

15th Annual Festival

Electronic Music Midwest



**November 19-21, 2015
Kansas City Kansas Community College**

Providing access to new electroacoustic music by living composers



November 19-21, 2015
Kansas City Kansas Community College
Kansas City, KS





November 19, 2015

Dear Friends,

Welcome to the 15th Annual Electronic Music Midwest! We are truly excited about our opportunity to present this three-day festival of electroacoustic music. Over 200 works were submitted for consideration for this year's festival. Congratulations on your selection!

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

We are grateful to Keith Benjamin for serving as our artist in residence this year. Keith is an outstanding performer who has been a champion of new music for years. We are confident you will be impressed by his performances throughout the festival.

The 2015 EMM will be an extraordinary festival. If only for a few days, your music in this venue will create a sodality we hope continues for a long time to follow. Your contribution to this festival gives everyone in attendance insight into the future of this ever developing field of expression.

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

Welcome to EMM!

Mike, Jason, Jay, David, Rob, and Ian



October 1, 2015

Welcome to KCKCC!

It is truly a pleasure to host the 2015 Electronic Music Midwest Festival. With nine interactive concerts scheduled over the course of three days, combining instruments, fixed media, voice and video, there are sure to be events that stretch the ear and the mind in new directions. And who knows? There might even be some time to check out those Kansas City favorites, jazz and barbecue.

In the relatively short history of this event, it is truly remarkable that a regional festival has achieved such worldwide exposure. With composers and performers hailing from Europe and Asia as well as North America, the exchange of techniques, artistry, and ideas cannot help but provide a rich environment for new growth in the electroacoustic medium. Please join me in offering our deepest appreciation for their efforts in preparing their music and traveling such lengths to participate.

This year's guest artist will be Keith Benjamin. Appointed professor of trumpet at University of Missouri Kansas City in 1989, Dr. Benjamin maintains a high profile as a performer in orchestral and chamber ensembles. In addition to featuring new works on his recitals, Dr. Benjamin has collaborated with Los Angeles organist Melody Steed to release two compact discs through Gothic Records. There is no doubt his virtuoso technique and affinity for contemporary works will enliven this week's events.

Your attendance demonstrates a commendable level of commitment to your professional development. Although modern technology enables citizens of the 21st century to sample both the old and new thoughts from many cultures, there is even more to be gained from meeting the composers who created the works you will hear in the next few days. I hope you will take every advantage of this tremendous opportunity.

On behalf of Kansas City Kansas Community College and Electronic Music Midwest, thank you for being here and sharing your music with us.

Sincerely,

Cherilee Walker, PhD
Dean, Humanities & Fine Arts



OFFICE OF THE PRESIDENT

Fall 2015

Dear Festival Attendees:

On behalf of Lewis University, a founding co-sponsor of the Electronic Music Midwest (EMM) Festival, it is my privilege to extend greetings to all in attendance at the fifteenth annual Electronic Music Midwest Festival, being presented November 19-21, 2015 at Kansas City Kansas Community College. I understand that this year's event will feature more than 50 composers who have been invited through a juried process to present their works. Highly regarded, the Festival once again focuses on electroacoustic music and composers, providing a valuable forum for audiences and composers to interact through nine concerts.

Those attending the Festival will have the delightful opportunity to hear Keith Benjamin of the UMKC Conservatory of Music, a gifted professor of trumpet with a Doctor of Musical Arts degree and a Performer's Certificate from the Eastman School of Music. He has performed with the Rochester Philharmonic in New York and was Principal Chair for three additional orchestras. Currently, Dr. Benjamin holds the position of principal trumpet in the Colorado MahlerFest as well as extra trumpet for the Kansas City and St. Louis symphonies. Also an active chamber musician and recitalist, he is first trumpet in the Missouri Brass Quintet. Dr. Benjamin has commissioned and premiered works of contemporary music and his recitals often feature works that incorporate electronics. He partners with organist Melody Steed in "Clarion," a trumpet and organ duo that regularly performs 20th and 21st century music.

Always educational and quite entertaining, the Electronic Music Midwest (EMM) Festival again will provide a remarkable occasion for students, faculty, educators, the community and all those interested in music to explore the field of electroacoustic music and its cutting edge technology. I am pleased that Lewis University once again is a sponsor of the EMM Festival along with Kansas City Kansas Community College. Much gratitude to the Department of Music at Lewis University for its continuing support for the program with particular praise to Dr. Lawrence Sisk, Professor and Music Department chair, and Dr. Mike McFerron, Professor of Music and Composer-in-Residence, founder and Festival Director of the EMM. Once again, Dr. McFerron will collaborate with Dr. Ian Corbett of Kansas City Kansas Community College, Festival host and technical director; Dr. Jay C. Batzner of Central Michigan University; Dr. Jason Bolte of Montana State University; Dr. David McIntire of Missouri Western University, and Mr. Robert Voisey, founder of *Vox Novus*. May you enjoy the varied compositions that will be featured during this Festival.

Sincerely,

Brother James Gaffney, FSC
President



EMM Guest Artist, Keith Benjamin

Keith Benjamin joined the UMKC Conservatory of Music as professor of trumpet in 1989 with a Doctor of Musical Arts degree and a Performer's Certificate from the Eastman School of Music. While in New York, he performed with the Rochester Philharmonic and held principal chairs in three other orchestras. Current orchestra positions include principal trumpet in the Colorado MahlerFest, and extra trumpet for the St. Louis and Kansas City Symphonies.

In addition to orchestral playing, Dr. Benjamin is an active recitalist and chamber musician, and is first trumpet in the Missouri Brass Quintet. His recitals frequently feature contemporary music, and he has commissioned and premiered numerous works, including compositions of Samuel Adler, James Mobberley, Peter Hamlin, Stephen David Beck, Eugene O'Brien, and many others. Recital and concert appearances in Boston, San Francisco, Los Angeles, Chicago, Dallas, and over 35 states are "travelling" highlights, and Kansas City also affords him the opportunity to have a lively professional career as a commercial, studio, and lead trumpet player.

Dr. Benjamin is partnered with Los Angeles organist Melody Steed in "Clarion", a trumpet & organ duo which emphasizes 20th century music. The duo recently released Clarion: New Vintage, their second disc on Gothic Records, this one consisting of all commissioned American works, and completed a highly successful performance tour of Hungary in the summer of 2006. Plans for a third recording of all commissions are in the works.

Dr. Benjamin is an Artist-Clinician for the Selmer/Bach companies. He makes his home in Kansas City with his wife Jennifer and their two sons, Duncan and Rowan.



Festival Installation pg. 8

Thursday, November 19, 2015
Concert 1 pg. 9

Friday, November 20, 2015
Concert 2 pg. 13
Concert 3 pg. 17
Trumpet Presentation pg. 21
Concert 4 pg. 22
Concert 5 pg. 28

Saturday, November 21, 2015
Concert 6 pg. 33
Concert 7 pg. 38
Concert 8 pg. 42
Concert 9 pg. 46



Installation

November 20-21, 2015
Performing Arts Center Lobby

Confessional

Michael Boyd

We've all made poor decisions – had one too many drinks, dated the wrong person, overused a credit card, accepted employment at a toxic workplace, and so forth. Some such questionable decisions are artistic in nature. Indeed when looking back on one's early work, it is easy to have tinges of embarrassment and regret. However, those emotions are often at least partially counterbalanced by feelings of warm nostalgia.

I have love/hate feelings about my own early compositions and suspect that many artists have similar relationships with their early output. John Baldessari made this dynamic compellingly tangible in 1970 through his Cremation Project, an undertaking in which he burned all of his paintings, baked some of the resulting ashes into cookies, and publicly announced the act in a newspaper as a sort of obituary. Viewing some of these cookies/ex-paintings several years ago I felt that Baldessari's approach to his previous work, simultaneously embracing, annihilating, and remaking, was a fitting way to let go of one's artistic past.

Confessional is a user-driven installation that provides the opportunity for composers to briefly take pleasure in and then (symbolically) destroy one of their dubious creations. This process is accomplished with a computer and a recording provided by the user that is processed live. The audio processing unfolds in stages and mirrors the phases of animal decomposition: fresh, bloat, active decay, advanced decay, and dry remains. Through this series of transformations, the user's piece transitions from its original state to nearly imperceptible bits of noise.

Michael Boyd, Assistant Professor of Music at Chatham University, is a composer, scholar, and experimental improviser. His music embraces experimental practices such as installation, multimedia, and performance art. Boyd's analytic essays on Roger Reynolds's music have been published in *Notes and Tempo*, and an article about one of his performance-based installations recently appeared in *Perspectives of New Music*. He also serves as Wilkins Township Commissioner and is working to improve bicycle infrastructure at work and in his community. In 2012 Boyd was named Bike Pittsburgh's Advocate of the Year and in 2013 was one of the Pittsburgh Magazine/Pittsburgh Urban Magnet Project "40 Under 40."



Concert 1

November 19, 2015
Performing Arts Center ~ 7:30pm

5 More Irrelevant Facts (for video and electronics)

Cody Kauhl

Cog

Dillon Henry

Of Mind and Body

Christina Butera

Jennifer Murray, clarinet

US Gold

Joseph Post

By the Sea

Gavin Brivik

where they never let you change

Daniel Morel

Esther Seitz, cello

New Directions in Automobile Repair and Demolition

Travis Garrison

Significant

Daniel Twombly

5 More Irrelevant Facts (for video and electronics)

by Cody Kauhl

What better way to keep us from meaningful, focused work than with “More Irrelevant Facts That Will [insert exaggerated emotional response here]” This composition acts as a metaphor for all topical Internet content presented as a list of random, nonsensical bullet points designed to hold fleeting attentions. Coincidentally, most content from these Internet posts and feeds are also transient in cultural relevance. These heart-felt stories, memes, or pop culture references fade into irrelevance within weeks of their inception as new topics vie for significance. Fortunately, the popularity of numbered lists may soon grow tiresome and the purpose of this composition will become as transitory as the subject it examines.

Cody Kauhl is a composer and multimedia artist investigating the hidden musical potential of urban noise pollution while utilizing new methods of human and computer interaction. His work has been performed at international and national festivals and conferences including the International Computer Music Conference and Society of Electro-Acoustic Music in the United States. Cody graduated in 2011 with a B.M. in Music Theory/Composition at Southern Illinois University Edwardsville and received his M.M. in Music Composition at the University of Missouri – Kansas City in 2015. For more information, please visit: www.codykauhl.com

Cog

by Dillon Henry

Cog is reflective of an increasingly mechanized and impersonal society. Uncanny domestic sounds in the piece’s beginning give way to the rhythmic motion of transportation, which in turn leads to unrelenting industrial noise. After a brief respite, the machinery starts up again, climaxing in a final cacophonous gurgle.

Dillon Henry received his BFA in composition from Carnegie Mellon University, where he studied with Nancy Galbraith and Reza Vali, and received first prize in the undergraduate Orchestral Composition Competition. He received his MM from the University of Michigan, where he studied with Michael Daugherty and Kristin Kuster. His works have been performed by the Carnegie Mellon Philharmonic, the University of Michigan Symphony Orchestra, and the Donald Sinta Quartet, and he has attended such festivals as the European American Musical Alliance in Paris, France, the highSCORE Festival in Pavia, Italy, and the Thailand International Composition Festival in Bangkok, Thailand. He is currently pursuing a DMA at UMKC, where he studies with Chen Yi.

Of Mind and Body

by Christina Butera

One of the first skills that was engrained in me as a young clarinetist was to forge a foundational connection between the clarinet and my physical body. This concept became the groundwork of the sound source material for my piece, which contains a variety of sounds created with the clarinet, my own body, or a combination of the two. The unique versatility of the clarinet provides a huge range of timbres that are used to bridge the gap between the acoustic and electronic sound worlds. Of Mind and Body is a contemplation on the idea of performance, and the connection between the performer and instrument, both physical and mental.

Christina Butera (b.1987) is a composer of contemporary music. Her formal studies in composition began at Bucknell University, where she studied composition with William Duckworth. She earned her M.M in composition at Bowling Green State University, where she was a student of Marilyn Shrude and Mikel Kuehn. Christina composes both acoustic and electroacoustic music for both Western and non-Western instruments. Her music has been performed at venues and festivals around the country. She is currently working on her DMA in Composition at the University of Missouri Kansas City, where she studies with Chen Yi, Zhou Long, James Mobberley and Paul Rudy.

US Gold

by Joseph Post

This was a finalist in the 2010 Untwelve microtonal composition competition. It features a 7-limit, 7-note scale in just intonation tuned to 1/1, 8/7, 9/7, 10/7, 11/7, 12/7, 13/7. In other words, the 7th to 13th overtones in the harmonic series. It draws influence from rap music with loud and heavy percussion samples, and features a recording of a guitar solo that was digitally retuned match the surrounding harmonic structure.

If **Joseph Post** wanted to brag about himself in the third person, he would start by mention the following: 1. His work with the avant-garde rock band 'Monitors' includes international releases and multiple tours. 2. He was the only composer at the 2010 SCI National Conference with two works. 3. He has worked as an in-house composer for platinum-selling rap artists.

In the contemporary classical world, his specialties are recordings with extreme time-stretching, solo electric guitar with heavy signal processing, and just intonation.

By the Sea

by Gavin Brivik

As a unique composer I enjoy combining synergies, canons and themes (as well as eclectically visualizing chord-structures), my overall aesthetic is that of the 'synthetically-digital' school of cognitive collaborations. My most personal interval always features strongly in any of my meaningful compositions. I was first introduced to the concept of 'contrastingly-avant-garde collaboration-pitches' last year, and it has allowed a greater depth of polyphonies, especially whilst contextualizing the ultimate pitch. To oppose is a natural desire, but my current compositional activity seeks to re-premiere all idioms. It also generates and visualizes intellectually-active melody-instruments.

Gavin Brivik is a composer of a wide variety of styles, ranging from 21st Century contemporary concert music to experimental electronic and rock music. Gavin is currently studying composition at the Conservatory of Dance and Music at the University of Missouri-Kansas City. While he spends the majority of his time scoring films, he loves to explore sampling and experimenting with electronic music.

where they never let you change

by Daniel Morel

Originally written for a dance collaboration with the choreographer Brinna Weigel, this work explores the range of visceral and lyric sounds available to lower string instruments. A dearth of synthetic grit accompany mellifluous cello lines. Samples of bass and cello are deconstructed, highlighting guttural vibrations, colored by twinkling bells in the background. Brash, scratchy vibrations push forward with melodic drums providing constant rhythmic motion. The rhythmic drive eventually opens into a bright, lyric solo in the cello continuing to the work's climactic surge that recaps the opening, gritty amalgamation.

Daniel Morel is a Kansas City-based composer who energizes his music with spectral lyricism and microtonal expression. Garnering commissions and performances across the United States, his music reflects myriad literary and natural interests. His works are permeated with the Western sensibilities of his Colorado upbringing, drawing on influences ranging from prairie thunderstorms to classic American poetry. Mr. Morel has received awards and honors from the Byrdcliffe Guild, the City of Hartford, the Hartt School, the Longfellow Chorus, and the Colorado State Music Teacher's Association, among others. Recent premieres include the Cherry Creek Chorale, Hartford Opera Theater, and Seasons Festival Orchestra. Mr. Morel serves as director of the Hartford Independent Chamber Orchestra. He holds degrees from Bucknell University (BA) and The Hartt School, University of Hartford (MM, AD) and is currently working on a doctorate at University of Missouri - Kansas City. Performance details and further information are available at www.danmorel.com.

Esther Seitz, 19, began playing cello at the age of 9. She is currently a student at the University of Missouri Kansas City's Conservatory of Music under Prof. Carter Enyeart. During her college career, Esther has played with the Midwest Chamber Ensemble in Leawood, Kansas. She has also performed with the UMKC Conservatory's new music chamber ensemble, Musica Nova on multiple occasions. An avid contemporary music performer, Esther has performed many original compositions by up-and-coming composers in the Kansas City area. As a chamber and orchestral musician, Seitz has performed in Topeka and Lawrence, KS, Kansas City, MO, Iowa City, IA, Mansfield and Wellsboro, PA, and Corning, NY. These professional experiences include participation in the Exchange of Midwest Collegiate Composers, an annual conference which was hosted by the University of Iowa in April 2015, and the Endless Mountain Music Festival. A multifaceted musician, Esther also enjoys playing guitar, piano, and singing with her church's worship band.

New Directions in Automobile Repair and Demolition

by Travis Garrison

This is not the future.

Travis Garrison is a composer, theorist, audio engineer, and performer of electroacoustic music. He currently serves as Instructor of Music at the University of Central Missouri, teaching Music Technology and Composition. Dr. Garrison previously taught and worked as an audio engineer at East Carolina University and Bennington College. His works have been performed at many festivals and conferences including the International Computer Music Conference (ICMC), the Society for Electroacoustic Music in the United States (SEAMUS) conference, the New York City Electroacoustic Music Festival, the Symposium on Arts and Technology at Connecticut College, and the Electronic Music Midwest (EMM) Festival. He holds a Ph.D. in Music Composition with a cognate in Historical Musicology from the University of Florida, an MA in Electroacoustic Music from Dartmouth College, and a BA in Computer Music and Composition from the University of California, San Diego.

Significant

by Daniel Twombly

Daniel Twombly is studying Music Technology at the University of Central Missouri. He is currently a senior with his instrumental emphasis being technology at one of the first schools to offer technology as an applied area, UCM. Daniel's compositions incorporate elements from Electronic Dance Music, Minimalism, Jazz and many other styles.



Concert 2

November 20, 2015
Performing Arts Center ~ 10:00am

spacebar for title)

Michael Kim-Sheng

Sundog i

Kari Vakeva

Lament for Alto Sax and Fixed Media

Frank Nawrot

Ted King-Smith, alto saxophone

temps limité

Ben Stevenson

Flux Beta

Michael James Olson

Contraposition

Christopher Biggs

Kari Johnson, piano

(spacebar for title)

by Michael Kim-Sheng

The piece is a sound collage consisting of bass pizzicatos, percussion and found sounds.

Michael Kim-Sheng is currently a junior studying music composition at Indiana University.

Sundog i

by Kari Vakeva

This little piece, *Sundog i* for eight loudspeakers, is my second multichannel work. It begins slowly and brightly whispering, but gradually grows more mellow with deeper tones. Like in my last composition, I noticed that finally there were so many streams of sound that can be best heard - like independent musical instruments - from separate loudspeakers, because the spectra are rich. Therefore, instead of spatial movement, the experience of the sonorities and timbres of the music is more important. The piece ends soon in whispers.

The computer music work Sundog i is written with C++ and MAL-d synthesis software.

Kari Vakeva (b 1957) is a Finnish composer whose oeuvre includes orchestral works such as Symphony (1976-1979) which was partly recorded by Finnish RSO/Jorma Panula in 1982 and Elegia (1989-1990) performed by RSO Frankfurt/Diego Masson in 2005, and electro-acoustic works like Ray 6 (2002) performed in New Orleans at ICMC 2006, Halo (2005-2007) performed in Belfast at ICMC 2008, and p(X) (2011) performed in Ljubljana at ICMC 2012. Early works are acoustic. From 2001 onward the electroacoustic works use computer to synthesize the sound: Csound, and from 2003 with MAL-d, an evolving synthesis software. He is selfeducated as a composer.

Lament for Alto Sax and Fixed Media

by Frank Nawrot

Frank Nawrot (b. 1989) is a composer, guitarist, and music educator from Grand Rapids, Michigan. Currently, Nawrot is a graduate assistant at Central Michigan University (CMU) where he studies composition with Jay Batzner and David Gillingham. Among his duties as graduate assistant are leading the weekly composition studio meetings and working on the CMU audio crew. He is also an adjunct faculty member at Delta College where he teach courses on the History of Rock 'n' Roll and Contemporary Guitar Techniques.

He received his Bachelor in Arts at Grand Valley State University while studying composition with Bill Ryan and classical guitar with Carlos de la Barrera. In 2012 Nawrot was chosen to study with David Lang at a master class during Lang's residency at Grand Valley. In 2013 he was named Composer of the Year at Grand Valley.

Nawrot's music has been performed at ArtPrize, St. Cecilia's Music Center, George and Barbara Gordon Gallery, Northern Illinois University, Henderson State University, Bowling Green State University, and the Broad Art Museum. He has presented his research at the 2015 Region V Society of Composers, Inc. conference in Arkansas and the 2015 Michigan Music Conference. His piece Prozium is slated for performance at the 2015 New York City Electroacoustic Music Festival.

Some central goals of Nawrot's are to be a responsible artist by bringing attention to issues he feels pertains to the betterment of society and providing quality education to members of his community. His research interests are composition pedagogy, minimalism, and rock 'n' roll.

Nawrot's progressive-rock band, Absinthe, strove to bring together art music and pop music. He has recently formed the contemporary classical group, Duo Insurgent, again striving to perform uncompromising art music that is accessible to more people. Duo Insurgent commissions and performs new works by living composers.

Ted King-Smith is a composer, educator, performer, and arranger currently based in Kansas City, Missouri. Described as “off-beat, jazzy, and... convincing,” Ted strives to synthesize aural, visual, kinesthetic, and/or conceptual influences into engaging musical works that emphasize variety and virtuosity. Recent awards for his music include 3rd place in the 2014 American Prize and the 2012 Washington-Idaho Symphony Young Artist Award. His music has been performed across the United States and Canada, at Helzberg Hall in the Kauffman Performing Arts Center, several College Music Society and Society of Composers Inc. conferences, the Root Signals Electronic Music Festival, and the Florida State University New Music Festival. He has been commissioned by Steve Davis and the UMKC Wind Symphony, Bill Perconti and the Lewis and Clark State College Saxophone Quartet, Zach Shemon and the UMKC Saxophone Ensemble, and a growing list of performers. His teachers include Chen Yi, James Mobberley, Paul Rudy, Scott Blasco, Stephen Gryc, and Ryan Hare.

In addition to composition, Ted has performed in and founded several chamber ensembles as a saxophonist. His interest in performance also includes improvisation, and is a key element of his compositional process.

temps limité

by Ben Stevenson

temps limité is made up of sounds that were all created in a short amount of time - primarily using synthesis in Ableton Live, but also by mangling natural sounds with Spear. The idea of the piece was to not judge a sound by its qualities alone, but to examine how a sound interacted with the other sounds around it. The piece is episodic, but structured in a rough arch form.

A native of Wichita, Kansas, **Ben Stevenson** is a composer who, is obsessed with music; many of his earliest memories involve sound. This obsession has manifested itself in many ways, from years of study as a classical guitarist, to playing in cover bands and promoting dances to now composing music for the concert hall and film. His music has been heard across the US, with recent performances at the 2015 Charlotte New Music Festival - where his piano trio “Virulent Strain” and “plink, plink, plink...” for solo toy piano were both premiered. He also was chosen to collaborate with Fusebox New Music Collective, in Kansas City as part of their Debussy Project in Fall of 2015.

He is currently pursuing a Master’s degree in Composition at the University of Missouri-Kansas City where he has studied with Chen Yi, Zhou Long, and Reynold Simpson. He earned his Bachelor’s degree in Music Theory and Composition from the University of Tennessee – Knoxville where he studied acoustic and electronic composition with Ken Jacobs.

Flux Beta

by Michael James Olson

Flux Beta is the third and final piece in a series of pieces for microsound and video. In Flux Beta, a series of audio visual gestures conclude definitively in silence and stasis. Throughout, these gestures fracture, recombine, and move through variable rates, densities, and time.

Michael James Olson is a composer, producer, and musician from Minnesota. Michael’s concert music has been performed throughout the world, including the International Computer Music Conference (New York), Beijing Science Museum (China), SEAMUS National Conference (Miami), Indian Institute of Technology TechFest (Mumbai), Noisefloor Festival (UK), International Saxophone Symposium (Virginia), Audiograft Festival (UK), Electroacoustic Juke Joint (Mississippi), Electronic Music Midwest (Illinois), Electroacoustic Barn Dance (Virginia), Drift Station Gallery (Nebraska), and the Cal State Sacramento Festival of New Music (California), among others. Michael has received numerous awards including ASCAPLus Awards (2007-2015), Finalist for the ASCAP/SEAMUS Commission, and First Prize at the Georgia Southern Research Awards. Michael’s music, performance, and production can also be heard on more than 25 albums spanning the genres of folk to pop, on numerous record labels. His music has been featured in films and television, including programs on MTV, VH1, E!, Spike, ABC, NBC, PBS, and CBS. Michael received a M.M. from Georgia Southern University, and a Doctorate from Ball State University where his composition teachers include John Thompson, Michael Pounds, and Keith Kothman. Michael currently serves as Assistant Professor of Music Composition and Music Technology at Minnesota State University.

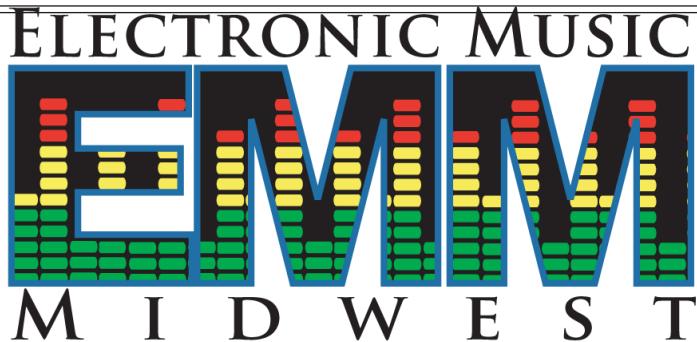
Contraposition

by Christopher Biggs

Contraposition was commissioned by and is dedicated to pianist Kari Johnson. This work is organized in the manner of a traditional Baroque dance suite. Baroque dance music is almost all binary in its formal structure. Extrapolating from this binary concept, each movement of this work focuses on one or more oppositional ideas, either within and/or between the various media. Any or all movements of the work can be presented and in any order.

Christopher Biggs is a composer and multimedia artist residing in Kalamazoo, Mich., where he is Assistant Professor of Composition at Western Michigan University. Biggs' recent projects focus on integrating live instrumental performance with interactive audiovisual media. In addition to collaborating with artists in other disciplines on projects, he treats all of his works as collaborations between himself and the initial performing artist by working with the performers during the creative process and considering their specific skills and preferences.

Kari Johnson is a Kansas City based pianist and teacher. She has performed at a variety of venues including the 2013 Seoul International Computer Music Festival, SEAMUS 2014, ICMC 2014, the 2011 Thailand International Composition Festival, EMM, and EABD. She can be heard on Irritable Hedgehog's 2012 release of Scott Blasco's Queen of Heaven. Johnson has an affinity for new music performance, and her playing has been praised for its "firm musicality" and "sensitivities [that are] rather extraordinary." She received her DMA in Piano Performance from UMKC in 2013.



Concert 3

November 20, 2015
Performing Arts Center ~ 1:30pm

Wooden Rain

Christopher Coleman

Wood Metal Hair

Paul Duffy

Blake Shaw, double bass

The Message

Julius Bucsis

time, forward

Chin Ting Chan

Kari Johnson, piano

Dharma in Excelsis

Jerod Sommerfeldt

Swish-Shoosh

Jason Bolte

Flash!

Brooke Joyce

- I. Overture
- II. Aria
- III. Interlude
- IV. Finale

Keith Benjamin, trumpet

<http://www.emmfestival.org>

Wooden Rain

by Christopher Coleman

Wooden Rain is the second movement of my Triptych I, for marimba, almglocken, and fixed media. The first movement, Toccata, is for marimba and almglocken (tuned cowbells) alone; the third movement, Beyond Reality, is for percussion and fixed media together. This central movement is based entirely on the music of the first movement using the technique of massive replication and phase shifting. I've made a recording of the solo marimba (the almglocken parts are not used in this movement) and multiplied that using the powers of 8, with slight phase-shifting, over 2 million times. There is no other manipulation beyond locating each sound individually in space, but when the most massive replications are heard the music seems as though it comes from an enormous galactic marimba that encircles the world.

Christopher Coleman (b. 1958, Atlanta, GA) composer, conductor, trombonist, is currently Composition Coordinator of the Hong Kong Baptist University Department of Music, where he has taught for the past 26 years.

Coleman's works range from orchestral tone poems to large-scale multimedia/improvisation pieces, to works for symphonic band, chamber ensembles, instrumental solo, and voice. A prize-winning composer, he has received numerous commissions and grants, including recent commissions from local groups the Hong Kong Wind Kamerata, the Hong Kong Wind Philharmonia, the Hong Kong Composers' Guild, RTHK Radio 4, and the Hong Kong University Grants Committee. His music is published by Vanderbilt Music, Maecenas Music, Theodore Presser, Ensemble Publications, C. Alan Publications and Crown Music Press. A trans-media artist, Christopher Coleman also works in painting, sculpture and computer graphics. He is a founding member of People's Liberation Improv, Hong Kong's leading comedy improv group, and has performed with them in Beijing, Seoul, Manila, and Macau as well as Hong Kong.

Wood Metal Hair

by Paul Duffy

Wood Metal Hair is a piece for double bass and fixed media. The title refers to the materials used to produce the sounds of the piece; everything except for a 4.7 second region was derived from various standard (e.g. pizzicato, ricochet, sul ponticello) and non-standard (e.g. bowing the side of the instrument, bowing the tuning pegs, moving a hand quickly between the instrument's neck and body) double bass techniques. The 4.7 seconds of sound outside of the piece's material context were derived from crushing a dried red pepper. Unfortunately, its 4.7 second contribution was not enough to earn the red pepper a place in the title.

The musical structure of the piece consists of two distinct environments. One is focused and economical—it is constructed from a minimal amount of samples and pitches. The other is vibrant and diverse; it is curious and explorative and rarely stays in the same place for long.

Paul Duffy (b. 1989) is a graduate student of composition at the University of Iowa. He has studied privately with Lawrence Fritts, Craig Weston, and David Gompper, and has attended master classes with Louis Karchin, Josh Levine, Augusta Read Thomas, and Michael Fiday. His recent works include *Wood Metal Hair* for double bass and fixed media, *Floor Exercise* for fixed media (selected for performance at the 2015 International Computer Music Conference), a Duet for Prepared Piano & MIDI Keyboard, and a choir piece selected for performance at the 2014 Midwest Composers Symposium in Cincinnati. He is currently interested in composing for solo instruments with fixed media.

The Message

by Julius Bucsis

The Message was inspired by the idea of humanity receiving a communication from an extraterrestrial civilization. The piece is constructed of frequencies corresponding to several mathematical constants including pi, Euler's number, and the square root of 2. It also utilizes the sequence of prime numbers and the golden ratio in its structure. The piece was composed in 2014 and was accepted into the Metanast MediaCityUK concert held in Salford, UK in September 2014, the New Horizons Music Festival 2014 held in Kirksville, Missouri in October, the SEAMUS 2015 Conference held in Blacksburg, Virginia in March, the Electroacoustic Barn Dance 2015 held in Fredericksburg, Virginia in October and Electronic Music Midwest 2015 held in Kansas City, Kansas in November.

Julius Bucsis is an award winning composer, guitarist, and music technologist. His compositions have been included in many juried concerts, conferences and festivals worldwide. He also frequently performs a set of original compositions featuring electric guitar and computer generated sounds. His artistic interests include using computer technology in music composition, developing musical forms that incorporate improvisation, and composing music for traditional orchestral instruments. He will begin pursuit of a DA in Music Composition at Ball State University in the fall.

time, forward

by Chin Ting Chan

time, forward explores my visions of time and the stretching of time through augmenting the sounds of a piano with live electronic processing. The performer often has the liberty to control the duration of the resonance of each sonority (resulting from the aleatoric notation), both reacting to and controlling the electronics. The title “time, forward” describes such interaction and the resulting momentum in the music. The fixed sample playbacks used are mostly pre-recorded sounds from inside the piano and live-recorded sounds. Live processing techniques such as feedback delay, chorusing, flanging, harmonizer and granular synthesis are used to enhance the harmonic spectrum as well as to stimulate conversations between the performer and the computer.

Raised in Hong Kong, composer **Chin Ting (Patrick) CHAN** has held faculty positions at the University of Missouri–Kansas City and Kansas City Kansas Community College. He has been a fellow and guest composer at the International Computer Music Conference, the International Rostrum of Composers, IRCAM’s ManiFeste, June in Buffalo and the Wellesley Composers Conference. Awards include those from the Interdisciplinary Festival for Music and Sound Art, the Soli fan tutti Composition Prize, the American Prize, ASCAP, Association for the Promotion of New Music, the Charlotte Street Foundation, Foundation for Modern Music, the MidAmerican Center for Contemporary Music, the Missouri Music Teacher Association, newEar, the New-Music Consortium, the Virginia Center for the Creative Arts and others. His works are published with the ABLAZE Records, Darling’s Acoustical Delight, Melos Music, Music from SEAMUS, the SCI Journal of Music Scores and Unfolding Music Publishing (ASCAP).

Kari Johnson is a Kansas City based pianist and teacher. She has performed at a variety of venues including the 2013 Seoul International Computer Music Festival, SEAMUS 2014, ICMC 2014, the 2011 Thailand International Composition Festival, EMM, and EABD. She can be heard on Irritable Hedgehog’s 2012 release of Scott Blasco’s Queen of Heaven. Johnson has an affinity for new music performance, and her playing has been praised for its “firm musicality” and “sensitivities [that are] rather extraordinary.” She received her DMA in Piano Performance from UMKC in 2013.

Dharma in Excelsis

by Jerod Sommerfeldt

Tibetan Buddhist chant, audio artifacts from aliased signals, singing bowls, music boxes, small clicks, and frequency modulation all play a role in this work that explores contrasts between sounds that are meditative and harsh, faint and present, delicate and grating.

Jerod Sommerfeldt’s music focuses on the creation of algorithmic and stochastic processes, utilizing the results for both fixed and real-time composition and improvisation. His sound world explores digital audio artifacts and the destruction of technology, resulting in work that seeks to question the dichotomy between the intended and unintentional. An active performer as both soloist and collaborator in interactive digital music and live video, he currently serves as Assistant Professor of Electronic Music Composition and Theory at the State University of New York at Potsdam Crane School of Music, and as director of the SUNY-Potsdam Electronic Music Studios (PoEMS).

Swish-Shoosh

by Jason Bolte

Swish-Swoosh was composed using a vintage Minimoog synthesizer owned by the Butte, MT school district (BSD#1). The composition is the first in a series of works that explore my renewed interest in analog and modular synthesizers.

Jason Bolte is a composer of acoustic and electroacoustic music. He currently resides in Bozeman, Montana with his wonderful wife Barbara and their two beautiful daughters, Lila and Megan. Jason teaches music technology and composition at Montana State University where he directs the Montana State Transmedia and Electroacoustic Realization (MonSTER) Studios. Jason earned a B.M. with an emphasis in Music Engineering Technology and a M.M. in Music Composition from Ball State University. He holds a D.M.A. in Music Composition from the University of Missouri - Kansas City Conservatory of Music and Dance, where he was a Chancellor’s Doctoral Research Fellow, a Dean’s Doctoral Fellow, and an Ovation Scholar. Jason’s music has received awards and recognition from junctQín, International Competition for Composers “Città di Udine,” ISCM Miami Section/World New Music Days, VII Concurso Internacional de Miniaturas Electroacusticas, International Electroacoustic Music Contest – CEMVA, Electroacoustic Composition Competition Música Viva, Bourges International Competition of Electroacoustic Music and Sonic Art, ASCAP/SEAMUS Student Commission Competition, ETH Zurich Digital Arts Week Soundscape Competition, Music Teachers National Association/Missouri Music Teachers Association, and International Society of Bassists Composition Competition. Jason’s music is available on the Ablaze, ELECTRO<>ACÚSTICO, SEAMUS, Irritable Hedgehog, Vox Novus, SoundWalk, and Miso Records labels.

Flash!

by Brooke Joyce

If you ask my siblings, *Flash!* is a piece I was bound to compose one day or another. Growing up, I was obsessed with the soundtrack to the 1980 film version of *Flash Gordon*, which was composed and recorded by Queen. Although my memories are vague, I apparently used to play the main Flash Gordon theme again and again on our piano. I guess it's true—the music that touches you as a youngster never really goes away. The interludes between movements are from an episode of the 1935 radio serial that first brought the comic strip hero to life.

Brooke Joyce's music has been described as “vividly pictorial” (San Francisco Chronicle) and “exceptionally gripping” (Los Angeles Times) and has been performed by soloists and ensembles around the world, including the Indianapolis Symphony, the Cincinnati Symphony, the St. Petersburg Chamber Philharmonic, the Brentano Quartet, the Nouvel Ensemble Moderne, the Nash Ensemble, and James Gilchrist. He is the recipient of the Joseph Bearns Prize, the Wayne Peterson Prize, the Darius Milhaud Award, and many citations from the National Federation of Music Clubs and ASCAP. Brooke is the Composer-in-Residence at Luther College in Decorah, Iowa, and a faculty member at the International Music Festival of the Adriatic.



Presentation

November 20, 2015

KCKCC Band Room ~ 3pm

Don't Kill Me, I'm Only the Trumpet Player

Keith Benjamin

EMM Guest Performer, Keith Benjamin, discusses trumpet performance considerations for composers. Topics will include range limitations, mutes and logistics, successful extended techniques, and score preparation.



Concert 4

November 20, 2015
Performing Arts Center ~ 5:00pm

Stutter Edit

Eric Honour

Shanna Gutierrez, bass flute

Breath

Nathaniel James Haering

...and veiled between

Brian Sears

Freed

Kyong Mee Choi

Shanna Gutierrez, bass flute

Facets of Love

- I. Our house on the hill
- II. The invalid's sonnet
- III. Nostalgia

Becky Brown, harp

Paige Naylor, soprano

Mark Snyder, piano & guitar

Mark Snyder: composer

Jeanine Casler: poet,

Anna Weisling: video

The Way Through the Woods

Greg Simon

Keith Benjamin, trumpet

Stutter Edit

by Eric Honour

Stutter edits have become a very common audio production technique in the last 10 years or so, and enable the audio producer to effectively recompose or comment upon the rhythmic structure of a work, generally by stepping outside that structure and deliberately creating conflict with it. This piece is based very strongly in groove—stutter edits work best when they have an easily recognizable structure to work against—but it is a complex, shifting sort of groove: momentarily danceable, but designed to catch listeners out over the medium term. Stuttering occurs in all aspects of the work: the live flute part, the live computer processing, the pre-recorded media, and even the formal structure. The computer part of the work makes heavy use of granular and spectral techniques to provide real-time stuttering and stretching of the live flute performance, but also incorporates some pre-recorded, fixed material. The grooves are generated mostly from a set of samples flutist Shanna Gutierrez recorded for me, of key clicks, tongue rams, lip pizzicatos, and other extended techniques on the flute, as well as from ancillary sounds she made while recording the samples, like breathing. The tempo accelerates regularly over the entire duration of the piece, and the flute part gets wilder and wilder, culminating in a blistering-fast, stutter-heavy rave of extended techniques.

Devoted to exploring and furthering the intersections of music and technology, **Eric Honour's** work as a composer and saxophonist has been featured in numerous international conferences and festivals like ICMC, Spark, FEMF, BEAF, EMM, and EABD, and recorded on the Capstone, Ravello, and Innova labels. A member of the Athens Saxophone Quartet, he performs regularly in Europe and the United States. Professor of music and director of the Center for Music Technology at the University of Central Missouri, his work as an audio engineer and producer appears on many record labels.

Flutist **Shanna Gutierrez** is a dynamic performer and teacher who appears throughout the United States and abroad as a soloist, clinician, and as a member of several chamber ensembles, including Collect/Project and Sonic Hedgehog. Shanna has received numerous awards and accolades for her performances including, prizes at the 2011 (THINKI) and 2013 (XI) Stockhausen Courses, and the Darmstadt Summer Courses for New Music. She was a founding member of the Chicago-based Ensemble Dal Niente, recipient of the 2012 Kranichstein Prize for Interpretation. She has been featured on live radio broadcasts for WFMT Chicago, performances at Carnegie Hall and the Chicago Cultural Center, and contemporary music festivals throughout the US—in addition to concerts and residencies in Germany, Portugal, Switzerland, South Korea, Mexico, and Colombia.

As a specialist in contemporary performance, Shanna is dedicated to promoting and advancing contemporary music in cultural life today through innovative performances and educational projects. She has helped commission and present premiere performances of numerous new pieces, including US premieres of works by Michel van der Aa, Malin Bång, Bernhard Lang, and Karlheinz Stockhausen. Shanna's upcoming collaborations include those with Claus-Steffen Mahnkopf and Stefano Pierini, among others.

Shanna is the founder of Sonic Sculptures: A Journey in Sound, through which she presents concerts and workshops on contemporary flute music and techniques throughout the US and abroad. Currently, she is collaborating with flutist Matthias Ziegler in Zürich on a new comprehensive online instructional resource on extended techniques and contemporary flute repertoire for flutists and composers.

Shanna can be heard on several recordings, including the album Mobile with guitarist Jesse Langen, featuring world premiere recordings of music by Fredrick Gifford, and the album SORI featuring works by Kyong Mee Choi for instruments and electronics. Current recording projects also include a solo disc of works for her new Kingma open-hole bass and alto flutes.

Shanna has studied contemporary music under Matthias Ziegler, Camilla Hoitenga, Eva Furrer, Philippe Racine, and Kathinka Pasveer. Such has served as indispensable enrichment to her performance studies at the University of Michigan (Amy Porter) and Northwestern University (Walfrid Kujala), where she received her masters and bachelors degrees, respectively. Her formative training was guided by Monty Adams and Dolores Humberg, to whom she is deeply grateful. She was also a former fellow of the Aspen Contemporary Ensemble at the Aspen Music Festival. A passionate educator, Shanna is on faculty of the Music Institute of Chicago, and maintains an active private studio in the Chicago area. She is also certified to teach the Suzuki method having received her training from David Gerry and Kelly Williamson. She performs on a Burkart flute and piccolo and Kingma bass and alto flutes.

Breath

by Nathaniel James Haering

This piece is an exploration of the timbre and syntax of breath. Not the kind breath known for allowing life but the far too close and far too intimate breath that lends itself to the creation of a formally unsettling piece. Every sound heard in this piece is a manipulation of a small collection of samples of my own breath and body. Although many of the sounds are aggressive and foreign, their underlying source is human and at times disconcerting. The distortion of this recognizable source adds a great deal to the success of the piece as it works to corrupt the agent with which humans naturally empathize and certainly contributes to the piece's uneasy aesthetic.

Nathaniel James Haering is an undergraduate composition student at Western Michigan University. He studies under Dr. Christopher Biggs and Dr. Lisa Coons. His music has been performed at national festivals and conferences including Root Signals as well as at SPLICE summer institute.

...and veiled between

by Brian Sears

We have all felt the tug of our conscience at one time or another in our lives. *...and veiled between* is a sonic realization of the battle that rages between our pride and our conscience as we struggle to make the right decisions in our lives. Memory and morality can become subjective as the voices in our head jockey for control of our soul. The text was sourced from the poem "Conscience" by Madison Julius Cawein, and Beyond Good and Evil by Friedrich Nietzsche. Text recorded by Suzanne Pergal and John Mink.

American Composer **Brian Sears's** music is based on his attraction to timbre, space, color and shape. His compositions use these forces to weave complex sonic tapestries that communicate intimate emotional connections. Brian is currently pursuing his Masters degree at Bowling Green State University where he studies with Dr. Elainie Lillios. He is from San José, California and holds a Bachelors degree in Music Composition from San José State University, where he studied with Dr. Pablo Furman and Dr. Brian Belet. His music has been performed Nationally at festivals and conferences like SEAMUS, NYCEMF, CEMICircles, N_SEME, SICPP at The New England Conservatory and Splice Summer Institute as well as by the Toledo Symphony Orchestra and the San José Chamber Orchestra. Brian is a proud supporter of Innovative Percussion sticks and mallets.

Freed

by Kyong Mee Choi

The piece portrays a state of mind that is free from all notions, concepts, belief, and memories, and that is capable of observing its own desire and fear. The piece has three sections—the first section describing entering stillness in mind, the second section illustrating desire and fear, and the last section depicting the mind coming to understand true freedom. The piece was commissioned by Shanna Gutierrez's Open-Hole Bass Flute project supported by a New Music USA grant.

Kyong Mee Choi, composer, organist, painter, and visual artist, received several prestigious awards and grants including John Simon Guggenheim Memorial Foundation Fellowship, Robert Helps Prize, Aaron Copland Award, Illinois Arts Council Fellowship, First prize of ASCAP/SEAMUS Award, Second prize at VI Concurso Internacional de Música Eletroacústica de São Paulo, Honorary Mentions from Musique et d'Art Sonore Electroacoustiques de Bourges, Musica Nova, Society of Electroacoustic Music of Czech Republic, Luigi Russolo International Competition, and Destellos Competition. She was a Finalist of the Contest for the International Contemporary Music Contest "Citta' di Udine and Concurso Internacional de Composicai eletroacustica in Brazil among others. Her music was published at CIMESP (São Paulo, Brazil), SCI, EMS, ERM media, SEAMUS, and Détonants Voyages (Studio Forum, France). Ravello records published her multimedia opera, THE ETERNAL TAO, which was supported by the John Simon Guggenheim Memorial Foundation Fellowship and Roosevelt University. Aucourant Records published her CD, SORI, featuring her eight compositions for solo instrument and electronics. The project was supported by the IAS Artist Project Grant from the Illinois Arts Council. She is an Associate Professor of Music Composition at Roosevelt University in Chicago where she teaches composition and electro-acoustic music. Samples of her works are available at <http://www.kyongmeechoi.com>.

Facets of Love

by Mark Snyder: composer, Jeanine Casler: poet, Anna Weisling: video

I. Our house on the hill

Come with me, you said
And I'll build a world apart
Where you'll never have to grieve
For you'll never want to leave

Honeycomb from stingless bees
Pillows soft as sparrow's wings
Golden goblets wait to catch
The ruby wine from hidden springs

Pathways lined with diamond dust
Will lead us to a silver brook
And there we'll learn from dragonflies
More secrets than one knows from books

And envy will not be allowed
From little minds we'll bar the door
And safe inside you'll barely hear
The West Wind's angry roar

Come with me, you said
To our house upon the hill—
Without a breath, without a sigh,
I answered you—"I will."

II. The invalid's sonnet

My love's a sickness, draining all my life
My eyes, my head, my heart no longer free
With gladness would I go under the knife
if medic lived who'd tear this plague from me.

My thoughts are not my own, they run astray
My traitorous eyes will only look on you
My fevered heartbeats inwardly betray
the power of this love I've come to rue.

For it has made me weak, and slow to act,
Forgetful of the shining water's mud;
My mind a prison, and my body wracked,
No remedy remains to staunch my blood—
So, like the phoenix, burning from her core
I must destroy myself to live once more.

III. Nostalgia

To free myself from love I set you free
My precious independence was my all
Your eyes of grey meant only chains to me
I fled before your love's demands could pall.

So now I sit here in this dark cafe
Where once we spoke of dreams we both could share
I drink, and weep, and laugh as if I'm gay—
Regardless of the way the people stare

For everything reminds me now of you
The golden moon, the bubbles in my wine,
The airplane disappearing in the blue
Will not let me forget that you were mine.

Now every city, every face is new
Fame's my companion since we've been apart;
But still my anguished soul knows that it's true:
I only gained the world to lose my heart.

Mark Snyder is a composer, performer, producer, songwriter, video artist and teacher living in Fredericksburg Virginia. Mark's multimedia compositions have been described as "expansive, expressive, extremely human,Snyder's compositions attract performers who resist to works with electronics as well as audiences who don't think they want to hear computer processing." Dr. Snyder is Assistant Professor of Music at the University of Mary Washington teaching courses in electronic music, composition and theory. He earned his D.M.A. from the University of Memphis, an M.M. from Ohio University and a B.A. from Mary Washington College. He is a member of the American Society of Composers, Authors and Publishers (ASCAP), the Audio Engineering Society (AES) and The National Academy of Recording Arts and Sciences (NARAS). marksnyder.org

Becky Brown is a student harpist from the DC area. She was a member of the Maryland Classic Youth Orchestra for four years, and the Artistic Assistant and performer for the American Youth Harp Ensemble for two years. Between both programs, she has played in Strathmore Hall, the Kennedy Center, the White House, Carnegie Hall, London, England; and Vienna, Austria. She has also performed at Third Practice and Electronic Music Midwest, and is the tech director for the Electroacoustic Barn Dance. She is currently an undergraduate Music/ Computer Science student at the University of Mary Washington, studying harp with Grace Bauson.

Paige Naylor is a recent graduate of the University of Mary Washington with a double major degree in music and psychology, currently working as a private piano instructor. Her main focus in music is vocal performance. She has performed at various electroacoustic festivals including Third Practice, the Electroacoustic Barn Dance, SCI National Conference, SCI Region V Conference, and West Fork New Music Festival. She has also performed works by Dr. Mark Snyder elsewhere including Jacksonville University, the University of Tampa, South Carolina State, and Duke University. Paige has been the assistant tech director for the Electroacoustic Barn Dance for two years and has also composed pieces for processed voice that were presented at school concerts and undergraduate research symposiums.

Anna Weisling is an active and dedicated collaborator who focuses on the relationship between audio and video and the performance possibilities shared by both. She explores the gestural and "musical" possibilities of live visual performance and the role of video in modern performance settings. Anna has a Master's degree in Sonic Arts from Queen's University Belfast and is currently the Music Technology Specialist at The Juilliard School in New York.

Jeanine Casler received her M.A. in English from the University of Pennsylvania and her PhD from the University of Georgia in 2000. Since then she has taught courses in writing, literature, and engineering communication at Northwestern University (in Evanston, IL). She has published articles on the eighteenth-century British novel, editing theory, representations of aging in literature, and issues of race in 20th century women's writing. Her doctoral dissertation, the first modern edition of Clara Reeve's 1791 novel *The School for Widows*, was published by the University of Delaware Press in 2000. Casler is a faculty fellow at Hobart, Northwestern's Women's Residential College, where she taught a recent tutorial entitled, "Bimbos or Bluestockings: Satires by and about Women." This course grew out of her interest in the reading and writing of satire as a way to help undergraduates hone their analytical thinking and communication skills. Her current project is a book on women writing satire during the long eighteenth century, with a particular focus on Jane Austen, Maria Edgeworth, and Frances Burney.

The Way Through the Woods

by Greg Simon

Greg Simon (b. 1985) is a composer and jazz trumpeter hailing from California, by way of Oregon and Colorado. Greg's music has been called "winning, at times bombastic" (KBIA) and "an eye-opener... an angry celebration of life" (Repeat Performances). His work draws its inspiration from jazz, funk, Balinese Gamelan, abstract expressionism, Chilean folk song, and a thousand ever-changing fascinations.

Greg's works have been performed by ensembles and performers around the country, including Alarm Will Sound, the Fifth House Ensemble, the Playground Ensemble of Denver, and the California All-State Symphonic Band. He has presented work at conferences for the American Band College, the College Band Directors' National Association, the World Saxophone Congress, and the North American Saxophone Alliance, as well as being featured in radio and digital broadcasts from Pendulum New Music and WFMT. Greg has won the Brehm Prize in Choral Composition from the University of Michigan, the POLYPHONOS competition from the Esoterics, and was the winner of the TorQ Percussion Quartet's first annual Composition Competition. He has also received recognition for his work from the Pacific Chorale, the Fifth House Ensemble, and CBDNA, among others. Greg was a featured composer at the 2013 Mizzou International Composers' Festival and was the 2013-14 young composer-in-residence for the Detroit Chamber Winds and Strings. Greg's music is published by Hal Leonard, and recorded on the Fifth House, SMS Classical, and Terpsichore Labels.

As a jazz musician, Greg has studied with Bill Lucas, Ellen Rowe, and Brad Goode. He's performed with the Jodi-Renee Band, the Park Hill Brass, and ensembles at the University of Michigan and the University of Colorado. Greg arranged music and performed for Bill Lucas's recent album, "On the Fringe of Fire". He is active as a proponent of new music for improvising musicians; among his credits as featured soloist are appearances in world premieres from composers Michael Theodore, Hunter Ewen, Liz Comninellis, and Kari Kraakevik.

Greg is a fluent performer in the Balinese gamelan tradition, having spent five years with Denver's Gamelan Tunas Mekar. He is also an avid music writer, with pieces published in New Music Box and the Oxford University Press.

Greg has studied composition with Evan Chambers, Michael Daugherty, Kristin Kuster, Carter Pann, Daniel Kellogg, and Robert Hutchinson. He holds a B.A. from the University of Puget Sound and an M.M. from the University of Colorado at Boulder, and is currently pursuing a doctorate at the University of Michigan. Before coming to Michigan, Greg served on the faculty at the Metropolitan State University of Denver. In the summer of 2015 he will join the composition faculty at the Brevard Music Center. He currently lives outside Ann Arbor, MI with his wife, his stepson, and his Boston terrier. When he's not composing, Greg enjoys hockey, microbrews and short stories.



Concert 5

November 20, 2015

Performing Arts Center ~ 8pm

White Sound

Greg Haynes

Greg Haynes, percussion

Materia

Roberto Palazzolo

1S->2S Transitions

Mike McFerron

University of Central Missouri
New Technologies Ensemble
Eric Honour, director

más campana de la vaca

M. Anthony Reimer

Von Hansen, cowbells

My Father Was a Ventriloquist

Jessica Rudman

Keith Benjamin, trumpet

Three Improbabilities

Jaimie Lynn Hensley

Like sails to wind

Paul Rudy

Zachary Shemon. soprano sax
Mary Bassett Shemon, flute

White Sound

by Greg Haynes

This work primarily features a dialogue between the snare drum and a programmed white noise generator. The quality of sound is very similar between the two instruments and the pairing, while unusual, becomes quite natural as the piece progresses. The form is somewhat traditional as rhythmic motifs develop between the two sound sources and primary themes return in the final section. White Sound was premiered at the ISM Percussion Festival in Santa Fe, Argentina in June of 2014.

Greg Haynes is a Colorado-based musician specializing in marimba, steel pan, and percussion. In addition to keeping an active performance schedule, Dr. Haynes serves as Assistant Professor of Music at Western State Colorado University in Gunnison, CO where he teaches courses in music theory, composition, and applied percussion. Dr. Haynes holds the Doctor of Musical Arts degree from the University of Kansas where he studied with Kevin Bobo and Christopher McLaurin.

Materia

by Roberto Palazzolo

Materia is an acousmatic composition created in studio through a computer with the help of DAWs. The work is composed by recordings of common sound objects and materials of all kind: plastic, polystyrene, metal, ceramics and wood, as well as urban ambiental sound to the end of track. First, the sound has been processed through granular synthesis and FFT with csound program; later, the sounds were edited and arranged as an orchestra in order to create musical structures that move in the stereophonic space.

My career with acousmatic music started in 2009 at the Conservatory of Music Vincenzo Bellini (Palermo) where I had the opportunity to study with Emanuele Casale and Giuseppe Rapisarda that led me to the achievement of the BA in electronic music. During this study experience i took part in the making of sound

installations inside the programme of contemporary music festivals, such as “Suona Francese” (Palermo, spring 2011 and 2012) and “Orestiadi” (Gibellina, summer 2014); in this occasion I presented my first acousmatic work “Joke”. The discovering of the micro articulation of sound through microphone inspires me for composition, that is basically influenced by the listening of authors such Jonty Harrison, Trevor Wishart and Horacio Vaggione.

1S->2S Transitions

by Mike McFerron

Written in 2014, *1S->2S Transitions* is a concert meditation for iPhone octet and computer. 1S->2S Transitions refers to the quantum mechanical phenomena by which a photon causes orbital shifts in atomic electrons. Acceptance that these shifts of matter exist in space between orbits led to the understanding that something can be both particle and waveform simultaneously.

Mike McFerron is professor of music and composer-in-residence at Lewis University and he is founder and co-director of Electronic Music Midwest (<http://www.emmfestival.org>). A past fellow of the MacDowell Colony, Ucross, 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. He serves on the board of the directors for the Metropolitan Youth Symphony Orchestra and also as the Chair of the Executive Committee for the Society of Composers, Inc. McFerron's music can be heard on numerous commercial recordings as well as on his website at <http://www.bigcomposer.com>.

UCM New Technologies Ensemble: Eric Honour (Director) ~ Kirk Bryson ~ Kyle Clark ~ Hannah Dalton ~ Nathan Ellis ~ Steven Heim ~ Jordan Paine ~ Tommy Sevart ~ Nick Slover ~ Dan Twombly

Devoted to exploring and furthering the intersections of music and technology, Eric Honour's work as a composer and saxophonist has been featured in numerous international conferences and festivals like ICMC, Spark, FEMF, BEAF, EMM, and EABD, and recorded on the Capstone, Ravello, and Innova labels. A member of the Athens Saxophone Quartet, he performs regularly in Europe and the United States. Professor of music and director of the Center for Music Technology at the University of Central Missouri, his work as an audio engineer and producer appears on many record labels.

Kirk N. Bryson is a bass player and electronic musician. He finds electronic music freeing as the normal boundaries of an acoustic instrument no longer apply; however, he believes it still requires a musician's ear and training.

Kyle Clark is a Music Technology student at the University of Central Missouri. He is an active keyboard player in the Kansas City music scene and hopes to start a local studio once he graduates.

Hannah Dalton is a junior music technology major at UCM; her primary instrument is technology (especially laptop, controllers, and live diffusion).

Nathan Ellis is a sophomore studying music technology at UCM. His primary instrument is Maschine, but he also plays drum kit.

Steven Heim, senior music technology major at UCM, from O'Fallon, multi-instrumentalist.

Jordan Paine studies music technology at the University of Central Missouri. He is a mix engineer, songwriter, and performing artist.

Tommy Severt is a Kansas City native using technology as his primary instrument at UCM. Tommy has several years of background in piano, trumpet, and electronic music production.

Nick Slover is a student in UCM's Music Technology program. His primary instrument is technology with a laptop and Akai keyboard.

Daniel Twombly is studying Music Technology at the University of Central Missouri. He is currently a senior with his instrumental emphasis being technology at one of the first schools to offer technology as an applied area, UCM. Daniel's compositions incorporate elements from Electronic Dance Music, Minimalism, Jazz and many other styles.

más campana de la vaca

by M. Anthony Reimer

más campana de la vaca, translated as “more bell of the cow,” is the product of things you think about when you are at your girlfriend’s nephew’s high school graduation. Cowbells have become pervasive in our everyday lives. No longer content to be used by herdsmen as a signaling device, cowbells have insidiously inserted themselves into our popular music, sporting events, and, yes, even into our children’s high school graduation ceremonies. The title of this piece is derived from one of the more public events related to the cowbell’s crawl from cultural obscurity, the so-called “skit” performed during Christopher Walken’s appearance on SNL in April of 2000. At that time, Walken complained of a fever, but who knows what other adverse health effects have arisen since then due to our culture’s obsession with the crafty cowbell. This work is an attempt to understand better what the cowbell’s agenda is, and what impact its plans may have on our health and sanity.

Originally an orchestral French Horn player hailing from Indiana, **Tony Reimer** has spent most of the last 30 years freelancing in live theatre as a composer and sound designer. His work has been heard on stages and at festivals across the country and internationally. He completed his undergraduate work at Ball State University, received a Master’s in Computer Music and New Media from Northern Illinois University and is currently pursuing a doctorate in Music Composition at the University of Illinois.

Von Hansen is an active performer, composer and educator of percussion music. A native of Topeka, Kansas, Dr. Hansen holds a Bachelor’s degree in Music Education from Washburn University, a double Master’s in Music Composition and Percussion Performance from Central Michigan University, and a Doctor of Musical Arts in Percussion from the University of Kansas. He is currently the Adjunct professor of Percussion at Friends University in Wichita, Kansas, and is an in demand clinician and private instructor.

Von has performed throughout the United States, including in Carnegie Hall with The University of Kansas Wind Ensemble, at the Percussive Arts Society International Convention, Electronic Music Midwest and with the Kansas City Electronic Music Alliance. Von is a founding member of Ad Astra Percussion and has performed with The Topeka Symphony Orchestra, The Midland Symphony Orchestra and various orchestral and jazz ensembles.

My Father Was a Ventriloquist

by Jessica Rudman

My Father Was a Ventriloquist was written in 2011 for Dr. Daniel D'Addio. The work uses an original text by the composer, incorporated into an electronics track based on manipulations (sometimes extreme and sometimes barely perceptible) of recordings of the composer reading the text and of Dr. D'Addio performing sketches of the live part.

Jessica Rudman's music has been presented across the USA and abroad on festivals such as the Omaha Symphony New Music Symposium, Composers Now, June in Buffalo, and the IAWM International Congress. Honors include winning the 2013 Boston Metro Opera's Advocacy Award, the 2012 NewMusic@ECU Orchestra Composition Competition, and the 2012 College Music Society National Convention Student Composition Award. She was also recently commissioned by the London-based Riot Ensemble. Ms. Rudman has taught at Central Connecticut State University, The Hartt School, and Baruch College. She received her Ph.D. from the CUNY Graduate Center in 2015 and is now the Director of Composition and Theory for The Hartt School Community Division. For more information, please visit: <http://www.jessicarudman.com>.

Three Improbabilities

by Jaimie Lynn Hensley

Three Improbabilities is an audiovisual exploration of stories told so many times that no one recalls which parts happened exactly as told and which have evolved through exaggeration.

This particular story unfolds through three styles of piano playing. Each movement hints at the next, and, in the spirit of legends or the stories that one friend of yours tells at parties, each contains both probable and improbable events. Improbabilities occur musically as elements that could not be achieved by a human piano player without the aid of electronic embellishment, such as unplayable doublings, ring modulation, and layered delay lines.

Jaimie Lynn Hensley is a band geek and video game junkie who put the two together to pursue a career in sound design and soundtrack scoring for games and film. She has a strong interest in adaptive music, soundscapes, and getting unusual and uncharacteristic sounds from musical instruments and other objects. She draws from her background in literature and fine art to connect sound and story.

Like sails to wind

by Paul Rudy

Like sails to wind is a rhapsody on motion through friction. Sails flap as if annoyed by wind, and yet they give in to make a ship move. The motion of this piece is like wind against any fabric: sometimes it gently flaps while other times it snaps to! The sounds for the piece come from all over the place, again like wind in a tight place, that changes direction on a dime and seems to come from everywhere. Like wind to sails was written for Zach and Mary Bassett Shemon.

My music moves broadly from free improvisation and film scoring, to chamber and orchestral, to sonic alchemy and healing. I facilitate improvisation, sound healing and meditation, and playing with music and sound in all its meanings. I am a Rome Prize (2010), Guggenheim (2008), Fulbright (1997) and Wurlitzer Foundation (2007 and 2009) Fellow, and my music has won Global Music Awards (2012 for Innovation in Sound and Mixing/Editing), the Sounds Electric '07 Competition (Dublin), EMS Prize (Sweden), Citta di Udine (Prize ex aequo, Italy), and has received recognition and commissions from IMEB, Bourges (2008 commission), CMMAS, SEAMUS, Meet the Composer, the American Composer's Forum, SCI, and NMTA. I am Curators' Professor of composition at the University of Missouri at Kansas City Conservatory. In 1994 I completed the Colorado Grand Slam after climbing all 54 of Colorado's 14,000 ft peaks. I have 6 CD's which are available at CDBaby and iTunes. I love leading group and private performance meditations, journeys and healing sessions and can be reached at Twistedtrail@paulrudy.com. Also please visit www.paulrudy.com.

Zach Shemon is assistant professor of saxophone at the University of Missouri-Kansas City Conservatory of Music and Dance and alto chair in the acclaimed PRISM Quartet. Additionally, he spends his summers serving on the music faculties at the Interlochen Arts Camp and Interlochen Saxophone Summer Institute. He previously served as an associate instructor of saxophone at Indiana University while completing a Performer Diploma and Doctor of Music (in progress). Prior to his time at IU, he studied at the University of Michigan, receiving degrees in saxophone performance (BM, MM) and engineering (BME). He also studied at the Université Européenne de Saxophone in Gap, France and the Aspen Music Festival and School, where he held the saxophone fellowship. His primary teachers are Donald Sinta and Otis Murphy.

Shemon's performance career has led to appearances around the globe as a soloist, chamber musician, and various other concert settings. Since joining the PRISM quartet in 2007, the ensemble has recorded on the Albany, innova, Naxos, New Dynamic, and New Focus labels and performed on many of the world's leading festivals for contemporary music including the Bang on a Can Marathon, Beijing Modern Music Festival, and SONiC Festival. He has appeared with the quartet as a soloist with the Arizona State Symphony Orchestra, Boston Modern Orchestra Project, Cornell Symphony Orchestra, Pacific Symphony, and UMKC Conservatory Wind Symphony. PRISM is also committed to educational outreach and has held residencies at music institutions around the world including the Beijing Conservatory, Curtis Institute, Rice University, and Tianjin Conservatory, among others.

As a soloist, Shemon was awarded 1st prize at the inaugural International Saxophone Symposium and Competition in Columbus, Georgia, and was the winner of the Indiana University Concerto Competition. He has appeared as a concerto soloist with the Indiana University Philharmonic and Michigan Philharmonic orchestras, as well as with the University of Michigan Concert and Symphony Bands. Active in the saxophone community, he regularly performs at national and regional conferences held by the North American Saxophone Alliance. Performance highlights of 2013–14 include an appearance at Carnegie Hall with the PRISM Quartet, as well as performances at Kansas City's Kauffman Center for the Performing Arts as a soloist and with the Kansas City Symphony. Shemon is a Conn-Selmer artist and performs on Selmer (Paris) saxophones. He is also a D'Addario performing artist, performing on Reserve Classic reeds and aiding in product research and design.

Kansas City flutist, **Mary Bassett Shemon** is in high demand as a performer and clinician throughout the Midwest. Highlights from last season included performing with the Kansas City Symphony and subbing with the Saint Louis Symphony. Mary has also been invited to perform with the Topeka Symphony Orchestra, Lincoln's Symphony Orchestra, and the Peoria Symphony Orchestra. Previous positions include second flute and piccolo with the Florida Grand Opera and Palm Beach Symphony. A passionate performer and teacher, Ms. Shemon enjoys working with students of all ages.

Ms. Shemon received her Bachelor of Music from Northwestern University and her Master of Music from the University of Southern California. Among her teachers are Mark Sparks and Jennifer Nitchman of the Saint Louis Symphony, Jim Walker of the Los Angeles Philharmonic, as well as Richard Graef and Walfrid Kujala of the Chicago Symphony Orchestra.



Concert 6

November 20, 2015
Performing Arts Center ~ 10:00am

Two Movements for Modular Synthesizer

Joel V. Hunt

Earthly Dust

Tai-Kuang Chao

Samuel Huang, violin

el Guerrouj

Kyle Shaw

Deep Pocket Music

No. 11 (1:24)
No. 12 (0:42)
No. 13 (0:50)
No. 14 (1:48)
No. 15 (1:34)
No. 16 (0:42)

James Caldwell

Le Chute

Shu-Cheng Allen Wu

Two Movements for Modular Synthesizer

by Joel V. Hunt

Two Movements for Modular Synthesizer explores the reemerging sound world of modular synthesis. Harmonically rich timbres and rhythmic sequences are layered to create dynamically evolving textures. Analog oscillators, filter sweeps, and simulated tape-echo feedback harken back to earlier years of modular synthesis, while digital processing and sound spatialization engage with current trends.

Joel Hunt is an active composer and performer of algorithmic computer music and interactive electroacoustic music. His compositions have been performed at the International Computer Music Conference (Athens), New York City Electronic Music Festival, Primavera Festival of Contemporary Arts and Digital Media (Santa Barbara), California Electronic Music Exchange Concert Series (Los Angeles), National Student Electronic Music Event (Bowling Green), and at the Ethos NewSound Festival of Contemporary Music (Fredonia). Joel is currently Lecturer in Music and Digital Media, Arts and Technology at Pennsylvania State University, Erie.

Earthly Dust

by Tai-Kuang Chao

“One day, I put down my books on a desk after walking into a serene loft. Numerous dust particles floated in the air. While a pencil of dusk sifted through a tiny window, the dust shined the room as a golden sand spreading out in front of the window. At the end of this charming moment, everything in the room started getting murky and invisible. The room was tranquil again. I wondered what would be flung into the sky if a huge impact struck the earth.” The huge impact represents the difficulties and challenges in my life and the dust symbolizes thoughts left behind after the difficulties. Every time I overcome any obstacle, I sense I have been changed.

New generation composer and flute performer, **Tai-Kuang Chao** received his Bachelor Degrees in music composition and flute performance at Soochow University and his Master Degree in music composition at Roosevelt University. A musical storyteller and sonic painter, Chao attempts to employ notes fused with acoustic timbres to blend his musical pigments onto the palette, which becomes the paintbrush that leads the audience’s imagination to create an image within the realm of their fantasies. Chao’s music collaborates with the other areas of the fine arts, including dance, lighting design, and costume design, which creates a visual stunning performance, thus commanding attention and musical involvement from the audience.

Mr. Chao is pursuing his doctoral degree in composition-theory in the School of Music at University of Illinois at Urbana-Champaign. Chao’s principal teachers include Erin Gee, Reynold Tharp, Erik Lund, Kyong Mee Choi, Stacy Garrop, Ching-Wen Chao, Christopher Roberts and Wan-Chen Huang. Chao also participated in master classes with other notable composers, including Vinko Globokar, Cindy Cox, Eric Chasalow, James Primosch, John Harbison, Augusta Read Thomas, and Lee Hyla.

Samuel Huang is now pursuing a DMA of violin performance at UMKC conservatory of music with the concertmaster assistantship after graduated from Kent State University. His violin teachers are Ms. Amy Lee, Mr. Benny Kim, and Mrs. Cathy Meng Robinson, as well as Miami String Quartet as his chamber music advisor. Samuel also graduated from the Hong Kong Baptist University and The Hong Kong Academy for Performing Arts, under the tutelage of Mr. Ray Tsoi and Mr. Ivan Chan.

The winner of the Hong Kong Baptist University concerto competition and the recipient of the Leopold Sipe Memorial Award for Excellence in Music Performance, Samuel has performed as a soloist with Hong Kong Baptist University Symphony Orchestra, Collegium Musicum Hong Kong, Pro Arte Orchestra of Hong Kong, Shenzhen Arts School Orchestra, Kwai Tsing Philharmonic Orchestra and the Kharkov Philharmonic Orchestra (Ukraine). He was also invited to perform at the concert of Diploma Ceremony organized by the Associated Board of Royal Schools of Music. As an active orchestral player, Samuel served as the concertmaster of Hong Kong Baptist University Symphony Orchestra, Collegium Musicum Hong Kong, Pro Arte Orchestra of Hong Kong, and Kent State University Orchestra. He was the member of Akron Symphony Orchestra and Mansfield Symphony orchestra.

Samuel’s performance opportunities have brought him to various international music festivals, including The Harlaxton International Chamber Music Festival in the UK, the Central Conservatory Music Festival in Beijing, and the Kent/Blossom music festival with a side-by-side performance with The Cleveland Orchestra. He has attended violin masterclasses by Professor Liu YuXi, Zhu Dan, Jue Yao, viola masterclass by Paul Silverthorne, and chamber music masterclass by Gottfried von der Goltz and pianist Florian Uhlig. Samuel was awarded the Italian Cultural Society of Hong Kong Leo Tung-hai Lee Scholarship fund, which supported his participation in masterclass by Italian violinist Salvatore Accardo in Accademia Musicale Chigiana Siena.

Besides solo performance, Samuel is the founding member of Glauser String Quartet. The group was the festival scholar quartet at Heartland chamber music festival and performed on the Kansas Public Radio. With the group, Samuel has performed with renowned musicians such as violinist Ida Kavafian, cellist Keith Robinson, and pianist Yekwon Sunwoo.

el Guerrouj

by Kyle Shaw

During my years as a high school distance runner, Hicham ej Guerrouj was one of my favorite athletes. I frequently watched videos of his races to get excited for upcoming track meets.

I could watch multiple different mile-long races, and they were all 4 laps around a track, for most of these races I knew the outcome ahead of time -- who would win and so forth -- and yet, each one was different -- different runners have different tactics, each race has distinctive dramatic unfoldings, etc. -- and the experience was incontrovertibly enjoyable for me.

This is not incomparable to some experiences with music -- we frequently listen to the same songs for enjoyment sake, we have sets of expectations when approaching a new listening experience: the piece will begin, it will end, and between those two time points there will be some sounds, and probably some dramatic unfolding of motives and themes. We may also have other expectations of formats: instrumentation, number and type of movements, etc., much in the same way, if you watch a mile race, you can rightfully expect there will be a beginning and an end, the runners will move counterclockwise and complete 4 laps, etc.

I realized that I could have aesthetic experiences spectating races, but I was fascinated to also discover that I could have aesthetic experiences running in races. On one particular occasion, on the home straight, I could hear the crowd roaring, and the back straight, no one was in the stands and there was a strong headwind such that I couldn't even hear the crowd from the other side of the track. With each passing lap, my heart rate of course changed, as did my psychological state -- I was confident sometimes, sometimes worried, sometimes fighting my own fatigue and other times fighting other runners for position in the pack.

I structured the piece to have similar sounds in a given depth proximity associated with each segment of the track -- depicting, for instance, the "crowd noise" moving from the background to the foreground at a certain point -- each of which we hear 4 times. But like a runner's psychological state and like the dramatic unfolding of a race, each time we hear these sounds in their revolving depth proximities, they too evolve and are different each time we return to them.

Kyle Shaw (b. 1987) writes eclectic music which transcends stylistic boundaries. Raised in McKinney, Texas, the composer studied piano with the late Karen Austen and Richard Shuster. He earned a BM at Brigham Young University, studying composition with Michael Hicks, Steven Ricks, Christian Asplund, and Neil Thornock, and organ and carillon with Don Cook.

His compositions have been performed in five of the fifty states, and read by the Illinois Modern Ensemble, Stephen Gosling, Curtis Macomber, Chris Finckel, percussionist Matthew Coley and Duo X. He has had private lessons with William O. Smith, Benjamin Ellin, David Rakowski, David Maslanka, and masterclasses with Chaya Czernowin and David Lang.

He was selected as a fellow of the University of Nebraska's 2014 Chamber Music Institute. In 2013, his wind ensemble piece *Sylph* won the Vera Hinckley Mayhew music composition contest; his piece *Center Panel* won the Iowa State carillon composition contest; and his piece *Wall Flower* was selected for inclusion on the SEAMUS miniatures recording series (available on iTunes).

During summer 2011, he was selected to work as a student-intern with the Barlow Endowment for Music Composition.

He is currently a DMA student at the University of Illinois, where he has studied with Carlos Carrillo, Stephen Taylor, Heinrich Taube, and Reynold Tharp. He lives in Urbana, IL with his wife Tess and two daughters.

Deep Pocket Music

by James Caldwell

Deep Pocket Music is the third set of small *musique concrète* pieces. The original set was made with sound sources that came out of my pockets. This set uses a pair of finger cymbals, a pencil run over the rungs on the back of a chair, dresser handles, the bag from a bunch of apples from the grocery store, and marbles poured into the bottom of a hand drum. The processes include Tom Erbe's "SoundHack" and Michael Norris's "Soundmagic Spectral" plugins.

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. In 2015 he received the CoFAC Award for Excellence in Creative Activity. He was named the 2009 Distinguished Faculty Lecturer. For thirty years he has been co-director of the Western Illinois University New Music Festival, which has hosted more than 200 composers for performances of their music. For fifteen years he has been curator of an annual concert of electroacoustic music, ElectroAcoustic Music Macomb. In 2004 he began studying studio art as a way to stretch creatively and to reacquaint himself with the experience of being a student, and earned a BA in Art from WIU in 2014.

Le Chute

by Shu-Cheng Allen Wu

Le Chute (The Fall) is inspired by the last philosophical novel written by Albert Camus (1913-1960) published in 1956. In the first person dramatic "stream of consciousness" monologues of the leading character Jean-Baptiste Clamence, a lawyer and self-proclaimed "judge-penitent", he judged penitent, criticizing all known ethic values and belief systems, including Christianity by judging and penitent himself. However, without all those believe systems, we can also see all his agonizes, troubles, paradoxes, and struggles.

In music history we have plenty of "-isms" that composers make music to express their believes in value systems such as politics, science, religion, philosophy, aesthetics and more. And as a composer we inherit the stream of values from our past. However when most of believe systems including aesthetics stopped to serve its purpose anymore, what makes a composer stands for his own creation?

The formal structure in this piece, same as the novel, is also in "stream of consciousness" style. Several sounds referencing epic electroacoustic music literatures are included such as Schaffer, Stockhausen, Varèse and Xenakis. Techniques like granular synthesis and music information retrieval are used to process those sounds.

Shu-Cheng Allen Wu is a DMA student of music composition and Fulbright scholar at University of Illinois in Urbana Champaign. Allen's research and interests included in his doctorate studies are electronic music, electroacoustic music, algorithmic music composition, music programming, music information retrieval, and live coding music. During this period of study, Allen also works as a teacher for Unit One Program in UIUC teaching electroacoustic music technique and composing. He also worked as teaching assistant responsible for freshman and sophomore music theory and aural skills.

Allen has been a full time assistant professor in Asia-Pacific Institute of Creativity, lecturer of computer music and multimedia at Tamkang University and lecturer at Chaoyang University of Technology. He has taught classes which include music composition and production for non-music majors, multimedia art, art history, creativity and aesthetics.

As a musician, Allen has had extensive experience as a conductor with choirs, theater, chamber music ensemble, wind orchestra, ancient instrument orchestra and live electronic music as well as experience in composing and producing music for animations, short films and games.



Concert 7

November 20, 2015
Performing Arts Center ~ 1:30pm

Launch Sequence

Carter John Rice

Melodía sin melodía

Benjamin D. Whiting

The Moorlough Shore

David D. McIntire

Michelle Allen McIntire, voice

Ryan Oldham, trumpet & voice

Brian Padavic, bass

David D. McIntire, clarinet & electronics

Soundtrack of an Open Road

Ted King-Smith

Michael Miller, bass clarinet

Choragus Revisited for Trumpet and Tape

David Z. Durant

Keith Benjamin, trumpet

Launch Sequence

by Carter John Rice

Launch Sequence, unlike most of my other recent compositions, has little in the way of narrative or extra-musical association. It is a piece constructed of highly dramatic gestures and abstractions that are intended to provide a meaningful experience, albeit that meaning isn't made clear. Its title comes from the notion of a countdown (i.e. 5, 4, 3, etc.). The opening section of the work has 5 major arrival moments, while the next has 4, then 3, and so on. It was completed in the Spring of 2015 at Ball State University.

Carter John Rice, a native of Minot, North Dakota, is a composer of new music currently pursuing a Doctor of Arts (D.A.) in music theory/composition at Ball State University. His music has been featured across the United States and abroad, including performances at the annual conference for the Society of Electroacoustic Music in the United States, The National SCI Conference, The Bowling Green State University New Music Festival, Electronic Music Midwest, The Electroacoustic Barn Dance, The Soundscape Festival, and the National Student Electronic Music Event. He was the inaugural recipient of Concordia College's Composer of Promise Award, for which he received a commission from the Concordia College Orchestra. Rice's music is largely concerned with the notion of creating cohesive and contrasting soundworlds that slowly generate and expel sonic energy over time.

Rice received his Master's degree from Bowling Green State University where he studied with Elainie Lillios and Christopher Dietz. He currently studies with Michael Pounds, Keith Kothman, and Jody Nagel at Ball State University. He frequently collaborates with friend and flutist Colleen O'Shea Jones. Carter also serves as the national student representative for The Society of Composers Inc.

Melodía sin melodía

by Benjamin D. Whiting

This piece was born out of an inspiration of mine to blend sounds of found household objects, a staple of electroacoustic fixed-media composition, with those of an instrument associated with conventional means of Western music production, the transverse flute. Both sonic groupings carry with them certain implications that are challenged in this piece; at the start, the found objects and flute behave as they "should," but their respective roles blur as the piece progresses, eventually reaching a kind of cooperative unity by the end.

I wish to extend my sincerest gratitude to Melody Chua, whose contribution of samples of her brilliant playing formed the backbone of this piece.

Benjamin D. Whiting received his BM in Music Composition and his MM in Music Theory and Composition from Florida State University, and is now pursuing his DMA at the University of Illinois at Urbana-Champaign. He is an active composer of both acoustic and electroacoustic music, and has had his works performed in the United States and abroad. Most recently, his piece for chamber orchestra, *Tempus Imperfectum*, was awarded Third Prize in the 2014 Busan Maru International Music Festival Composition Competition, and his tuba quartet, TIFT((())), was a finalist in the 2014 Van Galen Composition Prize. His electroacoustic piece *FL* has been released on ABLAZE Records' album *Electronic Masters*, vol. 3, along with having been honored with performances at the College Music Society National Conference, SEAMUS 2014, the New York City Electroacoustic Music Festival, and Sounddiff's *Concerto di Musica Elettroacustica con Composizioni Selezionate da Call Internazionale* in Barletta, Italy. Also, his quadraphonic electroacoustic piece *Under Lock and Key* was featured in Pas-e's concert *On the Occasion of the Performance of Luigi Nono's Omaggio a Emilio Vedova* in Venice, Italy. Whiting has studied with such composers as Scott Wyatt, Erik Lund, Erin Gee, and Ladislav Kubik. He resides in Champaign, Illinois.

The Moorlough Shore

by David D. McIntire

The Moorlough Shore is based on an Irish folk tune that is probably better-known as "The Foggy Dew," due to a popular set of lyrics written to commemorate the Easter Uprising of 1916, and frequently sung by numerous pop and folk singers. It is also known by "Corraga Bawn," and "The Moorlough Shore." This setting takes the vague and shifting existence of the tune as its premise, whereby the players and singer are each working from the same melody, though uncoordinated in time. The words are a refraction of several different versions, in an attempt to unite these differing expressive impulses to which the melody has been enlisted to serve over many generations. The electronics are analog in their source, from hand-built modules, with some digital processing.

David D. McIntire is a sound artist and teacher based in Kansas City. He composes and performs with the Ensemble of Irreproducible Outcomes and teaches at Missouri Western State University. He also runs Irritable Hedgehog, a label devoted to minimal and electroacoustic music, whose recordings have been praised for their quality and historical significance.

Many pots, many spoons; **Michelle Allen McIntire** has been singing, playing, performing, conducting, studying, teaching, and writing music for decades. Weirdly, she is a Girl Scout leader, likes playing pit in musicals, and infuses her own akvavit. Michelle has performed EIO's music before: she learned π as the Circle in Ryan's *Numera*, wore a bunny suit and sang tenor in Brian's opera *A Tale of Two Rabbys*, and got to know David while learning his haunting *Five Poems of Paul Celan*. Michelle is excited to premier Kyle Gann's wonderful new song cycle, *Proença* in early 2016.

Composer, trumpeter, and beer enthusiast **Ryan Oldham** has cobbled together a career of performances for nearly 25 years. Oldham was founding member of in Pennsylvania's premier funk-rock band Disco Bitch and the Funk Machine (DBFM), sharing the stage with the Violent Femmes, Third Eye Blind, and other touring acts. After finishing his academic studies (DMA: University of Missouri – Kansas City, MM: University of Louisville, BA: Indiana University of Pennsylvania), Oldham focused on the production of more thetic works, including his opera *Numera*, and composing/playing with the Ensemble of Irreproducible Outcomes.

Brian Padavic writes music, and what fine music he composes, covering a wide range of genres and ensemble configurations. Currently, Padavic is focused on achieving a higher level of double bass performance, which led him to Paris, France, (thanks to LIAEP and ArtsKC grants) to study with the legendary double bassist François Rabbath for 3 months in 2014, during which time he also composed several works for solo double bass. He holds composition degrees from UMKC and Berklee College of Music and will be a participant of the 2015/2016 Charlotte Street Studio Residency Program.

Soundtrack of an Open Road

by Ted King-Smith

Soundtrack of an Open Road describes the pursuit for sanctuary, in the form of a calm and open road. From 2011-2013 I found myself driving more and more, and it was during these drives, especially those going cross-country, I was able to find a kind of mental clarity. Since then the sounds of a car and the road have been ingrained in me. The piece starts aggressively, depicting elements of road rage and anxiety. Gradually the journey becomes calmer, and the sounds of cars eventually fade away, leaving the cellist in a moment of solitude and sanctuary in the form of a cadenza. This moment or clarity is brief, as the roads of before return, as does the chaos of earlier. The fixed media is comprised of recorded sounds from cars, inside and out, as well as the materials they are built from (i.e. glass, metal). Soundtrack of an Open Road was written in 2014 and early 2015 in Kansas City, Missouri for Tiffany Bell and premiered in March 2015.

Ted King-Smith is a composer, educator, performer, and arranger currently based in Kansas City, Missouri. Described as “off-beat, jazzy, and... convincing,” Ted strives to synthesize aural, visual, kinesthetic, and/or conceptual influences into engaging musical works that emphasize variety and virtuosity. Recent awards for his music include 3rd place in the 2014 American Prize and the 2012 Washington-Idaho Symphony Young Artist Award. His music has been performed across the United States and Canada, at Helzberg Hall in the Kauffman Performing Arts Center, several College Music Society and Society of Composers Inc. conferences, the Root Signals Electronic Music Festival, and the Florida State University New Music Festival. He has been commissioned by Steve Davis and the UMKC Wind Symphony, Bill Perconti and the Lewis and Clark State College Saxophone Quartet, Zach Shemon and the UMKC Saxophone Ensemble, and a growing list of performers. His teachers include Chen Yi, James Mobberley, Paul Rudy, Scott Blasco, Stephen Gryc, and Ryan Hare.

In addition to composition, Ted has performed in and founded several chamber ensembles as a saxophonist. His interest in performance also includes improvisation, and is a key element of his compositional process.

Choragus Revisited for Trumpet and Tape

by David Z. Durant

Choragus Revisited was originally composed in 1999 as a unaccompanied trumpet piece. It was revised in 2005 to include an electronic accompaniment which uses modified trumpet sounds along with synthesized and sampled sounds.

David Z. Durant (b. 1957, Birmingham, Alabama, U.S.A.) is a Professor of Music at the University of South Alabama where he is the Director of the Music Theory and Technology Program. Durant received his BM and MM from the University of Florida and his DMA from the University of Alabama. His composition teachers have included Andrew Imbrie, Edward Troupin, John D. White, Fred Goossen, Harry Phillips, Marvin Johnson, and James Paul Sain. Durant is also active as a pianist and has premiered a number of his own works for the piano.



Concert 8

November 20, 2015
Performing Arts Center ~ 5:00pm

Buzz Feed

Peter Hulen

Martin Madsen, tesla coil technician

Take 13

Texu Kim

Keith Benjamin, trumpet

Bolgia

Deovides A. Reyes III

START

Robin Cox

Robin Cox, amplified violin

Ritus

Michael Lukaszuk

For The Memory Of A Kiss

Ian Corbett

Ian Corbett, saxophone

Buzz Feed

by Peter Hulen

This piece includes synthesized sound on fixed media, digitally processed audio from an amplified crumhorn, and a tesla coil activated by a spectrally rich audio signal. Against the backdrop of a frequency-sweeping mixture of pulse waves and noise, the crumhorn and tesla coil are engaged in whole-tone call-and-response as the frequency-sweeping pulse tones coalesce on augmented triads, duets when the whining background abates, and combinations of the two when it returns. The medieval crumhorn was chosen for its buzzing timbre against the crackling static of pitched tones from the tesla coil. Also included are vocoded David Lynch style reverse-speech phrases from banal clickbait headlines.

Peter Hulen is a composer of acoustic and electroacoustic music whose works are heard at juried conferences and festivals across the USA and abroad. He serves as Associate Professor of Music and Chair of the Music Department at Wabash College in Crawfordsville, Indiana where he teaches music theory, composition, electronic music, and humanities courses. He received a Bachelor of Music in Composition from the University of Tulsa, a Master of Music in Composition from Southwestern Theological Seminary in Fort Worth, Texas, and a Doctor of Philosophy in Music from Michigan State University. He performs with the recorder consort *Miscellanea Musica*, sings baritone in the Chancel Choir at St. John's Episcopal Church in Lafayette, Indiana, landscape gardens, cooks unhealthy food, and tries to maintain some kind of contemplative practice.

Martin Madsen is Associate Professor of Physics at Wabash College in Crawfordsville, Indiana where he teaches introductory physics, quantum mechanics, and supervises the upper-level student research laboratory. He has served as advisor to the physics student group for many years and has helped them develop a public demonstration show of exciting physics experiments which is in its seventh year now. He received a Bachelor of Science in Honors Physics from Purdue University and a Ph.D. in Physics from the University of Michigan.

Take 13

by Texu Kim

Take 13 (2013) is an 8-minute B-flat Blues in 13/8, subdivided as 3+3+3+2+2. The relationship between its title and meter is modeled after *Take Five* by Paul Desmond. Though it may sound unreasonable, I chose the number 13 mainly because it was composed in 2013, and 13 is not the most prevalent number in music theory and history – in other words, “cool”. To be more faithful to 13, I occasionally added an extra measure to the standard blues progression, to make it a 13-bar pattern. This work is for my dear friend Samuel Wells, who commissioned and premiered it. He also provided numerous sound samples and suggestions to improve my electronic music skills.

Texu Kim's works have been performed from Europe to South Korea to the U.S. by such groups as Ensemble Modern, Ensemble Intercontemporain, Alarm Will Sound, Ensemble Reconsil Vienna, Minnesota Orchestra, Seoul Philharmonic Orchestra and Ensemble TIMF, as well as at the Aspen Music Festival and School, American Guild of Organists National Convention and American Choral Directors Association Central Division Conference. He has earned awards and honors including the ASCAP/SCI Commissioning Competition, American Prize and Isang Yun International Composition Prize. He serves as composer in residence with both the Korean Symphony Orchestra, which will premiere two of his pieces in 2015, and New York's Ensemble 212. In addition to composing original works, he has arranged and orchestrated music for such major occasions as the opening ceremony of the 2014 Paralympic Winter Games. His principal teachers are Unsuk Chin, Sven-David Sandström, Claude Baker, David Dzubay, and Sangjick Jun. He is pursuing a doctorate at Indiana University, where he served as an associate instructor in music theory. He holds master's and bachelor's degrees from Seoul National University. His website is at texukim.com.

Bolgia

by Deovides A. Reyes III

Bolgia is an Italian word that means pocket or trench. This term has been used by Dante Alighieri in his notable literary work *Inferno*. According to Alighieri, the eighth circle of hell comprises of ten bolgias, each corresponding to the different types of fraud, including hypocrites, flatters, and fraudulent advisers. Any dead soul guilty of these sins fall into a boliga, where eternal damnation and suffering awaits them. *Bolgia* is an 8.1 channel composition for fixed media, which depicts Alighieri's journey to the eighth circle of hell, and his experiences to its horrific environment. The musical gestures and sonic events of the piece evoke the different sounds and emotions of hell.

Dennis Deovides Reyes III is currently pursuing his doctorate degree in music composition in the University of Illinois at Urbana-Champaign under Scott A. Wyatt. Dennis has been a participant for three consecutive years for the National Conferences of the Society of Electro-Acoustic Music in the United States (SEAMUS). His piece *Bolgia* has been recently performed in the Acousmatic Transendance concert at the University of Kent with the Vienna Acousmonium Project. His pieces were accepted in the 40th and 41st International Computer Music Conference in Greece and Texas, and were also featured in the 31st and 33rd Asian Composers League Festival and Conference in Singapore and Manila. *Dance of Maria Makiling* was selected for performance at Staffordshire University in England for the 2015 NoiseFloor Festival and the 2015 Concert on Homage to Norman McLaren at La Fabbrica del Vedere in Venice. Dennis has also been selected to participate in the 45th Annual Festival of New Music at Ball State University in Indiana, and the 2015 National Student Electronic Music Event (N_SEME) at Bowling Green State University in Ohio last March. His composition *NYC 10001* was a finalist in the 2014 International Conference on Auditory Display in NYC. Dennis has been currently commissioned by University of London's prestigious School of Oriental and African Studies (SOAS) to write a piece and preside on their annual composers conference and festival.

START

by Robin Cox

START is an intense work of rhythmic relationships coming close, but never quite settling into stable patterns between live acoustic and electronic elements. It places upon the live violinist any temporal grounding or structural foundation sensed in relation to very quick, fleeting, and highly syncopated rhythmic gestures of the electronic parts. The performer's use of bone conduction click track monitoring also ensures accuracy in executing these tightly integrated rhythmic relationships, at times even allowing for the sense of the live musician anticipating or leading the electronics in performance.

Robin Cox is a composer, violinist, and collaborator known for performance of his own works and that of other contemporary artists. With the Robin Cox Ensemble, he led over 170 performances, produced three critically acclaimed CD recordings, and premiered works by over eighty composers. He also led a mixed-media performance series as Executive Director of Iridian Arts, Inc. and is on the Board of Directors of the Switchboard Music Festival on San Francisco.

His latest large scale ventures are the community participation event HOURGLASS and the immersive performance environment BIG TENT. Cox has received numerous awards, including multiple Lester Horton Awards for Outstanding Achievement in Music for Dance and an ASCAP Deems Taylor Award for the founding of Iridian Radio.

He holds degrees from the Univ. of Texas at Austin, Univ. of Michigan, and the Univ. of Miami, and after many years on faculty at California St. Univ. Long Beach Bob Cole Conservatory and California Institute of the Arts, Dr. Cox joined the Music and Arts Technology faculty at Indiana University Purdue University Indianapolis (IUPUI) in fall of 2013. www.robincox.net

Ritus

by Michael Lukaszuk

The Latin Word *Ritus* can be used to discuss ceremonies, rites, habits or customs. The source material for this piece comes from a variety of field recordings and computer-generated sounds. I started by capturing material that I considered ordinary. As my collection grew I began to incorporate recordings of musical instruments that are commonly used for ceremonial purposes. In this piece I tried to illuminate and combine the commonplace with the sacred to create an entirely new world in which the origin of a sound is less important than what it has become.

Michael Lukaszuk (b.1989) is a Canadian composer, laptop performer and programmer based in Cincinnati, Ohio. He is currently pursuing a DMA in Composition at the University of Cincinnati's College-Conservatory of Music where he is in Mara Helmuth's studio. Michael holds degrees in music theory and composition from the University of Western Ontario. His music has been performed at events such as the Toronto International Electroacoustic Symposium, the New York City Electroacoustic Music Festival and New Music Edmonton's Now Hear This Festival of New Music. He regularly performs electroacoustic music with the Cincinnati Composers Laptop Orchestra Project (CiCLOP).

For The Memory Of A Kiss

by Ian Corbett

I suppose I've written a lot of music emphasizing beats and grooves – as a performer, they're my "thing". But there are things no beat can describe. There is no beat in this piece. There's a pulse. For a moment.

Ian Corbett is Coordinator and Professor of Audio Engineering 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. Ian's book "Mic It! – microphones, microphone techniques, and their impact on the mix" was published by Focal Press in 2014, and he also authors articles for Sound On Sound ("The Worlds Best Recording Technology Magazine"). Since 2004 he has been a member of the Audio Engineering Society's Education Committee, and has presented, mentored, and served on panels at local, regional, national, and international AES events, as well as many other professional industry events throughout the USA, Europe and Central America, and he is also a member of the Producers & Engineers Wing of the National Academy of Recording Arts and Sciences. Ian holds a Doctor of Musical Arts degree in composition from the University of Missouri-Kansas City, and he can frequently be found playing saxophone in Kansas City's jazz clubs and restaurants.



Concert 9

November 20, 2015
Performing Arts Center ~ 8pm

The Fifth Dimension

Keith Benjamin, trumpet

Amanda McCullough

Telepresent Storm: Rita

Thomas Rex Beverly
Thomas Rex Beverly, iPads and live electronics

Thomas Rex Beverly

Ominously

David Alan Broome, keyboard sampler

David Alan Broome

Clara Voce (tales of the secret voice)

Steven Joslin, laptop

Steven Joslin

Ode to Kitchen

Konstantinos Karathanasis

Icarus Wept

Keith Benjamin, trumpet

James Mobberley

The Fifth Dimension

by Amanda McCullough

The Fifth Dimension is a piece for trumpet with electronic accompaniment. The trumpet makes use of an adjustable cup mute, adjusting the distance of the cup from the bell

while the player holds a note, causing sudden swells and diminishes in volume and changes of color.

The source of inspiration for this piece comes from imagining someone landing on an unknown planet. There is a sense of foreboding, even though there is no clear source of danger.

There is also a sense of longing; a longing for a familiar place, for home.

Amanda McCullough is a composer from Lincoln, Nebraska. Originally from Topeka, Kansas, she studied trumpet at Washburn University, graduating Summa Cum Laude with Music Department honors in 2011, earning a BM in trumpet performance, a BA in music, and a minor in mathematics. After her graduation from Washburn, she relocated to Lincoln, where she studied composition at the University of Nebraska under Dr. Eric Richards, earning a Masters of Music in Composition in 2013.

Amanda has premiered several pieces for brass and wind ensemble, including a symphony for Wind Ensemble in 2013. In 2014, her electronic composition "Melting Clocks" was presented at the 14th Annual Electronic Music Midwest Conference in Chicago. In February of 2015, her solo vocal work "The Clock Strikes One that Just Struck Two" based off of the poem by Emily Dickinson, made its debut at the Fifteen Minutes of Fame performance by baritone Andrew White in New York City as part of a song cycle.

In Topeka, she was a performer with various Mariachi groups. She now plays trumpet with Omaha Symphonic Winds and currently lives in Lincoln, Nebraska, where she is pursuing a Doctor of Musical Arts in Composition under Dr. Tyler White.

Telepresent Storm: Rita

by Thomas Rex Beverly

Time travel back to 2005 during Hurricane Rita's massive show of beauty and destruction. The weather data in Telepresent Storm: Rita is not a metaphor; rather it directly connects the visual and auditory experience with the historical energy of Hurricane Rita. The historical weather data of Rita is run through a piece of software to create a real-time graphical score which is then interpreted live, using iPads. The performer, using two iPads, interprets the graphical score by freely assigning sound, harmony rhythm, melody, and growth to the available weather parameters.

American composer **Thomas Rex Beverly** is a graduate of Trinity University in San Antonio, Texas where he received a bachelor's degree in music composition. At Trinity, he studied with Timothy Kramer, David Heuser, Jack W. Stamps, and Brian Nelson. He has had pieces performed at the 2013 Electroacoustic Barn Dance Festival, the 2014 Biennial Symposium for Arts and Technology at Connecticut College, the 2014 SCI Iowa New Music Symposium, the 2014 TransX Transmissions Art Symposium in Toronto, Canada, the 2014 Sweet Thunder Electroacoustic Festival, 2014 New York City Electroacoustic Festival, the 2014 International Computer Music Conference and the 2014 So Percussion Summer Institute. In addition, he won second prize in the 2015 ASCAP/SEAMUS Student Commissioning Competition for his piece Ocotillo. He is a recent graduate of Bowling Green State University in their Master of Music Composition degree program where he studied with Elainie Lillios, Christopher Dietz and was a Music Technology Teaching Assistant.

Ominousty

by David Alan Broome

Ominousty (2014) - is a work for live performer on a keyboard sampler. The sample used in this piece is the recording of Billy Joel's unabashedly sad hit, Honesty. While that sample is the basis for all the sound that happens in this piece, it is manipulated and is hardly recognizable until the piece is nearly over. The song is recontextualized to become a wild, carnival ride of silliness. I am exploring the idea of rendering the familiar unfamiliar, and then through repetition, give the work its own redefined sense of familiarity.

A versatile and imaginative pianist/composer, **David Broome** has a playful taste for all genres of music. As a creator of original works, David produces musical worlds that investigate sound and the act of performing with humor and wide-eyed curiosity. As a widely sought after interpreter of new music, David is dedicated to presenting music that is quirky and original. He takes pleasure in finding familiar moments within the unfamiliar. Like seeing faces in clouds, he accords relationships to the abstract that are unintended and cogent! His performances and compositions have been appreciated in America, Australia, Russia and across Europe. He has been described in the New York Times as a “deft and focused performer,” as well as an artist who composes “juicily atmospheric music.” Time-Out NY has commented on his “human-paced repose” and The AU Review described him as being “soaked with unbelievable talent.”

As a New York-based performer, David has presented a wide variety of genre-bending, unclassifiable music at such venues as Carnegie Hall, Merkin Hall, Le Poisson Rouge, The 92nd St. Y, The Whitney Museum, The Stone, and Issue Project Room, among others. He also composes music for dancers (Limon Dance Co., Maura Donohue, Jen Abrams), theater artists (Story Pirates, TACT, John Jesurun), and comedians (the PIT, Magnet Theater, UCB.)

David has recorded works by J.G. Thirlwell (Tzadik), John Supko (New Amsterdam Records), Elizabeth Brown (New World Records), Corky Has a Band, and the members of Ensemble Pamplemousse (New Carrier.) Mister Broome has also lectured on composition and music notation at the Art Institute of Chicago, Hartwick College and Southern Wesleyan University.

David's compositions have been presented by the MATA Festival, Ensemble Adapter, Qubit, the Boulder Fringe Festival, HI-Fi New Music, Red Light New Music, and the 92nd St. Y's Fridays @ Noon. He has also received support from the Argosy Foundation, the Yvar Mikhashoff Trust for New Music, NYSCA, the A. Lindsay and Olive B. O'Conner Foundation, and Meet the Composer. He has participated in artist residencies at the Banff Center, the Seedlot Project, and the Rensing Center. David holds a Master's of Music from the Manhattan School of Music and a Bachelor's of Music from Towson University where he studied with pianists Phillip Kawin, Anthony de Mare and Reynaldo Reyes.

Clara Voce (tales of the secret voice)

by Steven Joslin

Clara Voce is a 4 channel performance piece that explores the secret music hidden in voices. All visuals are created in realtime using Processing. A modified GameTrak controller is used to manipulate aspects of the audio and visuals.

Steve Joslin is a Percussionist who performs and composes in Algorithmic, Electronic, and Progressive Rock genres. His work ranges from meditative to visceral and incorporates technology in interesting ways.

Steve earned a Masters Degree in Media Arts Technology from the University of Michigan in 2013. Currently, he is completing work towards a DMA in Music Performance - in Data Driven Instruments at the University of Oregon.

Ode to Kitchen

by Konstantinos Karathanasis

Ode to Kitchen is an homage to Neruda's collection of Odes. The poet wrote 225 Odes on common, everyday objects, such as bread, artichokes, his socks, etc., to celebrate life as expressed through myriads of sounds, colors, smells, and emotions. Hundreds of sounds of kitchen objects were classified according to their gestural archetypes and substances, and later processed mainly through the classic tape manipulation techniques. Complex textures were created by reading fast and randomly the contents of folders with similar sounds. The resulting thousands of sound objects were orchestrated with the intention to create a highly energetic and kaleidoscopic amalgam.

Konstantinos Karathanasis is an electroacoustic composer who draws inspiration from modern poetry, artistic cinema, abstract painting, mysticism, Greek mythology, and the writings of Carl Jung and Joseph Campbell. His compositions have been performed at numerous festivals and received awards in international competitions, including Bourges, Musica Nova, and SEAMUS/ASCAP. Recordings of his music are released by SEAMUS, ICMA, and Musica Nova. Konstantinos holds a Ph.D. in Music Composition from the University at Buffalo, and is currently an Associate Professor of Composition & Music Technology at the University of Oklahoma. More info at: <http://129.15.77.24/oukon/>

Icarus Wept

by James Mobberley

Icarus Wept is a five-movement work commissioned by Keith Benjamin for his trumpet and organ duo Clarion, with organist Melody Turnquist-Steed. This version of the work is for trumpet and tape only, with organ sounds on tape. It was funded by a Composers Fellowship from the National Endowment for the Arts, “a federal agency”; therefore the original concept, involving full frontal nudity, had to be abandoned. The tape sounds are drawn from an impromptu recording session and brain fry in which we came up not only with trumpet sounds of all kinds but also with the formula for a partially androgynous anodized serial copolymer (patent pending). We also recorded a wide variety of other sounds (e.g. Keith’s trumpet stand, swirling coins, laughter/vocal sounds, and various expletives). The title, Icarus Wept, was loosely inspired by the legendary flight of Icarus toward the sun and the sudden realization of the fatal mistake. Three movement titles reflect themes of Icarus or of the sky: Getting Waxed, Climbing the Blue Staircase (from a Native American Peyote Song), and Eleven Feet from the Sun. However, Somebody Else’s Face and Strap on Your Lobster have nothing to do with Icarus at all, or with weeping either, pretty much.

James Mobberley is Curators’ Professor of Music at the Conservatory of Music of the University of Missouri-Kansas City. Awards include the Rome Prize, a Guggenheim Fellowship, and awards from the American Academy of Arts and Letters, the Civitella Ranieri Center, the Van Cliburn Composers Invitational, and the Charlotte Street Foundation. Commissions have come from the Koussevitzky Foundation, the Fromm Foundation, the Barlow Endowment, Chamber Music America, the St. Louis Symphony, the Kansas City Symphony, Meet the Composer, Music From China, and the Cleveland Chamber Symphony. He has appeared as Guest Composer with the Taiwan National Symphony, the American Composers Orchestra, the Composers Forum at Wellesley College, the Beijing Modern Music Festival, and over 50 colleges and universities around the world. His music has received 1250 performances on five continents, and appeared on more than two dozen recordings. Over 30 works are available for listening on <https://soundcloud.com/jim-mobberley>. An avid bicyclist, he lives in Liberty, Missouri with his wife Laura, a writer, and sons Lucas and Jake.



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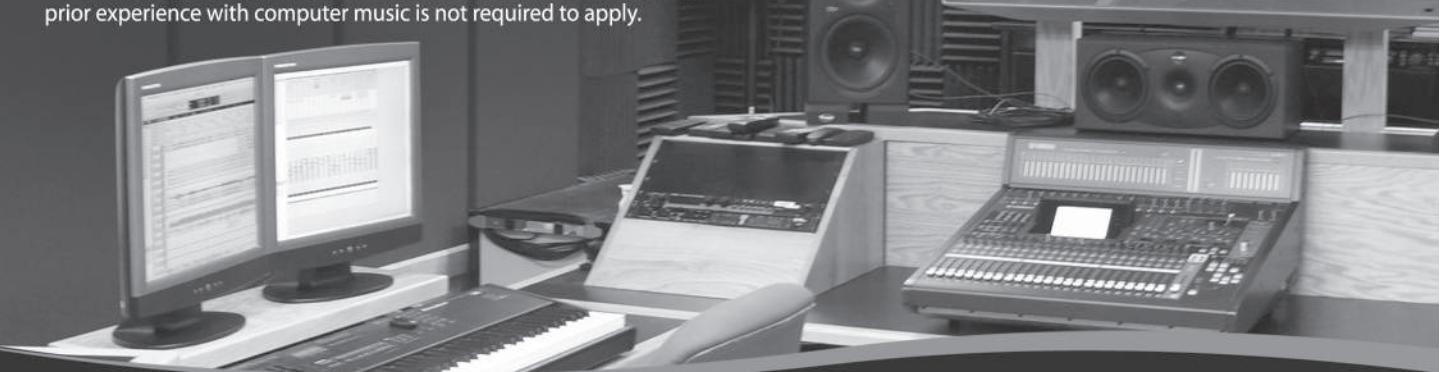
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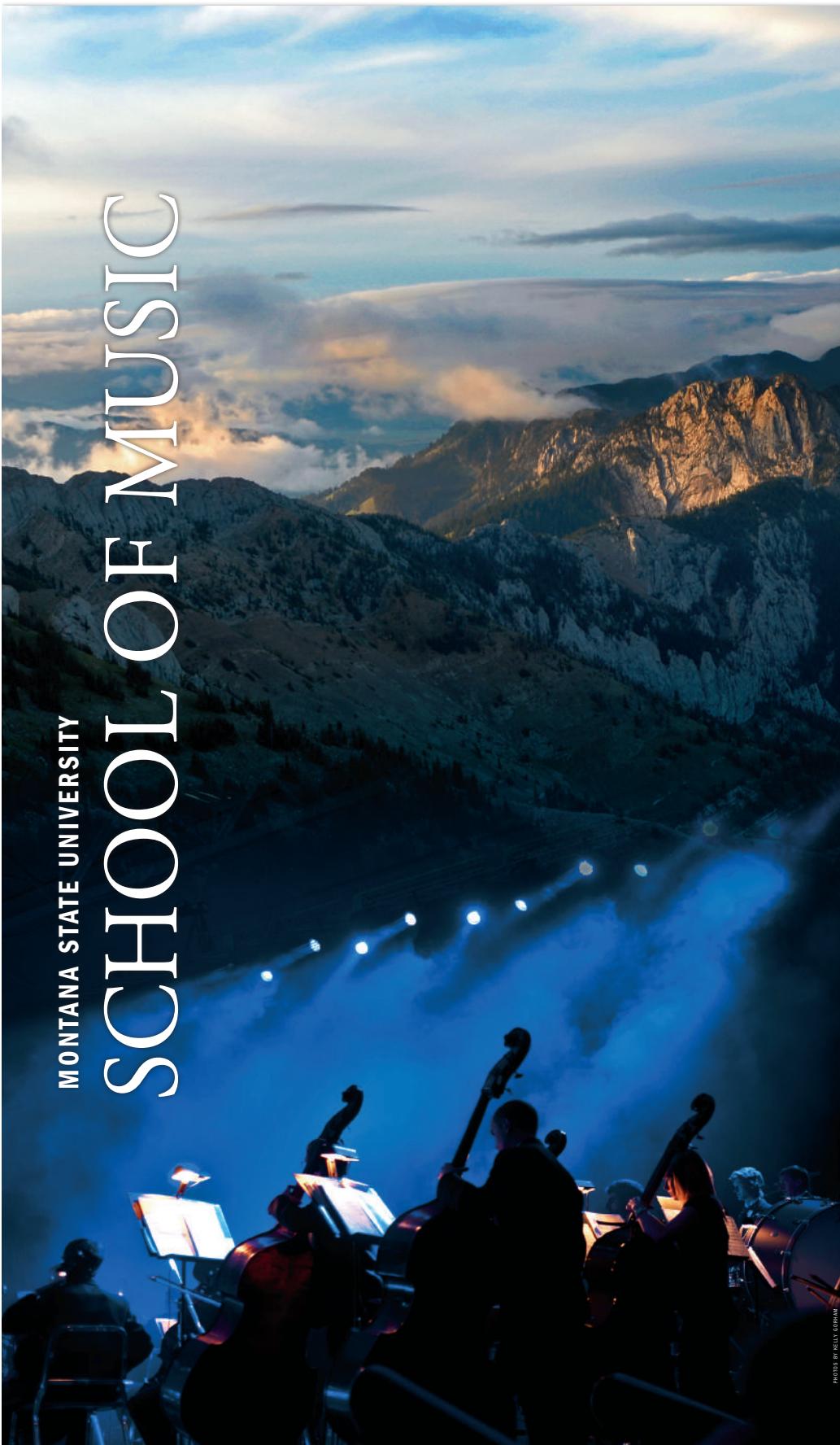
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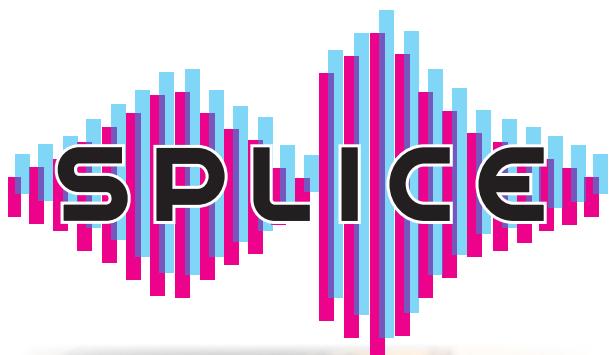
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