Conservatory, at the University of Missouri-Kansas City, and currently at the University of Buffalo.

Seventy Thousand: May 12, 2008

by David Olen Baird

On May 12, 2008 an 8.0 magnitude earthquake, lasting about 6 minutes, devastated Sichuan Province in China, killing almost 70,000 people. A few moments later the 24 international stations of the China Seismograph Network (CSN) began to record the motions of the earth that resulted in this great tragedy. These vibrations, published via the CSN Wilbur online database, became the sole acoustic basis of this work. This work is a requiem for the dead and a memorial for the brave efforts of the first responders who worked tirelessly in the aftermath.

Mr. Baird most recently won the 2008 Indie Gathering Film Music competition. His music was heard on the special television feature, *Exposure*, on the SciFi television network last year. Mr. Baird’s sound installations, concert music and electro-acoustic music has been featured in Kansas City by the Nelson Atkins Museum of Art, by the Kemper Museum of Contemporary Art and in Chicago at the the Smart Museum of Art at the University of Chicago. His music is featured on the *Garden Suite* CD. Mr. Baird received his MM in music composition and studied with Paul Rudy, James Mobberley, Chen Yi and Zhou Long at the Conservatory of Music and Dance, University of Missouri at Kansas City. He is currently the Chair of the School of Electronics Technology at the Kansas City campus of ITT Technical Institute.

Chain Reaction

by Federico Garcia-Castells

The performer starts an organic chain reaction that triggers the recorded sounds and the recorded sounds respond and start a chain reaction that trigger the clarinet.

Federico Garcia-Castells was born in Mexico City on January 8, 1968, Federico participated as a student in the “Injuve” composers’ workshop in Spain in 2001 and at the Brevard Music Center in North Carolina during the summer of 2006. In 2003, he graduated Cum Laude with a degree in composition from the National University of Mexico’s School of Music, having had Hugo Rosales and Gabriela Ortíz as his mentors.

Since 2005 he resides in Kansa City where he completed his masters and is currently enrolled as a doctoral student in music composition at the University of Missouri at Kansas City. He has been professor of music analysis at Avila University.



Mauricio Salguero, clarinet, a native of Bogotá, Colombia, received a bachelor's degree from the Javeriana University in Bogotá and a Master of Music degree from the University of Arkansas in Fayetteville. He has performed as a soloist with the Javeriana University Orchestra and the University of Arkansas Wind Symphony. Continuously involved in new music, Mr. Salguero was a member of deciBelio, a professional contemporary ensemble in Colombia, and recorded in their first CD. He had premiered pieces by several young composers from the US and Colombia. Currently Mr. Salguero is pursuing a Doctor of Musical Arts degree at the University of Missouri in Kansas City under the guidance of Jane Carl. His teachers include Nophachai Cholthitachanta, Chris Jepperson and Javier Vinasco.

Kaleidoscope

by Katherine Kogl

Have you ever seen a key change? I mean, watched one happen? Now you can! *Kaleidoscope* is an audio-visual experience that displays the quantifiably analogous properties of light and sound in a medium of time and space. In simple terms, *Kaleidoscope* is a music video in which the frequency of pitches in the song directly correlate with the frequency of the colors present in the video, and the frame speed is analogous to the tempo.

Katherine Kogl is originally from Herndon, KS. As a multimedia artist, Kat primarily works in pixel animation, minimal experimental electronic music, and club/pop dance. She currently hosts a podcast entitled "Palace of Dance" which searches for undiscovered talent and gives them a shot at being included in a mixtape set for release the week of the Winter Music Conference in Miami, FL. Visit Kat on the web at <http://palace.zizient.com>.

sunshine

by Caroline Louise Miller

Caroline Louise Miller was born in 1988 in Des Moines, Iowa. She began her musical studies at the age of 5 on the violin. At the age of 10, she began her studies of piano and composition.

Caroline is now in her senior year at the Conservatory at the University of Missouri Kansas City. She is a composition major with an emphasis in piano and has studied composition with James Mobberly, Chen Yi, Paul Rudy, Zhou Long and Joao Pedro Oliveira. While at UMKC, Caroline has had 6 original compositions premiered, including a performance by Chen Yi, a commission by the UMKC cello studio's Tiffany Bell, a collaboration with the flute studio, and an original electro-acoustic ballet (as part of a collaborations course) on an Artsounds event. In the spring of 2009, her "Nocturne for Piano and Orchestra" was read by the UMKC orchestra (and conducted by Sam Yang.) Caroline recently received a scholarship for her work as an undergrad with the CITS program, and has two upcoming performances of electro-acoustic works, including a commission through KcEMA by tenor Jedd Schneider.

Sustinui Te

by Scott Blasco

Sustinui Te is extracted from De Profundis, a setting of Psalm 130 for large chamber ensemble. It is in many ways the heart of both the psalm and the composition. Lying between the psalm's opening petitions for mercy and forgiveness and its closing glimpse of redemption and restoration, these simple, meditative verses express the psalmist's longing brokenness and look to a hope not yet seen.

Sustinui te, Domine, sustinuit anima mea in verbo eius;
speravit anima mea in Domino magis quam custodes auroram.
Magis quam custodes auroram speret Israel in Domino.

(I wait with longing for the LORD, my soul waits for his word.
My soul looks for the Lord more than sentinels for daybreak.
More than sentinels for daybreak let Israel look for the LORD.)

Nova Vulgate text used by permission of the LIBRERIA EDITRICE VATICANA.

Scott Blasco is currently a doctoral student in composition at the University of Missouri-Kansas City. He holds masters degrees in music composition from Western Michigan University, and in theology and art from Fuller Theological Seminary.

Soprano Katie Woolf recently won the vocal division of the Naftzger competition, sponsored by Wichita State University and the Wichita Symphony. She has been hailed as an “enrapturing” and “charismatic” performer, having performed several operatic roles, including Miss Wordsworth (Albert Herring) Clorinda (La Cenerentola), Sophie (Der Rosenkavalier), Pamina (Die Zauberflöte) and Barbarina (Le nozze di Figaro).

In 2006, **Ms. Woolf** was invited to sing Poulenc’s Gloria with the Boston University Tanglewood Institute in Tanglewood’s Ozawa Hall conducted by Ann Howard Jones. Her other recent concert engagements include Handel’s Solomon and Buxtehude’s Membra Jesu Nostri with Boston University’s Marsh Chapel Choir, Bach’s Ascension Oratorio and Handel’s Belshazzar with Boston’s Cantata Singers, Vaughn Williams’ Dona Nobis Pacem, Mozart’s Solemn Vespers de Confessore, and Coronation Mass with the Newburyport Choral Society and Orchestra, and Jonathon Holland’s Visit to St. Elizabeth’s with the Radcliffe Choral Society at the ACDA Eastern Division Convention in 2008.

Ms. Woolf is a candidate for the Doctor of Musical Arts degree at the University of Missouri-Kansas City. She is also a proud alumna of Furman University and Boston University where she earned degrees in voice and conducting, respectively. She has also been on the voice faculty of the Boston University Tanglewood Institute since 2003.

water mediation on Etenraku

by richard johnson

How divine the sound...
a single cloud passing through
a lake’s reflection.

Water meditation on Etenraku is an interactive piece using MaxMSP. As the title implies, the piece is a meditation on the traditional Gagaku piece, Etenraku. In a play of words, evolving from “Gagaku” having the elements of “cloud music” in its name, waterdrops were chosen as the only sound involved in the piece outside of the audio from the live performer

Richard Johnson (b. 1978) is a composer whose music seeks a balance between the romantic and the meditative. Richard has studied music composition at The Hartt School of Music and Dance and West Chester University, studying with Robert Carl, David Macbride, Robert Maggio, and Larry Nelson. He is currently pursuing a DMA in Composition at the Conservatory of Music and Dance at University of Missouri, Kansas City, where he has studied with James Mobberley, Zhou Long, Chen Yi, and Mukai Kohei. He has also had lessons with Joseph Schwantner and George Crumb. For more information, please visit www.composerjohnson.com

Rebecca Ashe earned her Bachelor’s degree in Applied Music (flute) at the Eastman School of Music, where her principal teacher was Bonita Boyd. She earned both Master of Musical Arts and Doctor of Musical Arts degrees from UMKC Conservatory of Music and Dance, studying with Dr. Mary Posses. In 1998, she was the only American and one of four flutists worldwide to be chosen for Trevor Wye’s prestigious one-year course in Kent, England. Other major teachers have included William Bennett and Karl Kraber. In 2007, Dr. Ashe collaborated with three composers, Christopher Biggs, Ryan Oldham, and Jorge Sosa to premiere three new pieces for flute. A recording project for the pieces is underway, with a release expected in 2009. Dr. Ashe has performed recitals throughout the United States, Canada, England, and Latvia. In 2003, Dr. Ashe and pianist, Inara Zandmane, gave a recital at the Academy of Music in Riga, Latvia. Dr. Ashe was the first American flutist to perform a recital at the Academy, which was broadcast on national radio. She also gave a master class at the E. Darzins Academy of Music, the most prestigious preparatory music school in Latvia. Along with her recent collaborations, Dr. Ashe has premiered several pieces, including the Kansas City premier of Chen Yi’s The Golden Flute, for flute and orchestra, in 2003, and Hsueh-Yung Shen’s ...And Then Things Changed, for flute and piano. She was the winner of the UMKC Concerto-Aria Competition in 2003 and the Young Artist Competition Winner at Park University in 2005. Dr. Ashe teaches flute and music appreciation at the Community Music and Dance Academy.



Promethea

by Christopher Biggs

Promethea was written in 2009 for saxophonist Elizabeth Bunt. The video is by Barry Anderson.

Christopher Biggs presently studies music composition at the University of Missouri, Kansas City where he receives funding as a Preparing Future Faculty Fellow. He is also the co-founder of the Kansas City Electronic Music and Arts Alliance (KcEMA). His music has been presented across the United States and in Europe, as well as in Asia and Latin America. He has received awards from the Northern Trust/Piper Enrichment Fund, SEAMUS/ASCAP, Missouri Music Teacher's Association, and Music Teacher's National Association. His first music release, *Metatexts*, is available for download at most major online music retailers. To find out more visit www.christopher-biggsmusic.com

Saxophonist **Elizabeth Bunt** is excited to be returning to EMM. As a new music enthusiast, Elizabeth has given many premiere performances and enjoys working with composers. This past winter she organized and performed in the American premiere of Karlheinz Stockhausen's *Linker Augentanz* (Left Eye Dance) for saxophones, percussion, and synthesizer. She has performed electro-acoustic music at various festivals around the U.S. including: the 2007 Spark Festival for Electronic Music and Art in Minneapolis, Minnesota; the 2006 SEAMUS National Conference in Eugene, Oregon; *Imagine II* 2005, 2006 in Memphis, Tennessee; and the North American Saxophone Alliance (NASA) National Conference 2006 in Iowa City, Iowa. Ms. Bunt holds a bachelor's degree from the University of Northern Iowa and a master's from the University of Arizona. Her past teachers have included Brian Sacawa, Timothy McAllister, and Tom Barry. Currently Elizabeth Bunt is a DMA student at the University of Arizona, Tucson, studying with Dr. Kelland Thomas.

Barry Anderson was born into small-town Texas among near-epic forests, tall-tales and quirky (and sugary) 1970s childrens' TV programming. As comfortable with HR Pufnstuf as he is with the journeys of literary and artistic heroes, his lens gives us access to the wonder, mystery, and even humor of a world fringed with darkness. His work in video and photography has been shown extensively around the country and around the world with recent exhibitions in New York, California, Texas and England.



CONCERT 2

NOVEMBER 6, 2009

10:00AM

RUPTURES

THOMAS ROYAL

RESPIRATION

CHRIS SHORTWAY

ENGAGING CAUSEY

JERRY TABOR

CENTIPAEDLE CLOUDRIFT

SAM TYMOREK

BEWEGUNG

PEIYING YUAN

BREAKING-POINT

MATTHEW DOTSON



Ruptures

by Thomas Royal

The technologically mediated illusion of representation in this work is ruptured through interjections of sounds associated with technology's failure. These interjections expose the attempt to create an illusion and foregrounds the listener's suspension of disbelief. Much of the piece's structure is draped over an attempt, at times unintentionally humorous, to integrate these interruptions into the existing representational dramaturgy. However, these attempts at reconciliation point at a deep, irreconcilable conceptual rupture in fabric of the work. The sound of technological error will inevitably and inadvertently expose the illusion no matter how well the sound of error is integrated into this illusion. By the end of the work, this conceptual rupture has thwarted the musical dramaturgy. The music is obliterated at its conclusion.

Thomas Royal explores the dissolution and combination of musical identities using traditional and experimental techniques. He also investigates alternative performance paradigms using custom electronic controllers and novel performance interfaces. His work has been heard at SEAMUS (2008), NYCEMF (2009), SECL (2007) and the UNC Greensboro New Music Festival (2008). He also has won First Place in the APSU Young Composer's Competition. He is currently a PhD student at the University of Florida where he studies with Paul Koonce and James Paul Sain. He studied composition at a master's level with Mark Engebretson and Alejandro Rutty at UNC Greensboro. At the undergraduate level, he studied composition with Jefferey Wood at Austin Peay State University.

Respiration

by Chris Shortway

Respiration is a work for flute and electronics. All of the electronic sounds were created from recordings of the flute so as to extend and complement the live flute. The melodic material for this piece began with a simple concept of successive half-steps, an idea which was heavily manipulated through a number of algorithmic processes. The fragments that resulted led to a cellular construction of the material for both the flute and the electronics.

Chris Shortway is a third year Ph.D. student in composition, specializing in electronic music at the University of Iowa, studying with Lawrence Fritts. He completed his B.A. at the University of Virginia and his M.M. at the University of Northern Iowa, where he studied composition with Jonathan Schwabe, Alan Schmitz, and Kui-Im Lee. Chris has also studied under John Eaton and is currently focusing on live instruments with interactive electronics using Max/MSP software.

engaging Causey

by Jerry Tabor

was composed using Csound, C-language programs written for automated score file manipulation, and various digital editing and processing programs. Structural concepts were borrowed from chaos theory and, in the piece, are represented as sonic articulations of behavioral principles revealed in the Feigenbaum final state diagram. Deep within the compositional process, an abstraction of the diagram was created which eventually served as an indeterminate score. This new structure allowed the process of composing to be highly reflective of the final state diagram and its abstract behavioral principles, yet, allowed for a more heightened artistic and tangible interpretation of them.

Perhaps one of the most salient formal traits the final state diagram and the indeterminate score have in common is the overall evolution from ordered, or predictable, behavior toward that of chaos, or unpredictability. This aspect of the structure seems particularly significant given the fact that many of the local sound "windows" themselves evolve in the opposite manner, that is, from chaos to order (the latter of which appears in the form of periodic cycling). While sounds seem to progressively lose their sense of contextual organization on the largest structural level of the composition, they are, in fact, slowly crystallizing into a pseudo periodicity of three distinct sound families involving various forms of (1) noise, (2) pulsation, and (3) sustained pure waves.

The composition's title was inspired by the correlation I found between my auditory experience of engaging Causey and my optical experience of the landscape visible while traveling south on Highway 114 toward Causey, New Mexico—the childhood home of my father.

This composition was released on Neuma Records' "Electro Acoustic Music VI" CD, #450-99

Jerry Tabor is a composer of acoustic and electroacoustic music. He has been teaching at Salisbury University for 11 years and continuously conducts research in composition-related areas of music. Tabor's compositions and music research have been presented throughout the United States at major conferences and he has also been a guest composer and lecturer at several institutions.

Much of his music is influenced by his background as a jazz performer and is written for various instrumental combinations (including orchestra, chamber, and jazz ensembles) and the electroacoustic medium. A number of Tabor's compositions are soon to be published by Silent Editions, and several are recorded on the Neuma Records label, including (ElectroAcoustic Music VI), (ElectroAcoustic Music VII), and , for string quartet (Contemporary Chamber Music Series IV). His most recent orchestral work, *In circles of blue*, was commissioned by the Salisbury Symphony Orchestra, who premiered the work in May of 2009.

Tabor's research is focused in the areas of composition theory and compositional teaching methods, as well as jazz studies. His for the popular text, , is published by Thomson publishing company and his important book on a pioneering theorist and musicologist, entitled, , is published by Greenwood Press. He also co-authored the introduction to the book, , edited by Thomas Licata.

As associate professor of music at Salisbury University (the only Maryland state university offering an undergraduate degree in music technology), Tabor is coordinator of the theory, composition, and technology programs, as well as director of the jazz ensembles.

Jerry Tabor holds Doctor of Musical Arts and Master of Music degrees in composition from the University of Maryland at College Park, and a Bachelor of Music degree in Theory and Composition from the University of New Mexico.

Centipaedle Cloudrift

by Sam Tymorek

Centipaedle Cloudrift presents constantly shifting perspectives on a static sonic environment. Objects and processes collide and interrupt one another playfully, yet a driving repetition holds the work tightly together. The piece is constructed from live algorithmic processing implemented in Max/MSP.

Sam Tymorek is a composer of electronic and acoustic music who has written for the concert hall, pub, and headphones as well as created music to accompany dance and video. Much of his recent music is aimed at uniting his diverse influences, such as contemporary composition, jazz, and underground electronica, into individual pieces that are cohesive unto themselves, yet together form an eclectic body of work. His music has been presented through such events and organizations as Electronic Music Midwest, Spark Festival of Electronic Music and Arts, Lajaren Hiller Computer Music Studios, Future Music Oregon, Eugene Composers Collective, and New Music Forum. Sam received an MA in composition from SUNY Buffalo where he studied computer music and composition with Cort Lippe. He holds a BS in music technology from the University of Oregon, where he studied computer music and composition with Jeffrey Stolet, and composition with Robert Kyr, David Crumb, and Terry McQuilken. He currently lives in Boston, where he is pursuing work as a web developer and composer.

Bewegung

by Peiying Yuan

Bewegung (2008), for fixed media, seeks to express motion through and within sound. Working purely with sampled material, often just short percussive sounds, I strove to create different levels of kinetic energy and motion that transforms itself through the course of the piece. Samples are personal field recordings that were processed using Peak Pro 5.0 and Metasynth 4.0, and assembled in Digital Performer 5.0. This work was created at the University of Missouri-Kansas City IMPACT Center.

Peiying Yuan is currently a Masters in Music (composition) candidate at the University of Missouri-Kansas City. She received her Bachelors degree in music composition from the Yong Siew Toh Conservatory of Music, National University of Singapore. Her mentors include Kawai Shiu, James Mobberley, Paul Rudy, Chen Yi, Zhou Long, and Chee Kong Ho. Peiying's music has been heard at adjudicated conferences and festivals such as the Composers Conference at Wellesley College, Asian-Pacific Contemporary Music Festival, TIMF Academy, and Belvedere Chamber Music Festival, by performers such as Ensemble BE, Ensemble TIMF, Luna Nova Ensemble, and conducted by James Baker. Her piece *Five Elements for Pierrot* ensemble recently took second place at the Beethoven Club of Memphis Composition Competition. Fellowships have been received from the UMKC Graduate Women's Council as well as the Composers Conference at Wellesley College, where she was the 2009 Christoph and Stefan Kaske Fellowship Award winner. Full scholarship support for her undergraduate education has been provided by the National Arts Council (Singapore), and the Conservatory of Music and Dance at UMKC for graduate work. Peiying is the selected composer for the inaugural Kansas City Electronic Music and Arts Alliance Newbie Commission. Her piece *Fractal Excursions* for bass clarinet and tape will be premiered December 5, 2009 in Kansas City. Peiying holds a Diploma (DipABRSM) in piano performance from the Associated Board of the Royal School of Music (UK). She also performs on the sheng. Prior to her studies in the States, she was the principal sheng player for the National University of Singapore Chinese Orchestra. She currently serves as President of the UMKC Composers' Guild.



Breaking-Point

by Matthew Dotson

This piece is a study in the interactions between a live clarinetist and a live computer musician. Communication between the two mediums is paramount for an effective performance. Sonically, the clarinet material consists of the expansion of motives to a “breaking-point” at which the character of the instrument radically changes either through extended technique, computer processing, or change of instrument. The vast majority of the electronic material is generated from live processing of the clarinet save for two points at which fixed electronics enter in the form of heavily manipulated bass-clarinet samples.



CONCERT 3

NOVEMBER 6, 2009

2:00PM

THE TRANSATLANTIC HALF-PIPE

RICK NANCE

FATHOMS

STEVEN SNOWDEN

ACHERON

PAUL A. OEHLERS

MOON LOST IN THE FROST SKY

TSAI-YUN HUANG

MIRROR

RACHEL EVANS

RACHEL EVANS, LAPTOP



The Transatlantic Half-Pipe

by Rick Nance

My interest in skating dates back many (many) years. One morning I was riding a one piece, oak “Bama Boogie” board wearing headphones and listening to The Who and noticed that my balance was off. I assumed it was some inner ear balance smear from over-rocking out. I took the headphones off and noticed that the real problem was, unknown to me, I had been listening to the board to give me my position on it. I spent the rest of the trip to work walking back and forth across the board listening to the sound of wood, speed, asphalt and PVC wheels. Samples in this piece are recorded from skaters in Birmingham (AL and UK), Bangor Wales, and Berlin. Studio samples were recorded in the hallways, concert halls and electroacoustic studios, of the University of Wales, Bangor. Some of the skaters were me, Jimmy Tracy, skaters at Faith Skates, and the Sloss Furnace Fest.

“Listening is my central practice and acousmatic composition is the ineluctable result.”

Rick Nance is from the southeastern United States, lives and works in Birmingham, AL studied at UAB (BA; music, and BS; psychology) and moved to England doing a PhD at De Montfort with John Young. Research interests include dabbling in the use of biological and ecological psychologies as a formal model, gesture and kinaesthetics, music as a plastic art, and the use of aural models to replace or enhance written scores.

Fathoms

by Steven Snowden

fath-om [fath-uhm]

-noun

1. a unit of length equal to six feet (approximately 1.8 meters) chiefly used in reference to the depth of water; originally derived from the length of outstretched arms.

-verb

1. to measure the depth of by means of a sounding line; to sound.

2. to penetrate to the truth of; comprehend; understand.

Originally an interdisciplinary collaboration with Choreographer J. Elissa Marshall, Fathoms was Premiered at the B. Iden Payne Theatre on May 8-9 2009 for the Ears, Eyes, and Feet concert series in Austin, TX.

Steven Snowden creates music for a diverse array of media including theater, dance, film, installations, and the concert stage. Along with composition, he performs and promotes new music for horn, and constructs instruments from found objects for use in electro-acoustic improvisation and interdisciplinary collaborations. His work has been presented at numerous festivals and concert series including Electric LaTex, Arts Midwest, E.A.R.S., Creative Music Works, Pendulum New Music, the Cohen New Works Festival, Wet Ink New Music, and Soundscapes by Mystery Cabal.

Raised in rural Southwest Missouri, Snowden began composition studies in 2002 at Missouri State University, received a Master's degree at the University of Colorado at Boulder, and is currently a doctoral composition fellow at the University of Texas at Austin. His principal teachers include Carter Pann, Daniel Kellogg, Michael Theodore, Yevgeniy Sharlat, and Russell Pinkston. Recently, Snowden's work has been performed by The Willson Quartet (Madison, Wisconsin), Sotto Voce (Tuscaloosa, Alabama), The Playground Ensemble (Denver, Colorado), The University of Colorado Wind Symphony (Boulder, Colorado), and The Tasman String Quartet (Wellington, New Zealand).

Recent awards in composition include the Nancy and Ted Anderson Award, the Cecil Effinger Award, the George Lynn Memorial Prize, first prize in the regional 2009 ASCAP/SCI Commission, and a 2009 ASCAP Morton Gould Young Composer Award.

Acheron

by Paul A. Oehlers

Though Acheron in no way reflect any narrative or programmatic element, the title is derived from Greek mythology. Acheron, the “river of woe,” was a branch of the river Styx over which Charon the boatman, ferried the newly dead souls across into the underworld, ruled by Pluto. Acheron was written at the request of the National Space Grant Consortium for consideration for the Planetary Society’s time capsule for NASA’s New Horizons Mission to Pluto. Ultimately, no music was included on the probe.

Paul A. Oehlers is most recognized for his “extraordinarily evocative” film scores. (Variety) Films incorporating his music have screened at the Berlin International Film Festival, the Philadelphia Festival of World Cinema, the Light Plays Trick Film Festival, the Independent Images Festival on PBS, and have won the Grand Jury Prizes at the Atlanta International Film Festival, the Hamptons International Film Festival, and Indiefest Film Festival. His music has also appeared in national broadcasts on ESPN, QVC, and other commercial venues.

As a composer of concert music, Paul’s compositions have received hundreds of performances in the United States and abroad including performances in the United States, Canada, Cuba, France, Germany, Italy, the United Kingdom, South Korea, and South Africa. He was awarded the 2006 Margaret Lee Crofts Fellowship from the MacDowell Colony.

Paul received bachelor’s and master’s degrees from the University of the Arts and master’s and doctoral degrees from the University of Illinois. He is currently Assistant Professor and director of the Audio Technology program at American University in Washington, DC.

Moon Lost in the Frost Sky

by TSAI-YUN HUANG

The piece is inspired by the Chinese poem--Mooring by the Maple-Bridge at Night. Readers can easily feel the authors emotions by the way in which he depicts the sceneries and sounds.

In this piece, I mainly use recorded flute/piccolo sounds and flute samples as sound sources then processed them in Protools. I also want to present the physicality of playing flute as an important part of showing the emotions in this piece. I imagined the circulation and vocal elements physically involved when playing the instrument.

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



Mirror

by Rachel Evans

This laptop piece is for video and live performance. It uses a microphone to route the sound of the performer's voice through Logic into a convolution reverb which plays back a sampled depending on the amplitude of the sound coming through the microphone. The video is live using a Pd/Gem patch I created called "Heavy Signs" which can change aspects of Color, Position and Threshold of the incoming video (which enters via the camera attached to the laptop). This patch allows the performer to interact with the music in a unique way. Each run through the piece, although the music never changes, generates a new visual perspective.

A vocal abstraction on Sylvia Plath's 1961 poem, Mirror:

"I am silver and exact. I have no preconceptions.
Whatever I see I swallow immediately
Just as it is, unmisted by love or dislike.
I am not cruel, only truthful-
The eye of a little god, four-cornered.
Most of the time I meditate on the opposite wall.
It is pink, with speckles. I have looked at it for so long
I think it is a part of my heart. But it flickers.
Faces and darkness separate us over and over.

Now I am a lake. A woman bends over me,
Searching my reaches for what she really is.
Then she turns to those liars, the candles or the moon.
I see her back, and reflect it faithfully.
She rewards me with tears and an agitation of hands.
I am important to her. She comes and goes.
Each morning it is her face that replaces the darkness.
In me she has drowned a young girl, and in me an old
woman
Rises toward her day after day, like a terrible fish."

Rachel Evans (b. 1988) is a senior at LaGrange College. She is a double Art and Music Major studying graphic design with Marcia Brown and computer music with Dr. Mitchell Turner. She plans on pursuing some form of visual music/digital arts studies in graduate school after graduating from LaGrange in Spring 2010.



CONCERT 4

NOVEMBER 6, 2009

5:00PM

GIVING SOUND TO THE SEEING

PAUL DAVID THOMAS

NACHTSCHATTEN

ALEXANDER SCHUBERT

AGNI SAKSHI

MATTHEW TAYLOR, SAXOPHONE

ANDREW SEAGER COLE

BRAINSTORM

DAVID M. DEVASTO

SHAPE STUDY: MUSIC FOR METAMORPHOSES

MIKE MCFERRON

HOMMAGE Á NANCARROW

DAVID D. MCINTIRE



Giving Sound to the Seeing

by Paul David Thomas

This piece is a result of my friendship with two brothers who happen to be blind. All of the personal electronics these brothers use, from cell phones to laptops, have software that reads aloud whatever text is on display. Over time they have increased the speed by which the software reads the text to the point where it sounds like gibberish to someone not accustomed to it. This fascinated me and made me wonder if I can be a true judge of meaning or whether I only assign meaning to things I understand. In this piece I recorded the text reading software speaking selected parts of Plato's Allegory of the Cave along with other text fragments. I then used the resulting audio in conjunction with Braille symbols and images to explore how meaning and our own understanding can change over time.

Paul Thomas is a DMA fellow at the University of North Texas. Paul's acoustic and electronic music has been presented throughout the United States and Europe including Florida Electroacoustic Music Festival, Most Significant Bytes Festival, Threshold Electroacoustic Music Festival, Electric Pacific, Chamber Music in Grantham with the Mendelssohn Piano Trio, Western Illinois New Music Festival, Delta State University New Music Ensemble, New Music Hartford, Soundcrawl: Nashville, Greater Denton Arts Council, Musica Viva Festival Soundwalk (Portugal), ACF/LA, and the Conservatorio Luigi Cherubini in Florence, Italy. Originally from northeastern Ohio, Paul received degrees in composition from Cedarville University and Bowling Green State University and has studied composition with Marilyn Shrude, Elaine Lillios, Mikel Kuehn, Cindy McTee, Andrew May, David Bithell, and Joseph Klein. Paul is an active accompanist and associate director of music at Trinity United Methodist Church in Denton, TX - all of which helps support his composing habit.

Nachtschatten

by Alexander Schubert

Nachtschatten is a tape piece based on instrumental and electronic soundmaterial. It falls in a cycle of narrative pieces describing a fictional space or line of events. It uses remains of romantic phrases distorted and replaced by microtonal, noise based and frequency altering effects. The piece has originally 20 channels and is spatialized by the ZKM software zirkonium - so it is adaptable to any loudspeaker setup. The piece uses instrumental material in addition to recorded sounds and electronic processing. As the material is split up in 20 different channels at all points of the piece it is possible to spatialize the piece in a very strong way, leading to a sound result in which every element is recognizable as a single spatial event creating a wide range of different room ambiances and allowing the listener to be placed in a dense field of organic sounds. The spatialization uses besides the standard movement types the movement of granulated particles and the spectral decomposition of frequency parts to move them separately. The piece was produced during a residency at the ZKM, Karlsruhe in late 2008. It has been premiered at the ICMC 2009 in Montreal. With the piece the composer won a residency prize at the Bourges competition.

Alexander Schubert was born in 1979 in Bremen and studied computer science and biology in Leipzig focusing on neuroinformatics and cognitive science. During his studies he has worked as a musician and composer in a variety of different environments. In addition to this, Schubert worked for one year at the ZKM (Centre for Art and Media) in Karlsruhe at the Institute for Music and Acoustics. Since 2007 he has started a degree in multimedia composition at the Hamburg Academy for Music and Drama. Schubert's research interest explores cross-genre interfaces between acoustic and electronic music. Musical pieces for audio tapes and the formal notation of compositions for live electronics belong just as much to his work as the design of software-setups and manipulation / design of instruments for an intuitive handling in an improvised context (see "Weapon of Choice"). A permanent focus of his work is the combination of notated and improvised music - both in aesthetics and structure. His technical training is the basis of a differentiated utilisation and individual design of sound synthesis and controllers (e.g. in the installation "A Set of Dots"). Apart from working as a composer and solo musician Schubert is also the founder of the ensembles "Schubert-Kettlitz-Schwerdt" (for improvisations solely based on noises) and the electronic trio "Trnn." The formation „Ember“ (saxophone, drums, piano, electronic) mainly realises minimal, poly-rhythmic pieces that are a mix of free jazz and contemporary chamber music. Schubert has contributed to a variety of different projects as a musician, composer and programmer (e.g. for the "Wiener Festwochen", Staatsoper Berlin). Alexander Schubert curates the music festival contemporary electronic music in Leipzig and runs the publishing company "Ahornfelder-Verlag" for experimental audio and book releases.

In 2009 he was awarded with a Bourges residency prize.

Agni Sakshi

by Andrew Seager Cole

Agni Sakshi, translating as “fire witness,” is one of the central ritual acts in Hindu weddings. Agni, the god of fire, acts as a divine witness to the marriage and as such he receives sacrifice and, in turn, purifies and blesses the union. He is also the god of light, smoke, the fire of the sun, and even the flame of the human spirit. This life-giver and destroyer is the discernor of truth, the mundane and unique, and the cycles of life that occur every day, every generation, every eon. This piece is a dedication to Agni, this witness of life. While I’m not particularly religious, I’ve always found the idea of a witness watching our life and our personal evolution to be fascinating and somehow touching. Seeing the good and the bad, the beauty of life that we all share, Agni is an impartial witness, an unmoved mover.

Andrew Seager Cole is a composer and media artist. His works have been performed through out the world at numerous festivals. Recent performances include SEAMUS(08,09, EMM(05,06), FEMF(07), EAJJ(08), June in Buffalo(08), Music 08, the NACUSA National Conference(08), the Mehr!klang Festival(08), the National Flute Association Convention(09), the SCI region V conference, and Baltimore’s Artscape Festival(08). He is a founding member of the After Now Ensemble and has collaborated extensively with artist, filmmakers, choreographers, and directors. Awards include first place in the 2008 NACUSA Young Composer’s Competition and first place in the 2006 Prix d’Ete. Andrew has received degrees from Goucher College and Peabody Conservatory. He is currently a doctoral student at the University of Missouri, Kansas City.

Saxophonist **Matthew Taylor** forges a brave new path for his instrument by honoring the musical traditions of the past and promoting today’s most cutting-edge compositions. A Henry Mancini fellow, teaching assistant, and doctoral student at the University of Miami’s Frost School of Music, Matthew works with Dale Underwood and performs as principal in the Frost Wind Ensemble and Frost Saxophone Quartet. He has played concerts throughout the United States and Europe with such ensembles and artists as the National Symphony Orchestra and National Symphony Pops at the John F. Kennedy Center, the Orchestre du ballet and the Orchestre Choeur d’enfants de Bordeaux in southern France, Frank Sinatra Jr, Quincy Jones, The Temptations, Patti Austin, Marvin Hamlisch, JoAnn Falletta, and Linda Eder, not to mention numerous recital, chamber music, lecture, and conference appearances, including world premiere performances at the World Saxophone Congress.

While earning his master’s degree at the University of Maryland, he founded TEMPO, a new music group that collaborates with dancers and theatre technicians to create exciting multimedia concerts. Today, TEMPO remains one of the DC area’s most vibrant new music ensembles. Matthew also performed in the UM Symphony orchestra, the Symphonic Wind Orchestra, and the school’s top jazz ensemble, directed by Chris Vadala. He also frequently performed with Great Noise Ensemble, the Wammie Award-winning contemporary music ensemble based in Washington, DC.

As an undergraduate at the University of Central Arkansas Honors College, he studied with Dr. Jackie Lamar, and won numerous accolades from the Music department for performance, scholarship, and pedagogy. During his time at UCA, Matthew received a grant that funded a year of study in France. Following acceptance into the prestigious saxophone studio at the Conservatoire de Bordeaux, he studied contemporary chamber music and saxophone with world-renowned saxophonist Marie-Bernadette Charrier. While in France, Matthew participated in masterclasses with Henri Pousseur, Henri Bok, and Quatuor Habanera. His frequent collaborations with Thierry Alla, Etienne Rolin, Patrick Mélé, Federico Tarazona, and Juan Arojo resulted in numerous world premiers in France, Slovenia, and the United States.

Matt is a member of the North American Saxophone Alliance, Association des Saxophonistes (France), and a former member of the International Association of Jazz Educators.

Brainstorm

by David M. DeVasto

The title, “Brainstorm,” is a play on words that describes both, the composition process, as well as the vision of a thunderous rainstorm. While constructing the piece, I wanted to produce a fast-paced sense of sonic motion while using a 4-channel setup. All of the sound material is derived from four basic sound objects, including; paper, sheet metal, construction pipe, and door hinges. After recording and developing variations of these sound objects, I created numerous gestures and set them to a basic “A-B-A” form. The “A” sections are marked by distinctive crescendos. The “B” section involves sounds that mimic thunder and rainfall, and the closing section is a return to the initial swift-moving gestures from the opening material.



David M. DeVasto (b.1979) is currently an Adjunct Professor of Jazz Studies at McKendree University in Lebanon, Illinois. DeVasto recently completed his Ph.D. in Composition at the University of Iowa (2009), where he studied with David Gompper. DeVasto has interests in composition, traditional and contemporary jazz styles, and more recently, electro-acoustic music. He has presented his compositions and performed across the United States in various festivals and events, including: N.E.O.N. (2009), IMEA Jazz Festival (2009), SCI National Student Conference (2008), Electro-Acoustic Juke Joint (2008), Iowa City Jazz Festival (2007), and The Midwest Composers Symposium (2007).

Shape Study: Music for Metamorphoses

by Mike McFerron

Shape Study: Music for Metamorphoses for fixed media was written at the end of 2008 for the Lewis University Theater Department production of Mary Zimmerman's *Metamorphoses*. An adaptation of Ovid's eponymous narrative poem, this production of Zimmeraman's play was directed by Dr. Kevin Trudeau. Although the composition is, on one hand, intended to serve as a prelude to the production of this play, it is also hoped that the work stands by itself as an independent electroacoustic composition.

Structurally, this composition reduces the distances between traditional foreground, middleground, and background musical layers, thus clouding these dimensions. Yet at the same time, this work strives to present a clear and logical dramatic shape by assembling spectral, dynamic, and spatial elements.

Mike McFerron is a 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, first prize in the CANTUS commissioning/residency program, recipient of the 2005 CCF Abelson Vocal Music Commission, and the Chicago Symphony Orchestra's "First Hearing" Program. McFerron's music can be heard on numerous commercial CDs as well as on his website at <http://www.bigcomposer.com>.

Hommage á Nancarrow

by David D. McIntire

Hommage á Nancarrow was composed in the spring of 1992, with revisions and expansions made over the summer and fall of 1993. Every few years thereafter, I have made a new realization; this is the fourth of these. For years I have been fascinated and delighted by the music of Conlon Nancarrow and composed this piece in response to that pleasure. For those unfamiliar with this composer, Nancarrow (1912-1997) was an American who lived in Mexico City from the early 1950s until his death. His primary means of expression for many years was composing music for player pianos. His music is characterized by exuberant, witty and complex gestures housed in tightly-wrought formal plans. Most of his pieces are unplayable by human performers because of the speed, density and rhythmic complexity of the material. My piece uses a much wider array of colors than does Nancarrow in his studies, but orchestral arrangements and electronic realizations of his studies received enthusiastic approval from the composer. This one also has the added dimension of just intonation. Besides paying homage to Nancarrow's music, the present work also owes much to the influence of György Ligeti and Steve Reich. This version was made in 2009 at the instigation of J.C. Batzner.

David D. McIntire was born in upstate New York and has had some training on the clarinet. Weekly exposure to Protestant hymnody and performing in a small town band were experiences that provided his entry into music. Later encounters with the music of Charles Ives offered new perspective to these modest origins. Hearing the music of Sibelius in the fifth grade also made a deep impact. He has maintained his livelihood through playing, teaching, composing, and writing about music. Has had an inexplicable interest in electronic and modern music since his early teen years, to the exasperation of several of his teachers. Also played clarinet and saxophone in a number of eccentric and overly idealistic musical groups, most notably the Colorblind James Experience, the Whitman/McIntire Duo, and the Hotheads. He holds music degrees from Nazareth College of Rochester, Ithaca College and recently received a DMA in composition at the University of Missouri-Kansas City where he was awarded a Preparing Future Faculty Fellowship. He is also completing a master's degree in musicology at UMKC; his thesis is on the postminimalist style known as Totalism. His research interests include soundscape composition, minimalism and postminimalism, the "American Mavericks" tradition, and the music of Harrison Birtwistle. He also serves on the boards of Electronic Music Midwest and newEar Chamber Ensemble.



CONCERT 5

NOVEMBER 6, 2009

7:30PM

60x60 DANCE

ROBERT VOISEY



- | | | |
|-----|--------------------------------|-----------------------|
| 1) | I Don't Know | Halsey Burgund |
| 2) | 60 Morneaus | Matthew Dotson |
| 3) | equinoctial worms | Christopher Ariza |
| 4) | An inexperienced Hallucination | Masaaki Iseki |
| 5) | Stutters | Andrew Weathers |
| 6) | White China | Timo Kahlen |
| 7) | Almost shiny | Jay Batzner |
| 8) | Romanian trip | Josue Moreno |
| 9) | hell's hounds are yorkies | Doug Opel |
| 10) | Automation v2.2 | Pau l Oehlers |
| 11) | a glass is not a glass | Adam Basanta |
| 12) | singing mbira | Danny Clay |
| 13) | ji7 | Alvin Curan |
| 14) | FRELELETTE | Christophe Petchanatz |
| 15) | Conjim for Ed | Dennis Bathory-Kitsz |
| 16) | Space Peace | Jane Wang |
| 17) | Strata Cross | Morgan Fisher |
| 18) | 44-86292 | Pasquale Mainolfi |
| 19) | 1000msx60 | Peter Mottram |
| 20) | Speak | Dwight Ashley |
| 21) | Balanae | Hermes Camacho |
| 22) | 60Rain | Aaron Acosta |
| 23) | Malachi-Messenger | Lynn Job |
| 24) | Sutton40 | Matt Schickele |
| 25) | Nesa Forest Flower | Angela McGary |
| 26) | A Vibraphone Dreams | Kraig Grady |
| 27) | Meditation in steel | Diana Simpson |
| 28) | Feedfold feedback | Enrico Francioni |
| 29) | Synergy 5 | David Congo |
| 30) | By Chance | Gregory Yasinitsky |
| 31) | Uneven Motion | HyeKyung Lee |
| 32) | Summer Fragment | Bernadette Johnson |
| 33) | Blur | Michiko Kawagoe |
| 34) | Mermecolion | Anton Killin |
| 35) | Scraps from a Solo Trumpet | Mark Eden |
| 36) | Abdominal Cyclist Ultra | Polly Moller |
| 37) | Presence | Laurie Spiegel |
| 38) | Crimson | Brian Lindgren |
| 39) | Chikatilo Arc | Kala Pierson |
| 40) | ipso facto | Cem Guney |
| 41) | He Knows We're Here | Alexander Mouton |
| 42) | Bicycle Etude No 2 | Philip Schuesslar |
| 43) | Neutral Zone | Patricia Walsh |
| 44) | Topoii | Aart Uunivers |
| 45) | An Evening of Opera | Jorge Sosa |
| 46) | Cooling Wind | John Maycraft |
| 47) | Tantallon | Les Scott |
| 48) | Phantasmagoria | Yoko Honda |
| 49) | Thread | Steven Snowden |
| 50) | Blender Hollandaise | Justin Brierley |
| 51) | Scream | Leslie Melcher |
| 52) | Eat Bass | Natal Zaks |
| 53) | Water machine | Andrew Willingham |
| 54) | Banal Blast | David Morneau |
| 55) | Phoenix 6 | Robert Ratcliffe |
| 56) | Funky Transmission | Aaron Krister Johnson |
| 57) | Healing Paradox | Gene Pritsker |
| 58) | My Fellow Citizens | Ben Boone |
| 59) | Meadow Butter | Tova Kardonne |
| 60) | Daddy | Richard Hall |

1) I Don't Know

by Halsey Burgund

"I Don't Know" was composed using a custom built MaxMSP patch developed initially for my installation "Beat Vox". The entire piece is built out of one spoken audio sample which was the first clip I recorded when I began composing for 60x60. Sometimes you get lucky the first time around.

Halsey Burgund is a musician and sound artist living outside Boston. Both his installations and musical performances make extensive use of spoken human voice recordings as musical elements, alongside traditional and electronic instruments. His work explores a balance of control between participants' input, algorithmic randomness and his own compositional decisions. Halsey performs his music live with his band, aesthetic evidence, often collecting and incorporating audience member's voices into the performances in real-time.

2) 60 Morneaus

by Matthew Dotson

"60 Morneaus" is a collage of 60 samples taken from David Morneau's 60x365 project in which Morneau produced a new work every day for one full year. The samples I utilized were determined by randomly selecting a date and then extracting a small motive from the composition of that particular day.

Matthew Dotson is currently pursuing a PhD in Composition at the University of Iowa where he has studied with Lawrence Fritts, John Eaton and David Gompper in addition to assisting in the operations of the Electronic Music Studios. Recent performances of his music include New York City (New York City Electroacoustic Music Festival), Romeoville, Illinois (Electronic Music Midwest), Cleveland, Mississippi (Electroacoustic Juke Joint), Gainesville, Florida (Florida Electroacoustic Music Festival), Belgrade, Serbia (Art of Sounds Festival), and Santiago, Chile (Festival Ai-Maako).

3) equinoctial worms

by Christopher Ariza

"equinoctial worms" is an exploration in four-part polyphony. Independent lines shift between foreground and background through contour, hocket, and mixture. Synthetic sound sources are generated and transformed with athenaCL, Csound, Max/MSP, and various other software and hardware. The title is taken from Allen Ginsberg's 1977 poem "Haunting Poe's Baltimore."

Christopher Ariza is a composer and programmer of sonic structures and systems. He has composed for digital media, theatre, film, concert hall, and interactive media, and performs live electronics with diverse ensembles. He has been the recipient of fellowships, awards, and commissions, and his compositions have been performed at numerous festivals and conferences. His research in generative music systems and computer-aided algorithmic composition is made available through the open-source, cross-platform software athenaCL. His web-based media and systems include the babelcast, telequalia, Post-Ut, algorithmic.net, and envl.net.

4) An inexperienced Hallucination

by Masaaki Iseki

My work consists of two elements; regular elements and unexpected elements. I try to make a harmony between non-musical tone; panning-sound and abstract musical tone to be concrete to let a work reflect the concept of this project.

My name is Masaaki ISEKI. I am Japanese male and presently, in my 4th year at the Senzoku Gakuen College of Music where I'm studying composition and acoustics. In the beginning of the interest for electronic music, it's an encounter with Ryuichi Sakamoto's YMO. My prize career; there are Yokohama International Music Contest award and so on.

5) Stutters

by Andrew Weathers

Andrew Weathers is a composer and performer based in Greensboro, North Carolina, where he studies composition at the University of North Carolina at Greensboro under Mark Engebretson and Alejandro Ruty. Weathers tours regularly, and has performed across the United States, including at the Spark Festival (Minneapolis, MN), Signal Festival (Chapel Hill, NC) and the Open Ears Music Series (New Orleans, LA). Recordings of his music are available on Blondena, Full Spectrum, and Quilt Records.



6) White China

by Timo Kahlen

The audio work “White China” by Timo Kahlen investigates the methods by which contemporary Chinese culture makes use of its own (and western) traditions and values. The ambivalence of cultural, ethnical and economic revolution and cleansing (not only in China) becomes audible in this subtle audio work, focussing on the destructive process of creating “progress”.

Media and sound sculptor Timo Kahlen was born in 1966, has been nominated for the German “Sound Art Prize 2006” and invited to participate in “Manifesta 7” Biennial of Contemporary Art in Italy in 2008. The artist lives and works in Berlin / Germany and has presented his work in more than 90 national and international exhibitions since 1987. See <http://www.staubrauschen.de/soundsc.htm> for a selection of works.

7) Almost shiny

by Jay Batzner

“Almost Shiny” was composed in the summer of 2008 for the Unsafe Bull Podcast. The work’s extended counterpart, Shiny, was a finalist for VI Concurso Internacional de Miniaturas Electroacusticas that same year. The sound sources come from David McIntire’s wacky bag of magical noises.

Jay C. Batzner is currently on the faculty of Central Michigan University. He has been places and done things and some of them are rather impressive. Jay is a sci-fi geek, an amateur banjoist, a home brewer, and juggler.

8) Romanian trip

by Josue Moreno

“Romanian trip” is a “signature piece” where the gestures and metaphoric representations are the plot that represents a dreamlike situation. Even though there is a programmatic inspiration, the sound events are placed according to its inner characteristic qualities and a structural plan. Composed in Jaén in December 2008.

Josué Moreno.

Born in Jaén, Spain in 1980. Master in Composition at Conservatorio Superior de Música Valencia where he followed the courses in Computer Music and Electroacustics at LEAlabs. He is studying towards a Master’s in Music Technology at CM&T, Sibelius Academy Helsinki. His music has been performed at important festivals such as Jiem, Festival Punto de Encuentro, Synthèse and Seoul International Computer Music Festival among others. Recently his piece HaP60 has been published as part of a cd celebrating the 60th anniversary of Musique Concrete.

9) hell’s hounds are yorkies

by Doug Opel

“Hell’s Hounds are Yorkies” is the result of manipulating samples taken from my landlord’s pet Yorkie, Bella. When in protection mode, Bella barks her head off as if she is a serious threat....a force to be reckoned with. With this in mind, I imagined transforming her sonically into the large, tough dog she imagines herself to be.

Doug Opel explores amalgamations of contemporary, rock, jazz, pop and electronic influences to develop a compositional language that is at once, dark and humorous, controlled and chaotic, classical and contemporary. His works have been performed by The Duquesne Contemporary Ensemble, Vision of Sound, Keys to the Future, MATA and at venues in the United Kingdom, New Zealand, Canada and the United States. He has received commissions from bass-baritone Timothy Jones, pianist Nicola Melville, the Fort Wayne Alumnae Chapter of SAI & MATA. Broadcasts of his work include Radio-Canada, WMBC/Baltimore, WFMT/Chicago and WCNY & WKCR/New York.

10) Automation v2.2

by Paul Oehlers

Paul A. Oehlers is most recognized for his “extraordinarily evocative” film scores. (Variety) Films incorporating his music have screened at the Berlin International Film Festival, the Philadelphia Festival of World Cinema, the Indiefest Film Festival of Chicago, and the Hamptons International Film Festival, where the film Paul scored, Most High, captured the Golden Starfish, the largest independent film award in the United States. The film has gone on to win the Grand Jury Prize at the Atlanta International Film Festival and the Prism Award for Outstanding DVD of the Year.

11) a glass is not a glass

by Adam Basanta

“a glass is not a glass” is composed from a single sample of a recognizable wine glass, this miniature study is concerned with the back-and-forth musical interplay between different sound identities. When does the glass stop being anything but a glass?

Adam Basanta is completing a BFA in music composition at SFU, studying electroacoustic composition with Barry Truax. In his compositions, Adam tries to preserve a connection the real world phenomena while engaging with medium-specific techniques. He is particularly interested in semiotic approaches to electroacoustic composition, ecological modeling, binaural recordings, as well as found sound environments. He has collaborated with choreographers Henry Daniel, Troika Ranch (NY/Berlin), and Kinesis Dance (Vancouver).

12) singing mbira

by Danny Clay

“singing mbira” is a sound sculpture made from homemade mbira recordings. I sought to explore the quirky, pristine textures of this little African instrument that served an important role in my early musical life, using the medium of electronics to expand upon its unique voice.

Danny Clay is a composer and general noise-maker based in Ohio. His work includes music for a variety of fixed-media, live electronics, and acoustic instruments in various combinations. He is currently a second-year undergraduate composition student at the University of Cincinnati College- Conservatory of Music.

13)ji7

by Alvin Curran

Democratic, irreverent and traditionally experimental, Curran travels in a computerized covered wagon between the Golden Gate and the Tiber River, and makes music for every occasion with any sounding phenomena -- a volatile mix of lyricism and chaos, structure and indeterminacy, fog horns, fiddles and fiddle heads. He is dedicated to the restoration of dignity to the profession of making non-commercial music as part of a personal search for future social, political and spiritual forms.

14) FRELELETTE

by Christophe Petchanatz

A waltz (by Klimpereï) of 60” in 3 parts : overture, bridge, final, all recorded with not very tuned acoustical instruments, toys & pieces of wood & metal especially for this project...

Klimpereï : formed near 1985 by Françoise & Christophe Petchanatz. This music is often described as « toy-music, acoustic, experimental, minimal, childish, neo-classic, bizarre, avant-garde, lunaire... French toy-pop... a very strange toy pop chamber music... ».

Klimpereï is since 2002 a solo project of Christophe & guests. In 2007 was formed a virtual band for live performance (improvisation) called Klimpereï et ses amis starring Philippe Perreaudin, Mme Patate, Denis Frajerman, Jacques Barbéri, David Fenech, Pascal Ayerbe, Sylvain Santelli, Stéphane Obadia, Dominique Grimaud, David Passegand, Roberto Cavalcante... Klimpereï published more than 30 CDs, recorded music for TV & theater...

15) Conjim for Ed

by Dennis Bathory-Kitsz

Dennis Bathory-Kitsz has made nearly 1,000 works for sound sculptures, soloists, electronics, stage shows, orchestras, dancers, interactive multimedia, installations and performance events. He broke ground with the sampling work On nix rest... in China, encouraged chamber opera's rebirth with Plasm over ocean, wrote Echo for handmade instruments and software, created In Bocca al Lupo and Traveler's Rest with quasi-intelligent systems, was the first American commissioned for Prague's Mánes Museum, and completed the 100-work We Are All Mozart project. His recorded compositions include Detritus of Mating; zéyu, quánh & sweeh; iskajtbrz; The Warbler's Garden; Snare:Wilding; krikisque; Future Remembrance; and Icecut. Dennis co-hosts the award-winning Kalvos & Damian, and wrote several books including Country Stores of Vermont: A History and Guide.



16) Space Peace

by Jane Wang

“Space Peace” is a meditation on the ongoing seemingly futile quest for peace using sound clips from the space weather station and two distinct Jaymar toy pianos.

Jane Wang was born in Oxford, England and is currently a member of the Mobius Artists Group and the cdzabu collective. She is a composer who frequently collaborates with choreographers, theater and performance artists and is particularly attracted to toy and found instruments.

17) Strata Cross

by Morgan Fisher

(1) Timestretch, shortening the piece from ~40 minutes to 1 minute. (2) Layering - cutting the piece into 40 approximately 1-minute sections and layering them all on top of each other. The two files were mixed together, with the first one panned slowly L>R. This STRATA CROSS (or an accented ³straight across²) symbolises a journey in time through layers of stratified sound. Especially on headphones you can hear the frantic timestretched file (40 times normal speed) working its way straight across the massed layers of sound (40 layers thick). A kind of geological approach to music.

Born in London, England 1950-1-1. Played keyboards with Mott the Hoople in the 70's. Since then has worked more experimentally with Lol Coxhill, Yoko Ono, etc... Produced ³Miniatures² (an album of one-minute pieces) in 1980. Living in Tokyo since 1985. Since November 2003 has performed an ongoing series of monthly solo improvisation concerts (using vintage keyboards and loopers) at Superdeluxe, Tokyo, such as the 40-minute piece played 2009-1-15 which was recorded and used for this composition. Instruments featured in this remix made 2009-2-8: Lipp Pianoline, Yamaha VSS-200, Hohner Duo, Martenot Clavichord, Yamaha YC-30 organ, Mylodica.

18) 44-86292

by Pasquale Mainolfi

“44-86292” was conceived as a journey of one minute to the inside of the mind of Paul Tibbets (pilot of Enola Gay) release before the atomic bomb (1945). The materials used for the composition comes from radio and television broadcasts of that era, worked and treated with appropriate software.

Mainolfi Pasquale was born in Naples on 14/04/1984, he began his musical studies at the age of 13 years with the study of the guitar before switching to the study of musical composition, now attending the fourth year of Composition at the Conservatory of Benevento (IT) and the third year of the university of music and new technologies in Benevento (IT).

19) 1000msx60

by Peter Mottram

“1000msx60” was written as an attempt to condense the dynamics of a much longer piece of music into sixty seconds. The limited time frame lent itself to fairly minimalist instrumentation, which would enable a theme to be developed within the allotted time. As is often the case, it was discovered that the limitations that were deliberately applied actually aided the composition process ! Hopefully, the piece transcends the limitations imposed on it and becomes something of interest in its own right.

Peter Mottram writes music in a variety of different styles, under a variety of different aliases. Stylistically, this has included such diverse genres as leftfield electronic, classical, sound collage and traditional guitar based music, as well as a host of other material that lies somewhere between these terms ! So far this has resulted in two well received releases on Occasional Records, with a further two contemporary/experimental classical recordings expected to be released later in 2009.

20) Speak

by Dwight Ashley

“Speak” is Music for Viola, Cello and Vox

After nearly two decades of making private solo recordings, composer Dwight Ashley released his official solo debut, Discrete Carbon, in 2004. He soon followed with two more solo recordings, Four, in 2005, and Ataxia, in 2006. A retrospective entitled Watermelon Sugar is his most recent solo release; his full catalog also includes collaborations with Tim Story, Hans-Joachim Roedelius, and K. Leimer. Ashley's compositions have been critically acclaimed for breaking new ground in the “dark ambient” genre. His recordings are characterized by immense aural landscapes that interweave lush, string-laden tonalities and gritty industrial textures to produce a psychologically compelling audio experience.

21) Balanae

by Hermes Camacho

Balanae (Latin for “whale”) utilizes underwater recordings of whales calling out to each other combined with processed “concert stage” sounds, including viola and violin chords and gestures and the rustling of programs and keys. Balanae was composed in December 2008.

Hermes Camacho currently lives with his wife in Austin, Texas studying composition at The University of Texas at Austin with Donald Grantham, Yevgeniy Sharlat, and Dan Welcher. He previously earned degrees in music at Cal State Long Beach and the University of Colorado. Hermes’ music has earned awards from SCI/ASCAP, National Endowment for the Arts, Vermont Arts Council, and ArtsAha!, among others. He has also served residencies with the Boulder Youth Symphony and the Chamber Music Conference of the East. In his spare time, Hermes follows the ups and downs of his hometown 49ers, SF Giants, and Sacramento Kings.

22) 60Rain

by Aaron Acosta

“60Rain” is a composition that explores the elements, rhythms and textures of rain. The rhythm and textures of rain inspire tones that are ancient and new.

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 .

Subscriber: Electronic Music Foundation. Member USITT & CITTT.

23) Malachi-Messenger

by Lynn Job

“ . . . The sun of righteousness will rise with healing in its wings; and you will go forth . . . ” (Malachi 4:2, NASV, The Holy Bible). Several ancient and new sacred works toss together to revive a vision from this essential oracle to Jerusalem from 430 B.C. Chants “Hosanna filio David” and “Laetatus sum” (Psalm 121) vie with modern brass f amid a vibrant creation punctuated with pentatonic flute (“Shadow’s Pipe”) and percussion. Shards from Job’s “Toumai: Hope of Life,” “Raphael-intercession,” and “Moon Largo” refract a cautious joy: the story unfolds your heart.

Lynn Job (pronounced with a long “o”) was born in South Dakota and owns Buckthorn Music Press (ASCAP/MPA). She holds a DMA degree, and is an active professional composer (all serious “non-pop” genres, sonic e-art, and broadcast) as well as a published poet/author, actress, professor, archaeology hobbyist, and more. Her main production studio is in North Texas.

24) Sutton40

by Matt Schickele

“Sutton 40” was made as a present for musician Matt Sutton’s 40th birthday party. All the samples are from either old world music recordings or recordings made by the birthday boy.

Matt Schickele is a composer and songwriter. His releases include Lion Air, April/November, and Cities Filled With Lights. He is also a founding member of the M Shanghai String Band. Matt’s concert music has been performed by the Da Capo Chamber Players, the St. Luke’s Chamber Ensemble, and the Hudson Valley Philharmonic, among others.

25) Nesa Forest Flower

by Angela McGary

Angela McGary is an exciting, Los Angeles based Producer/Singer/Songwriter who focuses primarily on Hip Hop and R&B music. She sings and writes in Spanish and English and likes to incorporate ethnic rhythms and melodic sounds into her music style which ranges from Blues to Flamenco and everything in-between.



26) A Vibraphone Dreams

by Kraig Grady

Vibraphone Invocation is a totally acoustic recording of a like instrument retuned after the great missionary expulsion on Anaphoria Island. The scale known as Meta Slendro is that used in its shadow theatre and was independently invented by Erv Wilson.

Kraig Grady, an Anaphorian now living in Australia, composes almost exclusively for acoustic instruments of his own making or modification tuned to just intonation. Often his work is combined with his Shadow Theatre productions. His work has been presented at Ballhaus Naunyn Berlin (Germany), the Chateau de la Napoule (France), the Norton Simon Museum of Art, the UCLA Armand Hammer Museum, the Pacific Asia Museum, the Los Angeles Philharmonic's American Music Weekend and New Music America 1985. He was chosen by Buzz Magazine as one of the "100 coolest people in Los Angeles".

27) Meditation in steel

by Diana Simpson

"Meditation in Steel" is one of a set of 3 miniatures made from specific sound sources, notably glass, water and steel. Although these very elemental source materials were used, the intention was to evoke subtle moods and environments which transport the listener to an altogether different place. The movement in steel creates arguably the most conventionally 'meditational' qualities, with long metallic drones alluding to characteristics of Tibetan singing bowls.

Diana Simpson (b. Glasgow, Scotland) is a composer of predominantly acousmatic music. Her works have been performed and broadcast internationally and she has been the recipient of prizes in competitions including Insulae Electronicae, the Bourges Competition of Electroacoustic Music, Prix SCRIME and CIMESP (International Electroacoustic Contest of Sao Paulo). Following studies at the Royal Scottish Academy of Music and Drama in Glasgow and doctoral research at the University of Manchester, Diana is now a lecturer at Kingston University, London.

28) Feedfold feedback

by Enrico Francioni

"Feedfold feedback" is a collection of 60 second works titled "Gestures in textures." In each piece is put in obviousness a salient feature than almost has codified in the course of the last sixty years of life elettro-acoustics. Every composition will go seen like a sum of micro-gestures (gestures), that goes to give life to a most spacious weaving (texture) with obvious features of space-temporal continuum. For the technical accomplishment I employed a commercial software, beyond to other programs for audio editing, on Apple-PowerBookG4 – OS X 10.4.11.

Enrico Francioni has achieved degree in double-bass and electro-acoustic music at the Conservatorio "Rossini" of Pesaro. He interpreted in World Premiere the Suite I for double-bass by F.Grillo. The its you works they were performed and spread by: Oeuvre-Ouverte (Bourges), Cinque giornate per la Nuova Musica (Milano), Il Suono aperto (Pesaro), Festival Villa e Castella (Pesaro), FrammentAzioni (Udine), XVII C.I.M. (Venezia). As composer and soloist he was rewarded in national and international competitions. He has recorded for Dynamic, Orfeo, RAI and other. He was double-bass teacher at Conservatorio of Pesaro and he's involved in several educational music activities.

29) Synergy 5

by David Congo

"Synergy 5" was created using a characteristic melodic motif stated at the very beginning of the piece, and chords constructed of various fifths (perfect fifths, flatted fifths and inverted fifths). A sampled chamber group consisting of five instruments - piano, harp, flute, French horn and high-pitched electronic sounds - was used to develop this material. By combining these highly rhythmic elements in different time dimensions throughout a wide sound spectrum, the listener experiences constant energy and intensity driving this short piece from its first articulation to its final sonority.

David Congo has been composing art music for both electronic and acoustic instruments since 1979. His electroacoustic works are created using both purchased and personally designed software. Music programs written by David are used to suggest music possibilities. The final result in all cases is achieved by extensive editing and detailed work. David holds a MA in music composition from Ohio State University and is currently working in the Information Technology field. He is published on Capstone Records.

30) By Chance

by Gregory Yasinitzky

“By Chance” is a jazz ballad inspired by joyful, serendipitous chance encounters in life. This recording was made by pianist Kathleen Hollingsworth, bassist Frederick “David” Snider, drummer David Jarvis and saxophonist Greg Yasinitzky. It was recorded in the Washington State University Recording Studio, Jeremy Krug, engineer.

Gregory Yasinitzky, composer and saxophonist, has over 140 published musical works performed in more than thirty countries in six continents around the world. He is the recipient of grants and awards from the National Endowment for the Arts, Meet the Composer West, The Commission Project, Artist Trust, Washington State Music Teachers Association, Washington Music Educators Association and ASCAP. Yasinitzky is a Regents Professor of Music and Coordinator of Jazz Studies at Washington State University.

31) Uneven Motion

by HyeKyung Lee

An active composer and pianist, HyeKyung holds a DMA 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.

32) Summer Fragment

by Bernadette Johnson

Bernadette Johnson, author of acoustical poems, radioart, installations and other soundprojects: “Acoustical poems are suggestive sound-pictures, which investigate and define other aspects of reality. The sounds follow a clearly musical dramaturgy and their own associative grammar of narration. A musical fragment is vocalised, ornamented, compressed, imitated, multiplied, disguised, distorted.. using digital and analog electronics.”

33) Blur

by Michiko Kawagoe

“Blur” was made by the computer program called SYNTAL06 designed by Wayne Slawson that generates music consisting of speech-like computer-synthesized sounds. In “Blur” I made a particular effort to make flutters and percussive attacks for voiced-colored plosives. Various event types are used to create contrasts between straight tones and vibrato, noises and voiced sounds, unvoiced and voiced-colored plosives. But the contrasts are blurred intentionally with overlaps. “Blur” tries to clarify something that is unclear in my mind.??

Michiko Kawagoe lives in Tsukuba, Japan. Working in many musical mediums, her work “PROPAGATION” was chosen for the compilation CD of 47 women sound creators worldwide in experimental electric music by the Women Take Back The Noise project by ubuibi.

34) Mermecolion

by Anton Killin

“Mermecolion” is a somewhat obscure mythical creature. It is a hybrid, combining the body of a giant ant with the head and foreparts of a lion. The combination of such physically contrasting species is the motivation and inspiration for this piece, in which several sound-worlds are combined to create a hybrid sound-world: strings and flutes, Balinese gamelan, and electronics.

Anton Killin is a graduate of the New Zealand School of Music and Victoria University of Wellington. He divides his time teaching music, composing new works, performing with several ensembles, and writing on philosophy.

35) Scraps from a Solo Trumpet

by Mark Eden

Synthesized from an extended session with jazz trumpeter, Jon Pemberton, the sonic slapstick of “Scraps from a Solo Trumpet” offers an oblique nod and tip of the hat to Carl Stalling and Harpo Marx.

In his sixth year of composing, Eden’s sound pieces have been played in multiple venues from London to Berkley. His “Cremation Science” was included on the Innova CD, “The Art of the Virtual Rythmicon”. Eden teaches Advertising at St. Cloud State University, St. Cloud, MN.



36) Abdominal Cyclist Ultra

by Polly Moller

The text of “Abdominal Cyclist Ultra” was a gift to the composer from the gods of the Internet. It is an incantation, an impassioned plea to those gods, Highfalutin Melanie and Grain Bertrand, to grant the composer...something. And to protect all innocent netizens from the nefarious intentions of Other Abdominal Fluffy Cylindric Crandall!

Polly Moller is a composer, performer and performance artist based in Oakland, California, USA. For twenty years she has immersed herself in improvisation, extended techniques on the flute and bass flute, and original and adapted text. She leads the band Reconnaissance Fly and is a member of the Outsound Presents Board of Directors. Her flute quartet, “Remove Before Flight”, is available from ALRY Publications.

37) Presence

by Laurie Spiegel

Laurie Spiegel, composer, software designer, and banjo player, is known widely for her pioneering works with many early electronic music systems, including the GROOVE system at Bell Telephone Laboratories, and for Music Mouse, a software-based musical instrument. She founded New York University’s Computer Music Studio. Her music has been performed and broadcast throughout the world and she has produced and participated in several CDs. She is currently living and working in New York.

38) Crimson

by Brian Lindgren

“Crimson” is inspired by a poem taken from Daisaku Ikeda’s “Fighting for Peace”. Daisaku Ikeda is a Buddhist leader, peacebuilder, a prolific writer, poet, educator and founder of a number of cultural, educational and peace research institutions around the world.

Brian Lindgren currently resides in Brooklyn NY. Besides his work as a composer of electronic and acoustic music, Brian is a freelance violist, teacher, and improvising musician. He also performs with the sound art collective Sham El Nessim.

39) Chikatilo Arc

by Kala Pierson

“Chikatilo Arc” uses material from my audio for the experimental play A Little Piece of the Sun, by Daniel McKleinfeld. Actor Dan Maccarone reads source texts by the Ukrainian serial killer Andrei Chikatilo; Ilya Temkin plays bandura, a Ukrainian lute.

Kala Pierson is a U.S.-born, NYC-based composer and sound/media artist. Trained at Eastman School of Music and Bard College at Simon’s Rock, she focuses on long-term projects such as Axis of Beauty (collecting and setting texts by living Middle Eastern writers, in an ongoing answer to “Axis of Evil” propaganda) and Illuminated (setting texts that explore sex and sexuality, by writers around the world).

40) ipso facto

by Cem Guney

“Ipso Facto”, materialized from source materials that were attained by the modeling of analog instruments via software applications. Processed field recordings were also used for this track.

Born in Turkey, 1973, Cem Güney, influenced by jazz, started to play the trumpet and later attended, College of San Mateo’s Music Department in California. Being a DJ since 1994, and during his years of playing trumpet, his interaction with music has mostly been towards the experimental forms, which in the past few years directed him to work with sound in the field of Sound Art. In 2008, he Portuguese media-label, Cronica released his debut album, “Praxis.”

41) He Knows We’re Here

by Alexander Mouton

“He Know’s We’re Here” brings together computer generated sounds with field recordings from Costa Rica and Ohio.

As an digital artist Alexander Mouton explores the potential that new technology has for bringing visual and sound arts together for interactive and immersive works both online and in physical spaces. Alexander’s time-based work is regularly featured in new media festivals internationally and his artists’ books are in collections including the Museum of Modern Art in NYC and the Kunst Bibliothek in Berlin, Germany. Currently he is Assistant Professor of Digital Art & Design at Seattle University in Washington.

42) Bicycle Etude No 2

by Philip Schuessler

“Bicyclette Etude II” is music salvaged from an abandoned film project. The work is a study in placement and timing in relation to a single transformation. It is a reflection upon April 19th, 1943, known as Bicycle Day, the experience of which Swiss chemist Dr. Albert Hofmann wrote, “We went by bicycle, no automobile being available because of wartime restrictions on their use. On the way home, my condition began to assume threatening forms. Everything in my field of vision wavered and was distorted as if seen in a curved mirror. I also had the sensation of being unable to move from the spot. Nevertheless, my assistant later told me we had traveled very rapidly.”

Philip Schuessler holds degrees from Stony Brook University, University of Miami, and Birmingham-Southern College. His 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, the Czech-American Summer Music Workshop, CCMIX in Paris, International Computer Music Conference, MusicX, Spark, Electronic Music Midwest, Juke Joint, and SEAMUS among others. His work has also been recognized by mention in the Bourges International Residence Prize and Random Access Music.

43) Neutral Zone

by Patricia Walsh

“Neutral Zone” is fragments of dialogue lifted from various times/memories and woven together with an ethereal back-beat.

Patricia Walsh is a UK artist working with sound and video. Her research into scientific discovery and romantic propaganda makes exploratory navigations into time, space and place. Using a language of resonance her work often touches upon unseen presences, immeasurable distances and the mysterious nature of communication. BBC Big Screens in England are currently screening her videos Pearls, Fantastic Journey and Between Two Worlds. And her sound-work, Vanishing Act, was selected for the Sound Report II - MADE UP Cd, released through SoundNetwork for the Liverpool Biennial 08.

44) topoi

by aart uunivers

topoi (.one) topoi is a klang-structure re.modeling established passages through formalized mind-areas. neuverortung des inneren makrokosmos. instantaneous ideospheres. synapse tongue. init notion.

aart uunivers, global composer, stereo-detuner and anti-capitalistic phase-destroyer. linked on a loose but steady basis to the 90's-cologne experimental & electronica scene, emerging as an independent entity with output under many pseudonyms. Between 2004 and 2009 he managed to banish any public or personal noise floor, wiping out boundaries and formulas in his gestalt-apparat. He remigrated as aart uunivers - reinventing multi-layered, narrated sound-shapes - stylistically labeled scenic (in his own words: “head noise iidnt”, which could be translated into: sound of clustered, deployed mind spheres).

45) An Evening of Opera

by Jorge Sosa

Based on the play “The Massive Annual” by Emily Combere “52 teeth back to a deck of cards..Just cards Jane. No metaphors. Just cards... Music rises in the air like a phoenix from the ashes. Where do we start? Because I can't seem to compose anything right now. So where do we start, Max? We play cards. Have you ever played war Jane? It's as if the game's all ready begun.”

Jorge Sosa is a Mexican composer. His works have been widely performed in Mexico, the United States and Europe, including performances in New York, Paris, Barcelona, London, Sofia and Mexico City. His piece Bounce for Solo Saxophone was performed at Carnegie Hall in 2007. Jorge's Refraction III was recently performed at the Festival de Música Nueva Manuel Enriquez in Mexico City.

46) Cooling Wind

by John Maycraft

“Cooling Wind” was composed around a 1960 Fender Stratocaster guitar. I selected the instrument and then thought what sound attracted me to that particular type of guitar. The composition came about through “processing” the guitar to sound like the music that I listened to when I was growing up... (Jimi Hendrix).

John was born in August 1960 in the North West UK. “I remember The Beatles, Roy Orbison, and a lot of the late 50s music being played on the family radio as I grew up...” He started playing acoustic guitar when he was 12, moving on to Electric guitar when he was fourteen. In the early nineties John was contracted to produce 3 albums. This was the start of his commercial writing, and gave him the opportunity to co-write and produce commercial music professionally, which he continues to do to this day, as a full time musician and composer.



47) Tantallon

by Les Scott

“Tantallon” is a piece for processed guitar and voice which draws together two separate responses to the calming, soul-cleansing beauty of the beach below Tantallon Castle in winter. Rebecca Sharp’s recitation of her haiku is set against a contemporary interpretation of the use of drones in Scottish music, incorporating techniques from glitch electronica.

Les Scott’s debut album “Altered Carbon” was released in November 2008 under the name Neu Gestalt and was followed by an appearance on the album “To Infinity” by Alex Tronic, released in February 2009. He is presently working with Norwegian vocalist Asa Seljestad on pieces for her second album whilst carrying out remix work for a number of artists.

48) Phantasmagoria

by Yoko Honda

“Phantasmagoria” does not need a lot of composition description I suppose – As the title says, it represents the phantasmagoria. I tried to represent it by developing short motifs one after another.

Yoko started learning music since she was 2, as her parents found that she has got natural perfect pitch. She has studied various music styles (ex: Classical music, Rock, Jazz, Traditional / Ethno music, Latin music, Pop music, Electronic music, Dance music etc.) internationally – she had studied in Japan, UK and the US. Now yoko creates her music for multimedia and for artists with very original sound, as a Film & TV composer, arranger, songwriter, orchestrator, theatre sound designer, producer and so on.

49) Thread

by Steven Snowden

“Thread” is a snapshot of the half-conscious mind. Just before relinquishing to sleep, the brain maintains a fleeting link between the conscious and subconscious; weaving together thoughts and associations that the waking mind can hardly fathom.

Steven Snowden creates music for a diverse array of media including theater, dance, film, installations, and the concert stage. Along with composition, he performs and promotes new music for horn, and constructs instruments from found objects for use in electro-acoustic improvisation and interdisciplinary collaborations. He is currently pursuing his DMA at UT Austin where he studies with Russell Pinkston and Yevgeniy Sharlat.

50) Blender Hollandaise

by Justin Brierley

Some things in life are improbable. Some are delicious. “Blender Hollandaise” is both.

Born on the 31st anniversary of the first acid trip, Justin H Brierley combines the ancient art of improvisation with shiny new technology. Utilizing synthesizers, MIDI, overdubs, and the occasional bit of virtual circuit bending Mr. Brierley creates a free flowing electronic music with the improvised flair of Jazz, harmonic structures reminiscent of Bach, and textures influenced by synth pioneer Brian Eno as well as modern underground Hip-Hop.

51) Scream

by Leslie Melcher

Mr. Leslie de Melcher holds a PhD. in philosophy from the Universit  of Paris, Sorbonne and a first prize in composition from the Ecole Normale de musique de Paris. He studied with Pierre Boulez and Todd Machaover at the IRCAM, where he became a guest composer. His string quartet and brass quintet have been published by Symphony Land. His latest works include award winning Xtreme Digital Opera: the Crystal Dome, for digital music (5.1 Dolby surround sound), choir, actors and digital animations and Alone, for digital electronics, mixed choir and computer animation, premiered in June 2004 in Toronto, Canada.

52) Eat Bass

by Natal Zaks

This track was made for a school project about electronic music, and my teacher was the one to send it to 60x60. The sound is obviously dominated by the heavy bass-line which is inspired by the UK genre dubstep, and that's all there is to say. The rest is up to the listener, so eat bass!

My name is Natal Zaks and I live in Århus, Denmark. I'm 18 years old, and I've been composing electronic music for about 4 years. My musical career begun when I started to play guitar at age 10 and since it has been keeping me busy. I mainly produce minimalistic dubstep, but also make some tech-house and drum n' bass once in a while.

53) Water machine

by Andrew Willingham

A short Musique Concrète piece, Water Machine is made from sounds I recorded in my shower. I found it challenging to try to make a piece that illustrates how water, a "natural" sound, can also be presented as a mechanical and unnatural sound.

Andrew Willingham is an electroacoustic composer currently living in Atlanta, GA. His interests include interactive music and installations, record production, and music for film. Andrew's works utilize innovative technologies to produce music that is cutting edge and artistically rich. His works have been performed by the ADORNO Ensemble, Teresa McCollough, and members of Sonic Generator, among others. Andrew is currently a graduate student in Music Technology at the Georgia Institute of Technology. Check out some of his other work at www.composerandrew.com

54) Banal Blast

by David Morneau

"funky synths blast out • rhythms overlap themselves • bass line rules the day"

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.

55) Phoenix 6

by Robert Ratcliffe

Metrical and Structural information from Stravinsky's Rite of Spring was used as a template for the organization of musical material within Phoenix 1-6, whose final structure is an amalgamation of formal attributes (time signature changes, motivic relationships) taken from the last four movements of the source work. Original material contained within this outline was generated by sequencing various analogue synthesizers using a pattern-based hardware sequencer, with the converted audio subsequently processed using digital audio techniques to provide an aggressive and belligerent sound palette ranging from distorted analogue patterns to digital noise.

My current compositional research explores new forms of hybrid musical discourse, and in particular, a musical vocabulary that draws primarily from art music and Electronic Dance Music (EDM). An important part of this research has comprised of looking in detail at the tools of production used in the creation of EDM by various artists. The output of this research into the functionality of the equipment and deliberate 'creative subversion' of its intended normative use has been used to develop a vocabulary of compositional techniques for use within my own work.

56) Funky Transmission

by Aaron Krister Johnson

"Funky Transmission" is a capture of a signal recorded June 3rd, 2012 from a radio telescope pointed at the center of the Milky Way. Curiously, it bears the signatures of intelligent life, since no known natural source would possibly transmit the "Divine Proportion" in the varied ways it is embedded in the signal, as our scientists have uncovered. And, we can now only wonder how "they" knew about the Winstons, since our radio broadcasts of "Amen, Brother" would not have reached them yet. What does this all mean?

Aaron Krister Johnson is a Chicago-based multi-keyboardist, teacher and composer. The Chicago Sun-Times called his composition 'evocative', and Keyboard Magazine labeled his work 'challenging and creative'. As a theatre composer, his score for 'Peer Gynt' was nominated for a 2005 Joseph Jefferson award. Primary among his compositional interests is the expansion of the pitch palette. Realizing a sense of mission, he founded UnTwelve, a concert series dedicated to exploring the frontiers of music beyond the 12-note system. He is a graduate of SUNY Purchase and Northwestern University, both in piano performance.



57) Healing Paradox

by Gene Pritsker

Composer/guitarist/rapper Gene Pritsker has written over three hundred compositions, including chamber operas, orchestral and chamber works, electro-acoustic music, songs for hip-hop and rock ensembles, etc. All his compositions employ an eclectic spectrum of styles and are influenced by his studies of various musical cultures. He is the founder and leader of Sound Liberation; an eclectic band playing the New York club circuit. Other organizations he is associated with include: Composers' Concordance, Absolute Ensemble, The International Street Cannibals and The New Music Connoisseur magazine. His music is published by: Falls House Press, Gold Branch Music & Calabrese Brothers Music.

58) My Fellow Citizens

by Ben Boone

"We hold these truths to be self-evident, that all men are created equal ... they [should therefore] not be judged by the color of their skin, but by the content of their character." – Martin Luther King Jr., 1963

Benjamin Boone's life thus far: Born in Statesville, NC in 1963; related to Daniel Boone; youngest of five sons; moved all over since; recorded rhinoceros vocalizations in Zimbabwe; was a Music Manager in New York; plays sax all over the U.S.A. and Europe; on numerous CD's; and teaches theory/composition at California State University, Fresno.

59) Meadow Butter

by Tova Kardonne

"Meadow Butter" was composed and sung by Tova, and also sung, and recorded by Amy Medvick, multi-instrumentalist and collaborator. It was inspired by delicious fat.

Tova Kardonne's formative choral experiences and her Conservatory training in viola and piano fed into a passion for classical, African, Eastern European and Klezmer music. She earned her Vocal Jazz Diploma from Humber College, where she received instruction of Shannon Gunn, Pat LaBarbera, John Macleod and Don Palmer among others. She composes/choreographs a cappella performance art, sings her Balkan-Jazz fusion compositions with 8-piece band The Thing Is, and performs with the Composers Collective Big Band. Tova holds an Hon. B.A. from the University of Toronto with majors in French Linguistics and Philosophy and a minor in Mathematics.

60) Daddy

by Richard Hall

"Daddy" is an electronic piece written for the 60x60 project. It is fourth in a series based on the growth and development of the composer's four-year-old daughter Julia. (The first three: Gerburt von Julia, Julia Lernt das ABC, and Julia's Gonna Count). The work contains one sample of Julia chopped into several different fragments, which are manipulated in real-time utilizing delay and stereo panning. The piece is inspired by Steve Reich's works utilizing sampling and beat displacements. The piece represents Julia's curiosity in her father's compositional process. (The last or "second" sample was accidentally recorded during another project.)

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 Myterium for Modern Music Ensemble. He specializes in live laptop "art" music and has performed at many conferences, festivals and art museums throughout the country. 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.



CONCERT 6

NOVEMBER 7, 2009

10:00AM

AMORPHISMS

MOON YOUNG HA
DENNIS MILLER, VIDEO

POP: THE BUBBLE WRAP

AARON HOKE DOENGES

REFLECTION IN THE GLASS (2008)
MING-JEN SUEN, PERCUSSION

DA JEONG CHOI

NOISES EVERYWHERE

JASON BOLTE

TEXTUROLOGIE 7B: CANTERBURY BELL
JAMES CALDWELL, LAPTOP

JAMES CALDWELL

END OF MESSAGE

JASON H. MITCHELL

CULINTANG - FRAGILE

JEREMY CASTRO BAGUYOS
FREED

JEREMY CASTRO BAGUYOS, CULINTANG



Amorphisms

by MOON YOUNG HA

Amorphisms is a continuously evolving sequence of images that are unified by means of a recurring color palette. The musical score imposes an emotive quality onto the images and guides the overall dramatic curve of the piece.

MOON YOUNG HA composes for classical instruments and electronics. Though his music is inspired by contemporary theories and perceptions--including science and math--he hopes listeners understand his music with their ears more than anything else. As a conductor, he frequently conducts his own pieces.

MOON YOUNG HA's work has been presented at various concerts and festivals in France, the Netherlands, Serbia, Canada and the United States including SoundImageSound, New York City Electroacoustic Music Festival, Western Oregon University New Music Festival, ICMC (International Computer Music Conference), Young Composers Meeting in Apeldoorn, Bang On A Can Marathon and Etchings Contemporary Music Festival. He has been working with diverse musicians and artists such as ECCE (East Coast Contemporary Ensemble), orkest de ereprijs, Eric Mandat, Dennis Miller, and the University of Illinois New Music Ensemble -- among others.

Dennis Miller is on the Music faculty of Northeastern University in Boston where he heads the Music Technology program. Miller is also the founder and artistic director of the Visual Music Marathon (www.2009vmm.neu.edu), an ongoing program that includes screenings of works by filmmakers from around the world.

Dennis Miller's mixed-media works, which illustrate principles of organization and development drawn from musical composition that are applied to the visual imagery, have been presented at numerous venues throughout the world, most recently, Design Indaba Africa (Cape Town), the New York Digital Salon Traveling Exhibit, Abstracta International Abstract Cinema Exhibition (Cairo, EGYPT), Images du Nouveau Monde, CYNet Art Festival (Dresden, GR), Videoex Festival (Zurich SWZ), the Cuban International Festival of Music, Magmart | International Festival of VideoArt (Naples, IT), and the Gijon International Festival of Video Art (Gijon, Spain). His work was also presented at the gala opening of the new Disney Hall in Los Angeles and at SIGGRAPH 2006 in both the Animation Theatre and the Art Gallery and is cited in recent publications including Sonic Graphics: Seeing Sound (Rizzoli Books) and Art in the Digital Age (Thames and Hudson). It is available for preview at www.dennismiller.neu.edu. A collection of recent works, entitled Seven Animations, can be purchased from CDeMusic, Microcinema and the iotaCenter.

Pop: the Bubble Wrap

by Aaron Hoke Doenges

Pop: the Bubble Wrap is an electro-acoustic piece written primarily with sampled audio files representing things that pop including balloons, popcorn popping on the stove, a jack-in-the-box playing Pop Goes the Weasel, the opening of a soda-pop can, and, of course, bubble wrap. Wind chimes were also used, this being the only sample not directly representing something that pops. It began as a piece of "pop" music with no attached story or meaning in an effort to draw my own attention to the sounds of the piece and techniques used. Throughout the development of the piece it came to represent the difficulty and beauty of removing the things that protect (i.e. bubble wrap) - or hinder - from entering into relationships with those around us.

Sitting on the bench in front of an abbreviated spinet, composer/arranger/sound artist **Aaron Hoke Doenges** started down his musical path before his feet could reach the piano pedals. As a six-year-old in small town Ohio, he passed the time and began his aural explorations mimicking his sisters' practice and picking out songs by ear. His parents, recognizing the potential he had, arranged further study and under the guidance and support of local church-lady-piano-teachers, he soon progressed, giving his first public recital at the age of 7, performing his first original arrangement at fourteen, and winning several local and regional piano competitions during his high school years. He continued his piano study up until college where he began his formal composition education. Since then, he has continued his musical studies at The Contemporary Music Center on Martha's Vineyard, Universität Potsdam, Germany, and Belmont University in Nashville where he received his Masters in Music Composition and was inducted into Pi Kappa Lambda, the national music honors society. Now, Doenges continues to explore through listening, writing and musical experimentation, searching the world around him for thoughts, sounds and melodies that can be pieced together in ways to provoke attention, thought and perhaps dialog.

While influences ranging from J.S. Bach and Arnold Schoenberg to John Cage, Edgard Varese, Jonty Harrison, Radiohead and Sigur Ros are present in Doenges' approach to music, he blends his unique electro-acoustic style through a collage of aural pictures. He searches his surroundings for sounds and samples, pieces them together like a puzzle, and waits to see what the picture looks like.

When asked how he describes his music, Doenges says, “I never try to define my music too much...definition seems to eliminate possibilities for me. Instead, I like to take whatever influences, motivates, or provokes me, find its sound and bring it together with other sounds and influences, perhaps by trying to tell a story, seeing what happens. Sometimes the result surprises me. It almost always makes me think.”

Currently, Doenges is living in Nashville where he is an artist in residence at Downtown Presbyterian Church and collaborating with musicians in the area. He is co-directing the inaugural year of SoundCrawl:Nashville this October and working in the studio in anticipation of performances this fall.

Reflection in the Glass (2008)

by Da Jeong Choi

Reflection in the Glass (2008) for Vibraphone Solo and Live Electronics uses melodic materials from *Oh My Dancing Girls* (2003), which Da Jeong Choi wrote for ballet in 2003. The work is divided mainly into three sections: A-A'-B, but indeterminate elements allow the performer to make decisions about the construction of phrases. In the vibraphone part, the two primary motives repeat with variation; however, the first motive continues to build dynamically by the layering of loops. Samples of percussion instruments and environmental sounds (in various states of digital manipulation) make up the accompaniment. The primary electroacoustic techniques involve granular synthesis, convolution, as well as time stretching, and pitch adjustment.

Da Jeong Choi is currently a teaching fellow in the Division of Composition Studies and in the Division of Music History, Theory, and Ethnomusicology at the University of North Texas (UNT), Denton, TX, USA. Also Choi is currently the president of Composers Forum (academic and performing organization) at UNT and serves CHOI Ensemble (Contemporary Music Ensemble) as the director. Her works have been broadly performed throughout Asia, U.S.A and recently premiered in European countries including the 18th International Review of Composers (2009), the Echoes of Space in Serbia, Rarescale (2009) in United Kingdom, Belvedere Chamber Music Festival (2009), Society of Composers, Inc. Region V and Region VI Conferences (2009), the 2nd Kentucky New Music Festival (2008), Electronic Music Midwest Festival (2008), CFAMC Biennial Conference (2008), NASA Biennial Saxophone Conference (2008) in USA, various Festivals in South Korea, etc. Choi received the second prize of the 2009 Con/un/drum Solo Percussion Composition Competition (2009), honor mention of Dallas Symphony Orchestra/ Voices of Change (2008), the second prize of Percussive Arts Society Composition Contest (2005) in USA and numerous awards including the first prize of JoongAng Competition and Gold Prize of MunHwa Broadcasting Corporation Composition Contest for Young Composers in South Korea. Moreover, Choi's composition series titled *Cantus Curatio* (Healing Melody in Latin) for solo instrument, which is similar to the solo composition series by Luciano Berio and Vincent Persichetti, has been premiered since 2008. Each piece is dedicated to victims who are diagnosed with a different disease.

Ming-Jen Suen, a native of Taiwan, is currently a doctoral student at the University of North Texas, Denton, TX USA. Suen is an active percussionist with a strong classical percussion background and has performed over two hundred concerts in Taiwan, Hong-Kong, France, Canada, and the United States. Also she participated in a professional percussion group “Forma Music” in Taiwan for eight years. In 2004, she competed in International Marimba Competition in Belgium and was recognized as a semifinalist. She performed in the 2007 PerKumania Percussion Festival in Paris with the UNT Percussion Ensemble under the direction of Mark Ford. In 2008, Suen won the UNT concerto competition and had the privilege of performing *The Concerto for Marimba and String Orchestra* by Eric Ewazen with the UNT Symphony Orchestra. In addition, Suen performed with the Evergreen Symphony Orchestra, Festival Orchestra, and the Moment Musical Orchestra. Suen's teachers have included Mark Ford, Robert Schietroma, Ed Smith, Paul Rennick, Tzong-Ching Ju. As a percussionist and composer, she is also passionate about writing percussion music. Suen's piece, *Lonely Autumn*, won second prize at the Taipei percussion composition Competition in 1999. Her musical theatre *Qi* was premiered in 2006.

Noises Everywhere

by Jason Bolte

Noises Everywhere was inspired by a snippet of text from the classic children's book “*Goodnight Moon*” by Margaret Wise Brown, a book my daughter and I love to read at bedtime. *Noises Everywhere* was commissioned by the American Society of Composers, Authors, and Publishers and the Society for Electro-Acoustic Music in the United States as part of the ASCAP/SEAMUS Student Commission Competition 2008.



Jason Bolte (b.1976) is currently serving as an Adjunct Instructor of Music Technology and Composition at the University of Central Missouri while completing a DMA in Music Composition at the University of Missouri – Kansas City Conservatory of Music and Dance. Jason is a member of the organizational board of the Electronic Music Midwest Festival, and a founding board member of the Kansas City Electronic Music & Arts Alliance. Jason holds a B.M. with an emphasis in Music Engineering Technology and a M.M. in Music Composition from Ball State University. His music has been performed throughout the United States, Europe, and Latin America. Jason's music has received awards and recognition from the 2nd International electroacoustic Music Competition - CEMVA (3rd Prize: 2008), 9th Electroacoustic Composition Competition Música Viva (Prize Winner: 2008), Bourges International Competition of Electroacoustic Music and Sonic Art (Selection: 2006, 2008), ASCAP/SEAMUS Student Commission Competition (2nd Prize: 2008), ETH Zurich Digital Arts Week Soundscape Competition (Recognition: 2007), Music Teachers National Association, Missouri Music Teachers Association (Missouri Composer of the Year/Commission: 2007), International Society of Bassists Composition Competition (First Prize, Media: 2005).

Texturologie 7b: Canterbury Bell

by James Caldwell

Texturologie 7b: Canterbury Bell (2009) is another in a series of pieces that explore the creation of intricate continuous-field textures through algorithmic processes generated in the software MAX/MSP. This piece allows for control of the probability weighting of each pitch class, as a means of generating harmonic and tonal areas, and control of the probability weighting of various registers along with the speed and density of surface events. The music is realized in real time with the various parameters manipulated with a hardware rotary-knob controller. I have become immersed in Karl Blossfeldt's photographs of magnified botanical forms, like the Canterbury bell (making drawings and prints of several of them in charcoal, pastels, and lithography). Some of his images are reminiscent of continuous-field or all-over-pattern abstract paintings.

James Caldwell is Professor of Music Composition and Theory at Western Illinois University. A native of Michigan, he earned a BM from Michigan State University, and a MM and DMus from Northwestern University. In 2005 he was named Outstanding Teacher in the College of Fine Arts and Communication and received the first Provost's Award for Excellence in Teaching. He has been named the 2009 Distinguished Faculty Lecturer, and delivered that lecture, "Musical Space and Musical Expression," to the university community in March, 2009.

For 22 years he has been co-director of the Western Illinois University New Music Festival, which has hosted more than 150 composers for performances of their music. For eight years he has been curator of an annual concert of electroacoustic music, ElectroAcoustic Music Macomb. His *Elegy*, recorded by the Warsaw Philharmonic Orchestra, is available on the MMC label. *Mechanism II* has been released on the Presence III CD from the Canadian Electroacoustic Community, and *Hanging with Clifford* is on the Bruce Briney CD *Time Passages*. His writing on music has been published in *Journal of Music Theory Pedagogy* and *ex tempore*. In 2004 he began studying drawing, design, and printmaking at WIU as a way to stretch creatively and to reacquaint himself with the experience of being a student, and is in his eleventh semester of studio art courses.

End of Message

by Jason H. Mitchell

End of Message was realized at the University of Illinois Experimental Music Studio during the 2008-09 school year. The title marks an end of an era, a time the composer does not wish to revisit. To write of it here would be missing the point entirely.

Jason Mitchell is currently pursuing a D.M.A. in music composition at the University of Illinois at Urbana-Champaign. He earned a M.M. in both Music Composition and Guitar Performance from Texas Tech University, Lubbock, Texas. He also holds a B.A. in Guitar Performance from the University of Texas - Pan American.

Mr. Mitchell has written numerous works for solo instruments as well as for chamber ensembles. His recent works include *Posada* for string quartet and *End of Message* for tape. Mr. Mitchell's String Quartet #1 and *Apparitions* for flute, violin, cello, and piano are published by Imagine Music Publishing in New York. In addition, he is a contributing editor for the multi-volume *La Guitarra!* guitar instruction series, which is currently being used throughout the state of Texas.

Mr. Mitchell is currently studying composition with Erik Lund and Scott Wyatt. He has also studied with Stephen Taylor, Zack Brown-ing, Heinrich Taube, Bruce Pennycook, Mary Jeanne van Appledorn, Steven Paxton, Carl Seale, and Teresa LeVelle.

Culintang - Fragile

by Jeremy Castro Baguyos

Freed

“Culintang - Fragile” was conceived in 2008 with the original title “Fragile,” also the same name of a symphonic poem composition that I abandoned in the same year. However, the theme was retained from the symphonic poem. The work is a stark reminder of human frailty, more specifically the Princess of the Stars ferry disaster of 2008 off the coast of the eastern Quezon province (Philippines). The work, however, is not steeped in pathos. Eventually, we must all move on. I was finally inspired to implement the work during a trip to Seoul, SOUTH KOREA, when on the long plane ride, I reflected on electronic music and my own ethnic identity. One of the fixed media audio files in this work is a collective commons contribution from Barcelona’s Freesound project, and it is triggered in the last three minutes of the work. The author of that file is known only as Freed. “Culintang - Fragile” was written for percussionist Analyn Fassler.

Jeremy Castro Baguyos explores the arts that flourish at the intersection of tradition and technology. His favorite performance projects usually involve interactive improvisation environments. His electronic work has been presented at conferences for the Society for Electroacoustic Music in the United States and International Computer Music Association. As a student of McGregor Boyle, he earned a graduate degree in Computer Music from the Peabody Conservatory of Johns Hopkins University. His leisure activities include biking, cross-country skiing, and spending part of the summer relaxing and pursuing recreational activities with his young children. He lives in Omaha, NE, and is Assistant Professor of Music Technology and Artist-Faculty of Double Bass at the University of Nebraska at Omaha. The performance of “Culintang-Fragile” at Electronic Music Midwest 2009 will be performed as well as engineered by the composer.



PRESENTATION

NOVEMBER 7, 2009

11:00AM

JAMOMA 0.5 - A STRUCTURED APPROACH TO WORKING EFFICIENTLY IN MAX

TIMOTHY PLACE

Jamoma provides a framework for creating efficient, flexible, and robust patchers in Cycling '74's Max environment. It has been rigorously designed and tested in theater, composition, audio/visual performance, scientific and medical research, and installation gallery settings. Jamoma is an open source development initiative with more than 20 contributors and financial support from institutions in five countries.

Project background and initiatives will be discussed, examples and demonstrations will show the framework in action. Time will be spent doing hands-on development of a custom Jamoma module, illuminating the structural features of the system.

Biographical Sketch

Timothy Place is currently designing software for Cycling '74, directing Electrotap, creating interactive music and art, leading the open-source Jamoma project, building furniture with hand tools, enjoying time with his family, and riding thousands of miles on his bicycle. Based in Kansas City, Tim holds degrees from the University of Missouri - Kansas City and the State University of New York at Potsdam. His latest endeavor is the founding of 74 Objects LLC, offering consultancy services related to the development and use of real-time media in the arts.



CONCERT 7

NOVEMBER 7, 2009

2:00PM

ROCKS & BOTTLES

BRETT WARTCHOW

PATHFINDER

DANIEL SWILLEY

ARIEL

JORGE SOSA

DERELICTS OF TIME

JAY CRONE, TROMBONE

IVICA ICO BUKVIC

THREE IMPROVISATORY GROOVESCAPES FOR
MULTI-CHANNEL SURROUND SOUND AND INSTRUMENT

IAN CORBETT

- 1) WHAT'S THAT? BE-PHUNK?
- 2) SLURPY, SYRUPY, MMMM.....
- 3) "PLAY MACEO, PLAY"

IAN CORBETT, SAXOPHONE



Rocks & Bottles

by Brett Wartchow

“Rocks & Bottles”, a structured improvisation for trumpet and interactive stereo electronics, was co-created with Minneapolis-based trumpeter Dan Eikmeier. The piece’s formal shape is organized around three contrasting sonic environments that are loosely inspired by the work of David Lynch, Jackson Pollock and Archie Shepp. By way of a gradually evolving dialogue, the performers navigate among the three sections and explore causality through musical gesture and the boundaries of collaborative space.

Brett Wartchow is a composer and sonic artist currently active in the Minneapolis/St. Paul area. His creative output includes work for interactive electroacoustic media, instrumental and vocal concert compositions as well as sonic art installations. As an active intermedia collaborator, Brett has worked closely with choreographers, creative movers, performance artists, graphic designers, film makers and multimedia artists in the creation of pieces that explore new and unique expressive possibilities that integrate conventional artistic forms.

Brett holds degrees in Composition and Intermedia Music Technology from St. Cloud State University and the University of Oregon. He is currently a PhD student in Composition at the University of Minnesota.

Pathfinder

by Daniel Swilley

Pathfinder, electroacoustic music designed for 5.1 surround, draws inspiration from all the relatively small sounds that are made as we move through this world. The grating of rocks under foot, the crush of leaves, and the sounds of tree limbs snapping are among the sound sources used. The work is primarily concerned with motion, pace, obstacles, and points of arrival.

Pathfinder was composed with Grace (an algorithmic composition environment by Taube), Csound, Protools, and Max/MSP. This work was realized in the Experimental Music Studios at the University of Illinois Urbana-Champaign.

Daniel Swilley (b. 1980) is a German-American composer of acoustic and electroacoustic music. He holds a BM from Valdosta State University, a MM from Georgia State University, and is currently pursuing a DMA in Music Composition at the University of Illinois Urbana-Champaign where he is the Operations Assistant for the Experimental Music Studios. Swilley’s past composition teachers include Tayloe Harding, Robert Scott Thompson, Heinrich Taube, and Stephen Taylor. He is currently studying with Mei-Fang Lin and Scott Wyatt.

Swilley’s honors include the performance of his *Facture No. 2* for Solo Percussion (commissioned by Caleb Herron) at the 2006 June in Buffalo Festival by Ensemble SurPlus. Swilley’s work *Absolute Zero* for stereo electroacoustic music was included in the In Celebration of the 50th Anniversary of the University of Illinois Experimental Music Studios (1958-2008) commemorative four disc collection, and was performed at the 2009 New York City Electroacoustic Music Festival. His works have also been performed at College Music Society and Society of Composers Inc. Conferences.

Swilley is a member of BMI, SEAMUS, and Society of Composers Inc.

Ariel

by Jorge Sosa

Ariel (2009) is a flying spirit, which appears on William Shakespeare’s play “*The Tempest*”. Ariel is Prospero’s slave and serves as his eyes and ears, cruising throughout the island, plotting and creating mischief. Ariel has traditionally been depicted as a slim, aerodynamic, swift character. Ariel is the embodiment of freedom, which has been enslaved and forced to become a servant. Ariel’s name seems to come from a play on the word “aerial”.

The air like quality of the music is one of the aural representations of Ariel. I sampled folk flutes from New Zealand, Mexico and Egypt and those sounds became the basis for the electronic part. At times the western flutes are required to imitate those folk timbres. The music also portrays the grandeur and powerful character of Ariel, the spirit’s strength and it’s quest for freedom.

For more information about **Jorge Sosa** and his music, please visit: www.jorgesosa.com

derelicts of time

by Ivica Ico Bukvic

Do you believe in the “butterfly effect?”

The history of the human race as we know it can be seen as an ever-growing conduit connecting present with the past, a testament to our existence that slowly yet steadily disintegrates before our eyes as it approaches the distant horizon. Looking back, the growing amount of debris hopelessly holding onto the gravitational pull of whatever little is left of the conduit reminds us of the limits of our collective ability to differentiate fact from fiction. In this world of recollections doomed to the effects of a communal dementia, the sound sits on both sides of the fence: as a mere derelict or as the very thread that keeps the fabric of time from unraveling.

Long after the essence has all but dissolved, its legacy continues to percolate throughout the continuum with unprecedented clarity—a shining beacon amid the memory graveyard.

derelicts of time was commissioned by Jay Crone and in part sponsored by the Virginia Tech’s CLAHS Faculty Grant. It was premiered at the DiD080419 DISIS event in the spring of 2008.

The art of composer and multimedia sculptor **Ivica Ico Bukvic** (b.1976) is driven by the notion of ubiquitous interactivity. His creative output is a balancing act between scientific research of new multimedia technologies for the purpose of betterment of the overall quality of life and a pursuit of new forms of artistic expression using newfound tools. Bukvic’s passion for multimedia art and technology in conjunction with an elaborate traditional music background has resulted in a growing portfolio of aural and visual, acoustic and electronic, performances and installations, as well as research publications, grants and awards.

Having received doctorate at the College-Conservatory of Music in Cincinnati (2005), Dr. Bukvic is currently working at Virginia Tech as an assistant professor in music composition & technology, the founder and director of the Digital Interactive Sound and Intermedia Studio (DISIS, disis.music.vt.edu), assistant co-director of the Collaborative for Creative Technologies in the Arts and Design (CCTAD) initiative, a member of the Center for Human-Computer Interaction (CHCI), and as a faculty (by courtesy) in departments of Computer Science and Art & Art History.

For additional info please visit ico.bukvic.net

Jay Crone, associate professor and head of the Department of Music, is in his fourteenth year as professor of low brass at Virginia Tech. Originally from California, Crone received degrees from the University of Southern California, Yale University, and California State University at Fresno. In addition to his duties as professor of trombone, euphonium and tuba, Crone was the assistant director of Virginia Tech’s marching band, the Marching Virginians for ten years.

Mr. Crone has performed on trombone and euphonium with many symphony orchestras and bands throughout the United States, including the Fresno Philharmonic, the Roanoke Symphony Orchestra and Opera Roanoke. During the summers he performs with the orchestras of the Wintergreen Performing Arts Festival and the Shenandoah Valley Bach Festival.

As a trombone and euphonium soloist Crone has appeared with the University of Southern California Symphonic Winds, CSU Fresno Wind Ensemble, the Virginia Wind Symphony, Virginia Tech Symphonic Wind Ensemble, CSU Humboldt Wind Ensemble, Virginia Tech Wind Symphony, and the West Georgia State University Wind Ensemble. Crone also performs with Virginia Tech’s Faculty Brass Trio, and is a founding member of the Appalachian Trombone Quartet. In June of 2006 he premiered Dr. James Sochinski’s Fantasie-Variations on a Dowland Ayre for trombone and band with the CSU Fresno Alumni Wind Ensemble during their tour of England under the direction of Dr. Lawrence Sutherland.

A unique aspect of Mr. Crone’s musical career has been his dual role as both trombonist and pianist. He has been a collaborative pianist in voice and instrumental recitals throughout the United States, most recently performing Eric Ewazen’s Palmetto Suite for Alto Trombone and Piano with Ronald Barron of the Boston Symphony. Before coming to Virginia Tech Crone was a visiting assistant professor of music at Humboldt State University in Arcata, California.



Three Improvisatory Groovescapes for multi-channel surround sound and instrument

by Ian Corbett

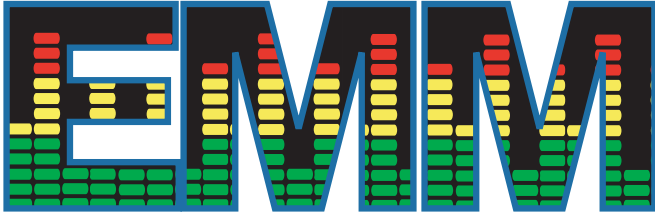
- 1) What's That? Be-Phunk?
- 2) Slurpy, Syrupy, Mmmm.....
- 3) "Play Maceo, Play"

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 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 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.



CONCERT 8

NOVEMBER 7, 2009

5:00PM

SIAN KA'AN (SELECTION)

PAUL RUDY

PAUL RUDY, PERFORMER

ENCROACHMENT

ANDREW WALTERS

MERCURIAL

JAY C. BATZNER

LISA BOST-SANDBERG, FLUTE

UNTITLED E D E D E D E D E D E

M. ANTHONY REIMER

NAME DROPPINGS

BRIAN BELET

PLAYING IN THE CAVES

MARIE INCONTRERA

SETH WOODS, CELLO

RECOLLECTION

MICHAEL POUNDS



Sian ka'an (selection)

by Paul Rudy

Sian ka'an (Mayan for "Place where the sky is born") is the fourth CD in a series called 2012 Stories. The Sian ka'an Bioserve in Mexico is a place of great beauty where the glassy water reflects the sky, sometimes in greater clarity and more vividly than the sky itself. This feedback loop of moisture pivoting around narrow slivers of land reflect the precarious nature of our life on this planet. The finiteness of our physical plane of existence is evident, as the scale of what is beneath and above us is apparent: unlimited and infinite. The lightless chasm where little but motion and energy exist in a broiling turbulence breeds star throwers, both ancient and us simultaneously hurl matter into the dark void, opening up another dimension...filling the sky with matter and imagination. Lapping light...emerges, inseparable from water and sky...a pink wash. Energy washes both ways from water to sky and back as tidal hurl continues launching stars and feeds life in the chasm fomenting peaks of density as energy births matter and matter reflects spirit as the sun rises in a proliferation of diverse life. Life sings a sun soliloquy as the heat and energy from this, our transmitter to the galactic core, our mediator, feeds us and tunes our existence. Growth kindles texture, cutting clouds for the sky as moisture rises and falls in an oscillating horizon dance of energy teetering on the brink of tipping a delicate balance that humans seem to have forgotten. A transformed canopy hovers above life to teach...to remember...to remind of sustainability in the great circle of life and energy, as human's find their part, their contribution and live in balance.

Special thanks to The Helen Wurlitzer Foundation in Taos New Mexico for the space and time to create Sian ka'an. Thanks to Santino Bermudez for the shop sounds at the Rickard Studio in Toas, and to Laurent Guerin for his May Morning Dew on the bagpipes; to Pat Conway for the gamelan sounds, and to the canaries of Morelia, Mexico.

Paul Rudy (1962) is a Guggenheim (2008), Fulbright (1997) and Wurlitzer Foundation (2007 and 2009) Fellow. He has won the Sounds Electric '07 Competition (1st Prize), EMS (Sweden 1st Prize), Citta di Udine (Prize ex aequo), and has received recognition and commissions from IMEB, Bourges (2008 commission), SEAMUS, Meet the Composer, the American Composer's Forum, SCI, National Music Teacher's Association. He teaches at the University of Missouri at Kansas City where he received the 2008 Kauffman Award for Artistic Excellence. In 1994 he completed the Colorado Grand Slam after climbing all 54 of Colorado's 14,000 ft peaks. Rudy's CD Series 2012 Stories are available online at iTunes. Visit: www.paulrudy.com for more information.

Encroachment

by Andrew Walters

In my piece Encroachment, I explore the boundaries between the natural world and the man-made world. Recently I moved to the wilds of Pennsylvania and I am constantly confronted (yet delighted) with wildlife and natural beauty. Yet the presence of human beings is actually more apparent in these surroundings. For instance, there is the road next door, the rock quarry down the street, 4-wheelers and motorcycles, and in the fall, lots of hunting. In Encroachment, natural sounds are mixed with man-made sounds. Especially important are the sounds of man-made boundaries (doors, roads, fences, buttons, etc.) that demarcate the different areas of the piece.

Mercurial

by Jay C. Batzner

Mercurial is a journey that highlights the soloist's ability to blend into a wide variety of sonic landscapes. The piece begins with low droning flute sounds and once the soloist is comfortable in that setting, the scene changes abruptly. Noisy beats take over the piece and push the soloist to adapt to the new surroundings. Again, when the soloist is comfortable, an abrupt change tosses the performer into a much noisier and less friendly arena. The low flute drones gradually reappear but not for long. Yet another noisy groove sneaks in and takes control of the piece. The work ends with a return to the beginning but this time the performer is alone and revels in the solitude.

Special thanks to the University of Iowa Music Instrument Sample Bank for the flute samples, Mike McFerron for the step sequencer, and Freesound users ashassin, skiptracer, nicStage, and jobro for the all the wonderful noise. Please support the Freesound Project (freesound.org) to keep the sonic love alive.

Jay C. Batzner is currently an Assistant Professor at Central Michigan University where he teaches courses in music technology, electro-acoustic composition, and music theory. Prior to this position, Jay taught at the University of Central Florida, Kansas City Kansas Community College, and Indiana University Southeast. He holds degrees in composition and/or theory from the University of Missouri – Kansas City, the University of Louisville, and the University of Kansas.

Jay's music is primarily focused around instrumental chamber works as well as electroacoustic composition. Rest assured that he has been many places and done many things, some of which are rather impressive. Jay is a sci-fi geek, an amateur banjoist, a home brewer, and juggler.

Flutist, composer, and improviser **Lisa Bost-Sandberg** is currently on the faculty of Clarke College in Dubuque, Iowa, as Adjunct Instructor of Flute and World Music. She is also a freelance musician and appears across the country as a performer, lecturer, and masterclass clinician. Her current orchestral engagements include principal flute with the Ottumwa Symphony, substitute with the Cedar Rapids Symphony, and substitute with the Dubuque Symphony. Recent guest appearances include the University of North Texas, Delta State University, the University of Wisconsin-Eau Claire, the University of Wisconsin-Milwaukee, Vassar College, Iowa State University, and the University of Evansville.

A Montana native, she received her undergraduate education as a Presidential Scholar at the University of Iowa. In 2004 she graduated with her Bachelor of Music Degree in Flute Performance with Highest Distinction and Honors in Music. In addition, she was selected from her graduating class at the University of Iowa to be the student speaker on May 15, 2004, at the Commencement ceremony of the College of Liberal Arts and Sciences. She then moved to New York to pursue graduate studies with Robert Dick at New York University where she performed frequently on flute, piccolo, and alto flute in both traditional and new music settings. She received her Master of Arts degree in 2006 and continued her freelance work in New York as a teacher, performer, and studio musician in the City and on Long Island, where she was on the faculty of the Great Neck Arts Center.

untitleddedede

by M. Anthony Reimer

This work grew out of an exploration of the simple, and rather small, sounds created by striking and rubbing small pieces of wood, metal, and glass together. Beyond attempting to feature each material for an equal amount of time, the piece is driven solely by the sounds themselves. Their energy, their individuality, and their simple allure serve not only as content to be consumed, but also as sources of inspiration and instruction.

Originally an orchestral French Horn player, **Tony Reimer** has worked most of the last 20 years as a freelance composer and sound designer. His work has been heard on stages and at festivals in Colorado, Florida, Illinois, Kansas, North Carolina, Massachusetts, Minnesota, Texas, Utah, Vermont, abroad in Greece, Germany, Russia, several countries in South America, as well as in his home state, Indiana. He completed his undergraduate work at Ball State University and received a Master's in Computer Music from Northern Illinois University. He is currently pursuing a doctorate in Music Composition at the University of Illinois.

Name Droppings

by Brian Belet

Name Droppings began when I was reading through a concert program in Santa Cruz, California in early 2007. Sitting with Marianne Bickett and Allen Strange (OK, my own name droppings here...) I remarked that too many program notes and biographical statements are either filled with academic posturing (too much information) or trivial tangents (no useful information). We read and laughed over several excerpts, and I decided to compose a vocal collage of such text fragments. Allen suggested the title and remarked that he would like to construct his own version. Sadly, that did not come to light before his death in February 2008.

Starting with that evening, I limited myself to using program texts from concerts I attended over the next three months. I selected those text fragments that jumped off the page at me, for whatever reason. I asked some friends and colleagues to record their own selections from my text list, and these sound files are the sole material for this assemblage. The performers are: Marianne Bickett, Gordon Haramaki, Janis Mercer, Erie Mills, Stephen Ruppenthal, and Jeffrey Stolet, in addition to myself. When performed live within Kyma, the sound files are segmented and processed in real time to create a unique performance environment (live musique concrète!). Alternately, a specific performance can be recorded and preserved as a fixed audio structure in a more traditional musique concrète format. This composition was commissioned by the University of Illinois Experimental Music Studios and is published on the four-CD compilation In Celebration of the 50th Anniversary of the University of Illinois Experimental Music Studios (1958-2008).

Brian Belet lives in Campbell, California, with his partner and wife Marianne Bickett and son Jacques Bickett-Belet. Here he composes, hikes, and tends to his fruit trees and roses. To finance this real world he works as Professor of Music at San Jose State University. His music is recorded on the Centaur, Capstone, IMG Media, Frog Peak Music, and the University of Illinois CD labels; with research published in Contemporary Music Review, Organised Sound, Perspectives of New Music, and the Proceedings of the International Computer Music Conference.



Playing in the Caves

by Marie Incontrera

Playing in the Caves was originally conceptualized as a meditative tribute to Pauline Oliveros. I originally saw the idea of a cave as a physical and metaphysical hideaway where one can meditate on sound. After working with Seth Woods, the outcome of the piece has transformed into a work with a sonic life of its own; the 'cave' in question distorts and retains the sound of the cello to create a space unique to those who experience it.

~, composer and pianist, is a native of Brooklyn, New York. Her music has been performed throughout the United States and internationally at respected venues including Symphony Space, Christ and St. Stephen's Church, and Roulette in NYC and at the Meridian Festival in Bucharest, Romania. She has been a featured composer on Electronic Music New York's Emerging Artist Concerts, part of the Bi-Annual International Electroacoustic Festival, the Hartford Women Composers' Festival, as part of Max Lifchitz's North-South Consonance Series, and won Remarkable Theater Brigade's (RTB) Art Song Composition Competition. Her music has also been performed by the New York Miniaturist Ensemble, York Youth Symphony's Symphony Singers, Remarkable Theater Brigade, American Composers' Orchestra and New York Youth Symphony players, a work commissioned by Basso Moderno and the NY Youth Symphony. Marie serves as Opera Liaison for the New York Chamber Virtuosi, and is the General Director and Composer in Residence of Alphabet Soup Productions, a new opera company based in New York City. She has been a recipient of the Miriam Gideon Composition award for women composers. Marie's chamber opera, No Shirts, No Skirts, No Service has been heard in concert and in masterclass with Marvin Hamlisch.

Seth Woods has established a reputation as a versatile man of many styles. While being classically trained, he has been seen in a variety of musical settings ranging from Baroque performance to avant-garde new music. Within the past few years, he has served as a principal cellist for the Henry Mancini Institute Orchestra, Rome Festival Orchestra, and Ash Lawn Opera Orchestra. He has also toured the U.S. and Canada with a rock band, Brighton, and has appeared in Canadian Music Festival in 2006. Seth began playing the cello in Houston, Texas. His private teachers include Daniel Morganstern, Frederick Zlotkin, Andre Emelianoff and has had master classes with The Eroica Trio, Stephen Geber, Quartet San Francisco, Bill Pruecil, Joseph Kalichstein, Christian McBride and Maria Schneider. Within the last year he has graced the stages of Carnegie Hall, Wang Theater, Union Nations, Merkin Hall and recently had his debut at the Jacob's Pillow Dance Festival with United Roots Dance Company. As an avid teacher and chamber coach, Mr. Woods worked in an outreach string program incorporating alternative styles for underserved schools in the Chicago area from 2005-07. His performances in 2008 will include premiering works by Joan Jeanrenaud and Christos Hatzis for solo cello and electronics in New York City and Paris.

Recollection

by Michael Pounds

"Recollection" began its life as a collection of field recordings the composer gathered in Japan. The first project that made use of these recordings was a composition entitled "Collection," a piece that combined and shaped excerpts from the recordings with minimal processing. In creating "Recollection," the composer wanted to revisit the same source material, but this time with much more processing and abstraction. The title makes obvious reference to the sounds used in the earlier piece, but also to the idea that memory generally involves some transformation, some filtering through our personalities, desires, and views of the world, and through interaction with our other experiences. This work was commissioned by the University of Illinois Experimental Music Studios in commemoration of its 50th anniversary celebration.

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 ASCAP/SEAMUS Student Commission Award, a Residence Prize at the 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, Ireland, France, Spain, Austria, Korea, Australia and New Zealand. He was a co-host of the 2005 national conference of the Society for Electro-Acoustic Music in the U.S. (SEAMUS). Michael is currently the Assistant Director of the Music Technology program at Ball State University, where he teaches courses in composition, acoustics, music perception, recording and computer music.



CONCERT 9

NOVEMBER 7, 2009

7:30PM

THE POINT

TIM REED

LAB

ROBERT VOISEY
DAVID MORNEAU

ROB VOISEY, VOICE

LOOKING-GLASS CHANGES

SARAH HORICK

MICHAEL MCCLIMON, CLARINET

DRISHTI III

JEN-KUANG CHANG

ROTATIONS

KEVIN KISSINGER

KEVIN KISSINGER, THEREMIN



The Point

by Tim Reed

The Point is an electroacoustic composition for fixed 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 175 pounds (July 2009).

Lab

by Robert Voisey
David Morneau

In the tradition of American storytelling, "Lab" belongs to the aesthetic of Robert Ashley's operas. The oral tradition is well established and its artistry relies not only on the content of the story but also on the telling. Many of the methods and structure parallel musical composition. Plot, pacing, and inflection relate directly to form, tempo, and timbre respectively. "Lab" is a story about a time in Robert Voisey's life. It is also a reflection of youth and its naive rush toward the inevitable. This work is composed and performed by Elevator Machine Room (Robert Voisey and David Morneau).

Looking-Glass Changes

by Sarah Horick

Looking-Glass Changes was commissioned by Jeffrey Brooks. The stereo playback is composed exclusively of sounds produced by the clarinet.

Sarah Horick, a native of Charleston, SC, is currently a doctoral student in composition at Catholic University. She earned an M.M. in Music Composition and an M.A. in Music Theory from Florida State University and a B.M. in Music Theory from Furman University. Her primary composition teachers have included Ladislav Kubik, Mark Wingate, Mark Kilstofte, and private study with Christopher Theofanidis. She has participated in lessons and masterclasses with Ellen Taaffe Zwilich, Chen Yi, eighth blackbird, Andrew Rindfleisch, and Paul Richards. Ms. Horick's works have been performed in the United States, Canada, and Europe on the programs of international music festivals such as the Asolo Song Institute (Paderno del Grappa, Italy) and the Schlern International Music Festival (Völs am Schlern, Italy) and on a number of collegiate festivals and recitals including La Salle University's War and Peace concert, Delta State University's Electroacoustic Juke Joint, Grand Valley State University's FreePlay 10, Florida State University's Festival of New Music, Florida International University's FEAST FEST, and the University of South Florida's Women Composers' Symposium where she served as a guest composer. Ms. Horick was also featured on a concert at the Chequer Mead Arts Center in Sussex, UK. Her saxophone quartet was recently recorded by the Erie Quartet for an upcoming CD release, and she has been commissioned to write and perform a new work for mezzo-soprano, trumpet, and piano to be included on an upcoming volume of the Nuove Musiche per Tromba CD series.

A regional winner of the 2009 SCI/ASCAP Student Commission Competition, Ms. Horick has been commissioned to write pieces for the Erie Saxophone Quartet, Furman University's Wind Ensemble, soprano Tamara Matthews, The Belltower Boys, mezzo-soprano Wanda Brister, saxophonist Matthew Olson, bass trombonist Jonathan Warburton, clarinetist Jeffrey Brooks, and trumpeter Gary Malvern. Her work 'Laudamus Te' was commissioned as the featured piece for a concert to benefit the ASTEP (Artists Striving to End Poverty) program. In addition to being a finalist in the Vancouver Chamber Choir's Young Composers Competition, Ms. Horick was also a finalist in the 2007 Schlern International Music Festival Competition in voice, received an Outstanding Teaching Assistant Award nomination for her classroom teaching at Florida State University, and is a member of Pi Kappa Lambda.

Michael McClimon is a native of Greer, South Carolina, and is currently pursuing a Master's degree in music theory at Indiana University where he serves as an Associate Instructor for the theory department. He earned a B.M. in music theory from Furman University in 2008, where he also studied clarinet, jazz piano, and arranging. Michael is a member of the Society for Music Theory, Music Theory Midwest, the Indiana University Graduate Theory Association, and Phi Mu Alpha Sinfonia. He maintains an active playing career, and his current research interests include Schenkerian analysis, jazz analysis, and music written after World War II.

Drishti III

by Jen-Kuang Chang

“Drishti III”, a term describing visions one experiences during meditative states, is the third installment in the series realized when taking up an artist residency at the Kimmel Harding Nelson Center for the Arts in 2008. Both computer-generated and sampled sounds are incorporated as to achieve the intended variety of sonic landscapes to match the vivid, but delicate visualization. The sampled sounds include sonic elements contributed by fellow residents at KHN Center including sounds captured during a poetry reading session by poets Louise Beach, Jon Volkmer, and Tyrone Williams, as well as wood-sanding sounds by visual artist Annette Shepherd. By presenting this composition, the composer invites listener to actively contemplate one’s Self and the interaction between Self and the immediate surroundings that might be fallacious and misleading to one’s true understanding of inner divinity.

Jen-Kuang Chang, a native of Taiwan, is working on the acoustic, electro-acoustic, and audiovisual composition as expressive agents. Mr. Chang is the recipient of the Music Omi International Musicians Residency Award, the Millay Colony for the Arts Residency Award, and the CLIC Foundation Digital Art International Contest Award. His “Chakra” was named the Second Prize winner of the JIMS “Stadtpeifer” International Composition Contest for Improvised Chamber Music in Salzburg and was selected for the SCI Journal of Music Scores. His works have been selected for inclusion in the Spark Festival of Electronic Music and Arts, the Florida Electroacoustic Music Festival, SCI National Conference, SCI Student National Conference, NACUSA National Conference, the Summer Studies for Jazz & Improvised Music Salzburg, the Sonoimágenes International Acousmatic and Multimedia Festival in Buenos Aires, CYNETart Festival in Germany, FONLAD Digital Arts Festival in Portugal, the ElectroMediaWorks Festival in Athens, the Expo Brighton 2008 in the United Kingdom, the Signal and Noise Festival in Vancouver, the International Les Instants Vidéo Festival in France, the Canariasmediafest in Spain, the FIAD Festival Internacional de Arte Digital in El Salvador, the Australasian Computer Music Conference in Sydney, the FILE Electronic Language International Festival in Sao Paulo, the ASTAS ROMAS 404 International Electronic Art Festival, and Visionaria International Toscana Videofestival 2008 in Italy.

Rotations

by Kevin Kissinger

“Rotations” is a live-looping, surround-sound work for live theremin. A laptop computer runs the looping software and effects. An entirely notated composition, “Rotations” demands that the performer play in sync with the computer. Other than a one-measure cue at the start, the entire work features the live theremin without any pre-recorded material. “Rotations” is written to exploit the seven and one-half octave range of the Moog Etherwave Pro Theremin, its various timbre settings, and live loops in a surround-sound setting.

Kevin Kissinger is a classical organist, composer, and electronic musician from Kansas City, Mo. His most recent interest is to compose and perform works for the theremin -- an instrument that was invented in 1919.

Kevin composes tonal music for theremin that utilizes the theremin, laptop-based looping, effects, and surround-sound. He creates both live-looping works and works for theremin and pre-recorded tracks. Kevin’s offering for the Electronic Music Midwest festival is a live-looping work that contains no pre-recorded material (other than a one-measure cue at the beginning).

Kevin explains, “I wanted to create a live-looping work that takes full advantage of the Moog Etherwave Pro Theremin. The work, “Rotations” utilizes the seven and one-half octave range of the Moog theremin along with its various timbre setting. It also expands on surround-sound and looping techniques from earlier works.”

Kevin earned a Bachelor of Music degree from the University of Kansas City Conservatory of Music in 1981. He majored in Pipe Organ performance. During his time in college, he built a large modular synthesizer (an Aries synthesizer) and studied electronic music with Gerald Kemner and Jim Rothwell.

Kevin is active in the Electro-music.com, Thereminworld.com, and Loopers-delight.com online communities. His theremin performances include the Electro-music, Y2K International Live-Looping, and the Ethermusic festivals.

[HTTP://WWW.EMMFESTIVAL.ORG](http://www.emmfestival.org)

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