

16th Annual Festival

Electronic Music Midwest



October 13-15, 2016
Lewis University

Providing access to new electroacoustic music by living composers

ELECTRONIC MUSIC



M I D W E S T


October 13-15, 2016

Lewis University

Romeoville, IL



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Dear Friends,

Welcome to the 16th 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 Sarah Plum for serving as our artist in residence this year. Sarah is an outstanding performer who is a champion of new music. We are confident you will be impressed by her performances throughout the festival.

The 2016 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, Rob, and Ian

Fall 2016

Dear Festival Attendees:

Welcome to Lewis University! It is my privilege to greet you as Lewis hosts the sixteenth annual Electronic Music Midwest (EMM) Festival from October 13-15, 2016. This Festival focuses on electroacoustic music and the highest quality performance of electronic media, providing a valuable forum for audiences and composers to interact through nine concerts. This year's event will feature more than 70 composers who have been invited to present their works. I am quite pleased that Lewis University once again is a sponsor of the EMM Festival.

Those attending the Festival will have the opportunity to hear violinist Sarah Plum, hailed by the New York Music Daily as "an activist performer" for her work tirelessly championing composers, commissioning and premiering new works and bringing them to the attention of a larger public. She has been sought after by orchestras and fellow musicians in the US and Europe for concerts at venues and festivals. Her performances have been praised as "consistently stunning with works that demanded conventional virtuosity but also great skill in unconventional techniques" (third coast journal). Ms. Plum is an Associate Professor of Violin and Viola at Drake University in Des Moines, Iowa and is a graduate of the Julliard School.

The October 13th concert is being curated by the University of Illinois at Urbana-Champaign, and will feature music written by faculty and students from U of I. The Experimental Music Studios at the University of Illinois has been a long leader in the field of contemporary art music and specifically in electroacoustic music. Many important developments in computer music that have shaped all areas of music were created by pioneers such as Lejaren Hiller, Herbert Brun, Salvatore Martirano, Sever Tipei, Heinrich Taube and Scott Wyatt. The program continues to thrive today, and is known for its excellence in education and scholarship.

The Electronic Music Midwest (EMM) Festival is educational and entertaining and will again provide a remarkable opportunity for students, faculty, educators, the community and all those interested in music to explore the field of electroacoustic music and its cutting edge technology. Many thanks to the Department of Music here at Lewis University for their continuing support for the program, particularly Dr. Lawrence Sisk, Professor and Music Department chair, and Dr. Mike McFerron, Professor of Music and 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; and Mr. Robert Voisey, founder of *Vox Novus*. Please enjoy the varied compositions that will be featured during this Festival, as well as the hospitality of the Lewis University Community.

Sincerely,



Dr. David Livingston, Ph.D.
President
Lewis University



EMM Guest Artist, Sarah Plum

“Adventurous indie violinist Sarah Plum” (New York Music Daily), has been hailed as “an activist performer” by [anearful.com](#) for her work tirelessly championing composers, commissioning and premiering new works and bringing them to the attention of a larger public.

Sarah Plum began her performing career by winning the first prize at the International Stulberg Competition in 1984. Since then she has carved out a distinctive role as a serious interpreter of a large range of music commissioning many new works as well as crafting fresh interpretations of the standard repertoire. Sarah has been sought after by orchestras and fellow musicians in the US and Europe as a soloist, recitalist and chamber musician for concerts at venues and festivals such as the Luzern Festival, Ars Musica Brussels, Cite de Musique, and the Barbican. Her performances have been praised as “consistently stunning with works that demanded conventional virtuosity but also great skill in unconventional techniques” (third coast journal).

Plum recently released two new CDs on the Blue Griffin label that are garnering critical praise: **Music for a New Century (BGR 371)** features world premiere recordings of violin concerti by Sidney Corbett and Christopher Adler with conductors Nicholas Deyoe and Akira Mori and **Bela Bartok: Works for Violin and Piano, Volume 1 (BGR 373)** is the first of a two volume set of Bartok's works for violin and piano with her longtime duo partner Timothy Lovelace. The Whole Note Magazine wrote of her concerto CD: “I can't think of a better flag bearer than Sarah Plum who is quite brilliant here, or better performances or interpretations. This is an important addition to the contemporary violin concerto discography.”

Plum has received acclaim for her performances at noted festivals and venues such as the Ankunft Neue Musik Festival at the Berlin Hauptbahnhof, 3rd Practice Festival, the Cube of the Moss Arts Center at the Institute for Creativity and Technology at Virginia Tech, *Sonic Landscapes* at California State University Fullerton and *Unruly Music* at the Marcus Center among others. Recent conference appearances include performances of Charles Nichols' *Il Prete Rosso* (which was written for her) at the New York City Electroacoustic Music Festival (NYCEMF), International Computer Music Conference (ICMC), College Music Society (CMS), Society for Composers Inc. (SCI) and Society for Electroacoustic Music in the United States (SEAMUS). In addition, Plum has been invited to participate in residencies at universities such as UC Davis, Virginia Tech, UNC Greensboro, Montana State, San Francisco State, and Santa Clara University where she performs, gives master classes, workshops student compositions and lectures on a variety of topics. In the past 4 years alone she has commissioned pieces from Sidney Corbett, Christopher Adler, Charles Nichols, Eric Lyon, Laurie Schwartz, Mari Kimura, Sidney Boquiren, Bruno Ruviano, Mari Takano and Jeff Herriot.

Plum has initiated a multi-year project to commission violin works inspired by Bach's solo sonatas and partitas and to perform them in tandem with Bach's works. Her first three commissions are for Charles Nichols, Sidney Corbett and Bruno Ruviano and the first premiere in this project will be of Sidney Corbett's work at the *Canakkale Biennial* in Canakkale, Turkey this coming September. Other upcoming projects include a duo CD with Helen Bledsoe, flutist of Cologne based ensemble Musik Fabrik, recording the second CD for her Bartok set with pianist Timothy Lovelace and a return this July to the Zodiac Festival and Academy in the south of France for her fourth summer.

Plum has recently begun a long term outreach program where, traveling with her own sound system, she performs a shortened version of her Parameters of Sound show at high schools throughout the midwest, introducing them to the music of Sidney Corbett, Eric Lyon, Mari Takano and Mark Engebretson as well as works of Bach and Bartok. So far she has completed 16 performances at 6 schools with overwhelming success and is scheduled to visit 8 more schools in the upcoming months.

Plum has appeared on numerous TV and radio broadcasts including the WDR, NDR and Deutsche Welle in Germany, BBC TV in the United Kingdom and Iowa Public Radio. She has recorded for the Bluegriffin, Bridge, BMG, Albany, Arte Nova and Capriccio labels. Plum is Associate Professor of Violin and Viola at Drake University in Des Moines, Iowa and is a graduate of the Juilliard School where she received a BM and MM and SUNY Stony Brook where she received a DMA.



Festival Installations

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Installation

October 15-16, 2016

Lewis University Music Lab FA218

Control Click

Joo Won Park

Control Click is a piece for computer lab. A typical computer lab will turn into a multichannel audio-visual instrument playing algorithmically generated parts. The piece has two subsections: the first section is an ambient soundscape to be played while the audience gathers in the computer lab. The second section is more structured, and it sounds like a dream sequence at an arcade.

Joo Won Park (joowonpark.net) wants to make everyday sound beautiful and strange so that everyday becomes beautiful and strange. He performs live with toys, consumer electronics, kitchenware, vegetables, and other non-musical objects by digitally processing their sounds. He also makes pieces with field recordings, sine waves, and any other sources that he can record or synthesize. Joo Won draws inspirations from Florida swamps, Philadelphia skyscrapers, his two sons, and other soundscapes surrounding him. He has studied at Berklee College of Music and the University of Florida, and currently serves as an assistant professor of music technology at the Wayne State University. Joo Won's music and writings are available on ICMC DVD, Spectrum Press, MIT Press, PARMA, Visceral Media, MCSD, SEAMUS, and No Remixes labels.

<http://www.emmfestival.org>



Installation

October 15-16, 2016

Philip Lynch Theatre Lobby

Sera

Michael Blandino

Sera is an installation/instrument with a spinning wheel as the interface. Influenced by direction, speed, and summation of turns, a varied continuous performance may be realized.

Michael Blandino offers his digital art music from Baton Rouge, LA where he pursues a PhD in Experimental Music and Digital Media at Louisiana State University and serves as Assistant Dean of its Ogden Honors College.

<http://www.emmfestival.org>



Concert 1

October 13, 2016

Philip Lynch Theatre ~ 7:30pm

Music from the University of Illinois

The Dockyard

Deovides Reyes III

In Chains

David Q. Nguyen

Baldwin / Now

M. Anthony Reimer

How Will You Dress Her

Pinda D. Ho

White Standee Line

M.O. Abbott

Brain Candy

Eli Fieldsteel

Eli Fieldsteel, sensor gloves

intra-

Kyle Shaw

Rati

Lucas Marshall Smith

All At Risk

Scott A. Wyatt

<http://www.emmfestival.org>

The Dockyard

by Deovides Reyes III

The Dockyard is an 8.1 channel fixed media piece depicting the sounds and events of a dockyard. The experiences of the composer in the Chatham Dockyard of Kent in the UK is the inspiration behind the piece.

Recipient of the highly coveted 2015 President's Research Diversity Award of the University of Illinois, **Dennis Deovides Reyes III** has been selected by the University of London's School of Oriental and African Studies as one of the five composers from around the world to write a new composition for electronics and instruments. He has also been invited to be one of the five panelists in their annual International Composers' Forum at the university. Dennis' composition *Bolgia* is the only composition from Asia selected at the prestigious 2015 International Electroacoustic Music Festival hosted by the Conservatorio Santa Cecilia in Rome. Dennis was also selected by the Vienna Acousmonium and the University of Kent to diffuse his composition last May at the institution's state of the art Sound-Image-Space Research Center, alongside notable electroacoustic composers, including Jonty Harrison and Denis Smalley. His piece *Motions of Maria Makiling* was one of the six pieces from around the world featured at the La Fabbrica del Vedere's Concert on Homage to Norman McLaren in Venice, and at the Staffordshire University's NoiseFloor Conference and Festival in the UK. For three consecutive years, Dennis' compositions have been selected for performance by the highly selective Society of Electroacoustic Music in the United States (SEAMUS) for their annual conference and festival. The International Computer Music Conference (ICMC) has accepted Dennis' compositions for their annual festival at the University of Texas in Austin and in Greece last year. Dennis was also a featured composer in the 45th Annual Festival of New Music in Indiana and the 2015 National Student Electronic Music Event in Ohio. Dennis' composition *NYC 10001* was a finalist at the 2014 International Conference on Auditory Display (ICAD) in New York City. His flute piece *Sayaw ng Habagat* was featured at the prestigious Canadian Flute Convention in Ontario. Dennis' compositions find inspiration in a wide range of subjects, from Asian music to modern art, and also incorporate elements of Philippine tradition. Dennis is a student of Prof. Scott A. Wyatt.

In Chains

by David Q. Nguyen

Memories frequently occur in sequences, as chains of impulsive recollection. This process is involuntary, as external events prompt these memories to occur, either nostalgic or indelible. Throughout *In Chains*, I incorporate a sequence of these memories. I present gestures with similar motives moving at different rates, which are then interrupted, building expectancy of what is to come. In the same principle of these externally prompted memories, they occur in sequence, moving from section to section. All sounds were realized through the K2000

The music of **David Q. Nguyen** can be described as eclectic, diverse in many idioms, and organically created from non-musical concepts where he translates these ideas into sound representations. He has had his piece *Perceptive Fragments* for flute and live electronics selected for his first out-of-state performance at the 2015 June in Buffalo New Music Festival where he took master classes with Harvey Sollberger, Roger Reynolds, Martin Bresnick, and Brian Ferneyhough.

Born in Virginia, David Q. Nguyen holds a BM from Old Dominion University (Norfolk, VA). During his undergraduate studies his primary teachers were Andrey R. Kasparov and Mark Chambers. He has received his Master and is currently a Doctoral student at the University of Illinois Urbana-Champaign where his primary teachers are Reynold Tharp, Sever Tipei, Erik Lund and Scott A. Wyatt.

Baldwin / Now

by M. Anthony Reimer

This piece is an extension of a design I did in support of a theatre/dance work conceived by Ping Chong. While every account of racially motivated violence in itself represents a tragedy, it is quite disheartening to mentally grapple with the seemingly endless reports of these disgraceful events. For me, this work was only possible because it was undertaken by a group of artists all struggling to make sense of it on their own terms. I would have failed terribly had I tackled this topic alone. So, this is my modest contribution, which owes much to Ping's direction. My hope would be to not only honor the individual tragedies suffered by so many. But as the violence continues unabated, I also hope this work illuminates the crisis we are facing in this country. Allowing the work with Ping Chong to serve as an example, this is not a problem that will be fixed by an individual, or legislators, or a demographic segment of the population. I feel this is something that we must struggle with as members of a society.

M. Anthony “Tony” Reimer’s award-winning compositions and sound designs have been heard in venues across the country and internationally for over 25 years. He has a bachelor’s degree from Ball State University, a Master’s in Computer Music and New Media from Northern Illinois University and is pursuing a doctorate in Music Composition at the University of Illinois at Urbana-Champaign (UIUC). His passion is designing sound effects and writing music for live theatre, film, video games and interactive experiences. In addition to an active freelance career in theatrical sound design, Tony has also served as a sound designer and composer on many video projects as well as serving as the audio director and composer for the Mutiny Games company. He has also designed and implemented many interactive installations and data sonification projects in collaboration with visual artists and choreographers. Currently, Tony teaches sound design in the UIUC Department of Theater. He is also a researcher at the National Center for Supercomputing Applications, where he works on projects that aid collaborative efforts among artists, including things like a framework for collaborative development of multi-user virtual worlds, audience interaction technology through the use of mobile devices, and support for telematic performances. A complete list of works and other materials can be found at: <http://www.toneguy.net/about.html>.

How Will You Dress Her

by Pinda D. Ho

This piece was inspired by how one would treat his/her significant other with clothing and accessories. The structure of this piece is three part progressive form (ABC), which signifies waist, chest and face. The sound motives signifies the emotion of their significant other, including shyness, happiness, pleasure and others. The sound source includes a toy Liberty Bell, a metal box, a metal cup, a Chinese cymbal and a handful of marble stones.

Pinda D. Ho is a School of Music doctorate student in the University of Illinois at Urbana Champaign. He is interested in music related to symbolism, dance, theater, real-time sound processing, electronics and experimental elements.

White Standee Line

by M.O. Abbott

White Standee Line (2016) is an 8-channel fixed media work inspired, as is much of my work, by the mundane rather than the fantastic. The title refers to the “White Standee Line” that exists on many local buses -- riders are advised by a helpful sign not to stand in front of this white line while the bus is in motion. The piece is in a “continuous variation” form whereby the same general material is presented over and over, in many different guises.

M.O. Abbott (b. 1979) began playing classical trombone at age 9 and began forays into composition in his early teens. Molded by many disparate musical influences, M.O.’s foci today include computer-assisted algorithmic composition, microtonality and just intonation, electroacoustic music, and the experimental development of novel generative forms. His works have recently been performed at conferences and festivals such as SEAMUS, NUNC! 2, and New Music on the Point. M.O. holds a B.M. in Theory from Eastman School of Music and a M.M. in Composition from University of Illinois at Urbana-Champaign, where he is presently pursuing his D.M.A. in Composition as the teaching assistant administrator of CAMIL (Computer Assisted Music Instruction Laboratory) and CMP (Computer Music Project). M.O.’s primary composition instructors include Sever Tipei, Brian Belét, and David Liptak.

Brain Candy

by Eli Fieldsteel

In October 2015 I began tinkering with Arduino, an open-source hardware/software microcontroller platform. I purchased several light- and motion-sensitive resistors, and assembled a pair of homemade sensor gloves using my old bicycle gloves. I spent considerable time experimenting with different physical gestures, and after paring down to a set of reliably reproducible hand movements, composed a set of sounds to accompany these gestures. The overall goal was to use physical gesture to create expressive music. *Brain Candy* is the result.

Dr. Eli Fieldsteel is a composer specializing in music technology with a diverse history of cross-disciplinary collaboration. He is currently Assistant Professor of Composition-Theory and the new director of the Experimental Music Studios at The University of Illinois. He is the recipient of the 2014 James E. Croft Grant for Young and Emerging Wind Band Composers, first prize in the 2012 ASCAP/SEAMUS Student Commission Competition, as well as awards and recognition from other organizations, including the Bandmasters' Academic Society of Japan and the Frank Ticheli Competition. His music has been performed nationally and internationally by ensembles such as the Dallas Wind Symphony, the North Texas Symphony Orchestra, the Kawagoe Sohwa Wind Ensemble of Tokyo, and the University of North Carolina Chapel Hill Wind Ensemble. His music is published under Lovebird Music, and has been recorded on the SEAMUS and Aerocade Music record labels.

Fieldsteel's music and research engages with the intersection between music technology and contemporary instrumental practice, focusing on topics such as human-computer improvisation, interactivity, and generative music. Utilizing new technologies and real-time environments, his works are highly gestural, expressive, and richly detailed. As an active collaborator, he has worked closely with dancers, choreographers, lighting designers, architects, and video artists, resulting in a variety of unique and site-specific installations and performances. He is fluent in several contemporary music programming languages, and maintains an active teaching presence online through a well-trafficked series of SuperCollider tutorials.

Fieldsteel was born in Middletown, CT and holds degrees from Brown University (BA, 2008), The University of North Texas (MM, 2010), and The University of Texas at Austin (DMA, 2015). His primary teachers have included Russell Pinkston, Bruce Pennycook, and Jon Christopher Nelson.

intra- by Kyle Shaw

intra- (latin, "within") The form of this piece is comprised of nested chiasms -- it puts inward on itself. All of the source material comes from common electronic music studio objects -- microphones, patch cords, synthesizer (as found object).

Kyle Shaw is an award-winning composer (2016: Belvedere Chamber Music Festival Competition 2015: 17th annual 21st-century Piano Commission Competition; 2013: Vera Hinckley Mayhew composition contest, Iowa State carillon composition contest) who has presented his work at numerous festivals and conferences (2015: Electronic Music Midwest, SEAMUS, Grawemeyer 30th anniversary conferences, SPLICE Institute; 2014: University of Nebraska Chamber Music Institute).

He is currently pursuing his DMA at the University of Illinois, where he has studied composition with Carlos Carrillo, Stephen Taylor, Heinrich Taube, Reynold Tharp, and electroacoustic music with Scott Wyatt. He lives in Savoy, IL with his wife Tess and two daughters. kyleshawmusic.weebly.com

Rati by Lucas Marshall Smith

In Norse Mythology, Rati is the name of the drill used by Odin to acquire the Mead of Poetry from the giant Suttung. In coordination with Suttung's brother Baugi, Odin attempted to steal the Mead. Using Rati, Baugi drilled a hole into the side of the mountain where the Mead was being guarded by Gunnlod, Suttung's daughter. Taking the form of a snake, Odin began to slither through the drill hole. Before Odin was through, however, Baugi double crossed Odin and attempted to kill him by hitting him with the drill, but failed. Odin, having made it through the hole safely, stayed three nights with Gunnlod. Each night he would transform into an eagle and empty a mouthful of the Mead into a jar. The third night, Suttung found out that Odin was smuggling out the Mead and, in an attempt to stop Odin, turned into an eagle as well and chased him causing some of the Mead to drop out of Odin's mouth and fall to the earth below. Odin later gave the Mead he collected to the gods and eventually to men who are gifted in poetry. *Rati* (2015) for 5-channel fixed media was inspired by this general program.

Lucas Marshall Smith (b.1989) is a composer who hails from New London, Ohio. He holds degrees from Bowling Green State University (B.M. 2012) and the University of Illinois at Urbana-Champaign (M.M. 2014). Smith is currently pursuing his Doctorate of Musical Arts at the University of Illinois where he is working as the Operations Assistant in the Experimental Music Studios. During his studies, Smith has also served as choirmaster at the Maumee Valley Unitarian Universalist Congregational Church and as a teaching assistant for Aural Skills and Music Theory courses at the University of Illinois.

Active as a composer of both acoustic and electroacoustic music, Smith has had his music performed at the 30th and 31st Annual SEAMUS (Society for Electro-Acoustic Music in the United States) National Conferences (2015-16), the New York City Electroacoustic Music Festival (2015-16), the 46th Annual Ball State Festival of New Music and the 2016 RED NOTE New Music Festival. Smith has also received premieres and commissions from numerous new music groups including the New York based ensemble loadbang, the Illinois Modern Ensemble, the Heartland Sings chorale, and ensemble mise-en.

Some of Smith's prominent composition teachers have included Burton Beerman, Carlos Carrillo, Christopher Dietz, Erin Gee, Marilyn Shrude, Stephen Taylor, Reynold Tharp, and electroacoustic studies with Elaine Lillios and Scott A. Wyatt.

All At Risk

by Scott A. Wyatt

All At Risk attempts to share some of the feelings I had when reading email messages from a news correspondent friend who had been sent to cover the 2003 Iraq war. I have left out the more graphic moments as I feel the excess gore, pain, and suffering would detract from the basic message of this piece. The stress and overall sense of helplessness I felt when reading his email, along with a better sense of the amount of danger that those in Iraq faced on a minute-by-minute basis, is what motivated the creation of this work. I wish to express my appreciation to my friend ABC News correspondent Brian Rooney and his family for sharing his email. – SAW

Scott Wyatt, Professor Emeritus of Music Composition, has actively served as a faculty member of the University of Illinois School of Music teaching music composition, music theory, and electroacoustic music, as well as serving as director of the University of Illinois Experimental Music Studios for 40 years. He retired from this position in May 2016, yet remains a consultant to the Experimental Music Studios and the University of Illinois. As a composer of concert art music, he has composed works for theatre, voice, acoustic instruments, small and large ensembles, orchestra, electroacoustic music, and music for a variety of media including modern dance, documentary film, radio, television, and large scale laser presentations. Among other honors that he has received, Wyatt was one of the winners of the International Society for Contemporary Music National Composers Competition of 1978, the National Flute Association's 1979 Composition Competition, the 1979 Concorso Internazionale Luigi Russolo Composition Competition in Italy, the 1984 International Confederation of Electro-Acoustic Music GRAND PRIZE at the 12th annual International Electro-Acoustic Music Competition in Bourges, France, and a finalist in the 1989 Bourges Competition. He was the 1990 recipient of an Arnold Beckman Research Award for the development of digital timescaling applications, and among others, several 1996-2011 grants for the development of a specific compositional and live performance methodology for eight-channel sound diffusion. Professor Wyatt also received a 1991 Illinois Arts Council finalist award, several FAA College special projects faculty award grants for digital image processing, a 1994 Educational Technologies Assistance Grant, and several recent FAA College special projects grants in support of course development. In 1997, he was awarded the UIUC College of Fine and Applied Arts Outstanding Faculty Award, and in 1998 he was appointed as an Associate in the UIUC Center for Advanced Study, one of the highest honors the University of Illinois bestows upon its faculty. Professor Wyatt also served as an invited member of the international jury for the 2000 Bourges International Electroacoustic Music Competition in Bourges, France. His current research involves the development and application of positional three-dimensional audio imaging for multi-channel audio. In 2008, he received a Fine and Applied Arts Creative Research Award for the collaborative research/composition/performance of *Risky Business*: a tribute to Nikola Tesla, composition for electroacoustic music with live Continuum performance and two giant Tesla Coils. Most recently, Scott Wyatt was guest composer at Ball State University, the University of Chicago, the University of Cincinnati College Conservatory of Music, IUPUI (Indiana University Purdue University Indianapolis), Indiana University Jacobs School of Music, the University of Oregon School of Music, Roosevelt University, and the University of West Virginia School of Music. Among many other performances, his compositions were also selected for performances at the 2008-2016 national conferences of the Society for Electro-Acoustic Music in the United States (SEAMUS). He served as president of SEAMUS from 1989 until 1996, and he remained on its Board of Directors, while also continuing to serve as director, engineer, and producer of the Music from SEAMUS compact disc recording series through 2016. His compositions are recorded on CAPSTONE, CENTAUR, GMEB Cultures Electroniques Series, Library of Congress, MARK, OFFICE, Music from SEAMUS, UBRES, and VERIATZA recordings.



Concert 2

October 14, 2016

Philip Lynch Theatre ~ 10:00am

Haya

Yu-Ting Cheng, clarinet

Yu-Ting Cheng

Harmonic Explorations

Craig Hultgren, cello

Robert Voisey

Hexany Permutations

Dave Seidel

Flicker for Vibraphone and Lights & Effects

Tim Chatwood, vibraphone

Tim Chatwood

I.T.L.O.T.H.

Dr. Tif Holmes, flute
Nicole Wesley, dance
Dr. Justin Houser, live electronics

Justin Houser

String Theory

Patrick Long, percussion

Patrick Long

<http://www.emmfestival.org>

Haya

by Yu-Ting Cheng

Haya means “margin” in Mongolian and indicates a sub-culture and non-mainstream identity. The composer aimed to combine the Mongolian rhythmic patterns with jazz elements. The clarinet extends a jazzy melody in the opening while the background provides a mysterious sound. Then the bass line brings up the Mongolian rhythmic patterns. The clarinet line and bass line intertwine and gradually build up toward the climax. The main theme comes from “Moonflowers, Baby” for solo clarinet by Meyer Kupferman. When the theme returns, it is interrupted by a short, fragmented insertion of Bach’s Prelude in c minor, BWV 847

Yu-Ting Cheng has studied at Stony Brook University, West Virginia University, The Peabody Institute of the Johns Hopkins University, and Soochow University. As a clarinetist, Cheng won the 2002 Taipei Student Music Competition and the 2003 Hsing Tien Kong Young Artist Award. Cheng has worked with many acclaimed musicians including Ling Yi Ou Yang (cello) and Geng-Ming Tsai (violin), and in 2013 was the principle clarinetist in the Long Wood Symphony Orchestra at the Walnut Hill Music Festival in Boston.

Harmonic Explorations

by Robert Voisey

Harmonic Explorations is a graphic score utilizing harmonics on the A-string up to the 13th partial. The work focuses on reaching these partials in different node locations throughout the string. The score is divided into 3 staves. The top staff is a graphic representation of the A-string from the nut to bridge. The staff is divided proportionally where the harmonic nodes activate to the 13th partial. Notations on the staff indicate where the left hand should be placed on the string. The middle staff represents the actual pitches to be sounded much like traditional harmonic notation. The lower staff is a traditional staff indicating the left hand position on the string. While familiar, this lower staff is only an approximation of position due to limitations of the staff representing harmonic positions between semitones on the staff. The graphic notation is therefore a more accurate representation of left hand position on the string and greater facilitates the exploration of the harmonic partials on different parts of the string. I left a bunch free and open for interpretation. I prefer you improvise, especially with the electronics. The electronics should primarily focus on bringing out the harmonic nodes and giving them color.

This work was written for and dedicated to Craig Hultgren. Artistic freedom and improvisation is written into the piece to utilize the experience and talent that Craig demonstrates. The goal is to bring out and explore the harmonic partials seldom used on the string.

Composer, producer, singer, **Robert Voisey** has been described as “mad” by the New York Times and publications around the globe. As a singer he uses polyphonic throat-singing to create sonic ambient landscapes. Performing worldwide Voisey has performed in venues including: Roulette, Bowery Poetry Club, Nuyorican, Cornelia Street Cafe, The Tank, Westbeth Music Festival, Composers Concordance Festival at Drom, International Electroacoustic Music Festival at Brooklyn College, and Electronic Music Midwest. Performances of his compositions and vocal performances can be found at www.RobVoisey.com

Composing electroacoustic and chamber music, Robert Voisey’s aesthetic oscillates from the Romantic to the Post Modern Mash-Up. Known for his short works and miniatures his 10 minute opera “Popetjie” has been included in Opera Shorts. Several of his one-minute works have been presented with 60x60, Fifteen-Minutes-of-Fame, and on the Electronic Music Midwest CD. His 50 second work “Oregon” was selected for the 50/50 CD, and a 6 second work “sic second chance” was chosen for Vine Orchestra. His works have been performed in more than 40 countries in venues including: Carnegie Hall, Winter Garden Atrium in New York City, Stratford Circus in London, Museum of Contemporary Art Chicago, MadArt Gallery, The Lobby - nightclub, Tompkins Park and Chashama’s street window both in New York City, TV, radio, off-off Broadway productions, movie screenings, bars, nightclubs as well as his audio work synchronized to an installation projected against a building.

Robert Voisey is the Organizational Advancement Director of Electronic Music Midwest Festival. Highlighted in the LA Times as a composer who uses creativity to get his work heard, Robert Voisey trail blazes to present his work and the contemporary music of his colleagues. Founder of the new music production and promotion company Vox Novus, Voisey is known for creating and directing the concert series: 60x60, Composer’s Voice, Fifteen-Minutes-of-Fame, and Circuit Bridges. Responsible for presenting and premiering the works of thousands of composers, each series has received notable successes around the world: 60x60 has over 350 performances in 30 countries premiering the works of more than 2000 composers; Composer’s Voice has over 100 concerts in New York City presenting the works of more than 1000 composers; Fifteen-Minutes-of-Fame has produced works with more than 50 musicians to premiere the works of more than a thousand composers in 5 different countries; and Circuit Bridges in its first year has already presented close to 50 composers in New York City. You can find more about Robert Voisey and his work at Vox Novus at www.VoxNovus.com.

Craig Hultgren is an American cellist and improviser. Hultgren graduated from the University of Iowa and at Indiana University. He has taught at Birmingham-Southern College, the University of Alabama Birmingham and the Alabama School of Fine Arts, as well as teaching privately.[1] Craig Hultgren is a cellist with the Alabama Symphony Orchestra and has been a member of several chamber groups such as the Chagall Trio, the Luna Nova Ensemble, and the Ensemble for contemporary chamber music Thamyras. He is an active performer and performs regularly as a soloist on the cello and e-cello. Hultgren also made a name for himself among improvisational musicians.

“Hultgren, who is no stranger to avant grade music, considers himself an activist for new music” For more than 10 years, Craig Hultgren also organizes his Solo Cello Works Biennial presenting new works from composers around the world, presenting the new works for the cello. “Craig Hultgren has become a magnet for composers seeking first hearings of their cello works.” For him, more than 100 works were composed by contemporary composers, including works for the electric cello and multi-media works by Tiffany Benton, Kari Besharse, Noah Creshevsky, J. Nickitas Demos, Brian Moon, Veselin Nikolov, Philip Schuessler, Robert Scott Thompson, and Robert Voisey.

He is a member of the New Directions Cello Association, President of the Birmingham Art Music Alliance and former President of the Birmingham Art Association, where he instituted the Birmingham Improv, an improvisational festival held annually for ten years.

In 2004, the Birmingham Sidewalk Film Festival 48-Hour Short Film Rush cited him for the best soundtrack creation for the film *The Silent Treatment*. In 2013, Craig Hultgren participated in Vox Novus’s Fifteen Minutes of Fame founded by Robert Voisey “Few performers could, or would, take up such a gauntlet, and he came through admirably” The Fifteen Minutes of Fame set of 15 composers was subtitled *Occupy Cello -- Upsetting the Musical Status Quo* and cellist Craig Hultgren’s performance in Alabama was praised for his “herculean effort to shift styles and sensibilities at a moment’s notice.” Hultgren performed at Carnegie Hall for Dorothy Hindman’s Retrospective, “played with impressive poise and sensitivity by cellist Craig Hultgren, ... using bystander video from Gray’s arrest for both spoken words and pitch sources. *Rough Ride* is more abstract and more powerful, the cello line shining and abrading, like fiberglass threads, the fragmented text outlining a sense of tragedy.”

Hexany Permutations

by Dave Seidel

Hexany Permutations is a catalog piece, using a Tom Johnson’s methodology where all of the possible chords that occur within one octave for a given scale are presented: all two-note chords, all three-noted chords, and so on, with each chord played exactly once. This piece takes the idea a step further to explore different permutations (orderings) of a catalog. In this special six-channel mix, three permutations are played simultaneously as a set of three spatially-distinct stereo pairs. Within each stereo pair, the seven voices are arrayed from left to right (low to high) along the stereo image. Notes that appear in adjacent chords are tied.

The just intonation scale used here is a 1-3-5-7 hexany with seven notes (including the octave), giving 120 unique chords. The sounds are produced using a scanned synthesis technique that yields harmonically-rich tones that slowly evolve in timbre over the course of their duration.

Dave Seidel is an independent composer/performer based in southern New Hampshire. His piece “~60 Hz” was released in 2014 as a CD on the Irritable Hedgehog label. He has a number of netlabel releases under the name “mysterybear” as well as under his own name, and he frequently releases one-off tracks at <http://soundcloud.com/mysterybear>. He has presented pieces at the Mid-Autumn Harvest Moon Festival at Concordia University and at a previous EMM. Link: <http://mysterybear.net>.

Flicker for Vibraphone and Lights & Effects

by Tim Chatwood

Flicker for Vibraphone, Lights & Effects explores the use of lights with music. With each musical idea, a new emotion is experienced. The use of lights and other effects helps the audience see the possibilities of pairing music with different elements. The flicker of an idea could be the key to experiencing an unexplored emotion.

Tim Chatwood (ASCAP) is an American composer/sound designer and percussionist. He received his Masters in Music Composition from the University of Nevada, Reno. He has studied composition under Dr. James Winn, Dr. Jean-Paul Perrotte, Dr. Stephen Blumberg and recording arts under Tom Gordon. His works have been performed by the Central Michigan University New Music Ensemble and the University of Nevada, Reno Contemporary Music Ensemble. He is also an intern at Imirage Sound Lab Recording Studio in Sparks, Nevada. He continues to compose new works in his studio and is proudly endorsed by Innovative Percussion Sticks/Mallets.

I.T.L.O.T.H.

by Justin Houser

I.T.L.O.T.H. is a piece for flute, dancer, and live two channel electronics. This piece has inspired and fascinated me since I was first presented with the concepts of the work. The intimacy and trust required for my friend to reveal to me her story of harassment, domination, rape, and aggression has intrigued and terrified me throughout the creation of this piece; I could only wish to be as strong as she. The work seeks to recount my friend's experience with sexual harassment during their time serving in the military through the creation of a sonic environment to represent this particular life story; i.e. pre-military, entering the military, entrance of the harasser, internal struggle against the situation, external struggle against the situation, partial resolution, post-military. There are three primary elements: the flutist element which consists of serial set based on my friend's birthday, the military element which is an alteration of the piccolo solo from *The Stars and Stripes Forever* by John Philip Sousa, and finally the dominator element which is a collection of sounds in the electronics. The dance element is primarily improvised and seeks to relate the same story through body motion.

This work was programmed by Justin Houser and all choreography was done by Nicole Wesley. Some sound samples are from the website freesound.org and used with permission.

Dr. Justin Houser is an independent composer whose music focuses on modernist aesthetics, electroacoustic/live electronic music, home built electronics through the use of littleBits circuits, his cat, and bicycling. His acoustic music focuses on the use of serial and set-based structures to define many aspects, with the addition of various indeterminate elements to break up the monotony of strict absolute serialization. While in his electronic works, a focus on motion tracking and live interactive music create more free flowing and less angular musical realities. Dr. Houser's music has been selected for performance at SCI Regional Conferences, N_SEME Conferences, and the Shared Knowledge Conference.

Dr. Houser completed his PhD in Fine Arts with a field of emphasis in Music and focus in composition in 2014 from Texas Tech University. His dissertation "Reflections" for Interactive Electronics, Dancer, and Variable Instrument made use of indeterminate compositional techniques to create the instrumental part and the Xbox Kinect to track the dancer's motions, creating and manipulating the electronic part. Dr. Houser's electronic music continues to use motion tracking through the Xbox Kinect, the Leap Motion, and littleBits circuits.

Dr. Tiffany Holmes completed studies in music at Texas Tech University (DMA), University of Nebraska-Lincoln (MM), and Peru State College (BS). She has over twenty-five years of experience teaching and performing music, both as a civilian and military musician. She has taught courses in music education, performance, and technology at University of Nebraska-Lincoln, Texas Tech University, and Eastern New Mexico University, has directed chamber music ensembles and served in leadership roles in community music organizations. Currently, she is most active as a photographic artist specializing in music, theatre, and dance performance, and fine art photography. She is an activist for military veterans and the arts, serving as Director of Art for Military Experience and the Arts, a 501(c)(3), volunteer-run organization whose primary mission is to work with military veterans and their families to publish creative prose, poetry, and artwork. She also serves as the Founder and Director of Engage the Light, a photographic arts community whose mission is to create a strong network of individuals who use photography as a means to engage one another and the world with compassion and creativity.

Nicole Wesley is an Associate Professor of Dance. Her research interests include community building through authentic performance (The JUSTICE Project) and Laban Movement Analysis (LMA) as a methodology in the realm of technical training and performance process.

Nicole is a teacher, performer and choreographer out of Austin, Texas. She has performed works by renowned choreographers David Dorfman, Paul Taylor, Michael Foley, Donald McKayle and Dianne McIntyre. Her choreography has been commissioned and performed nationally and internationally at performance venues such as The COCO Dance Festival, Port-of-Spain, Trinidad and Tobago; The Embodied Citizens: Dance and Civic Participation Performance at The University of Bedfordshire in Bedford, England; Carifesta IX in Paramaribo, Suriname; The Dissolving Borders Symposia in Dundee, Scotland; Culturesfrance's Danses Caraïbe in Havana, Cuba; Dance City in Newcastle, England; The Big Read Festival in Austin; The Dallas Morning News Dance Festival; The American College Dance Festival; The Modern Atlanta Dance (MAD) Festival; The Fringe Festival, Costa Rica; The Fringe Festival, Austin; and The Fringe Festival, New York.

Nicole is Artistic Director of The JUSTICE Project in collaboration with Darla Johnson, Adjunct Professor of Dance at Austin Community College. The JUSTICE Project an experiential and community-oriented performance work, created and developed collaboratively within diverse populations. It celebrates the authentic artistic voice and embraces the transformation that arises at the intersection of self and community, revolving around dialogues of social, political and personal responses to justice.

Nicole is Co-founder of the Contemporary Choreographers' Collective and Co-Artistic Director of Trinidad and Tobago's COCO Dance Festival, the only contemporary dance festival in the English-speaking Caribbean. The mission of the Contemporary Choreographers' Collective is to inspire, encourage and serve the community through creative processes and collaborative endeavors. We are committed to enriching the dance community through multidisciplinary and culturally diverse programs, establishing a contemporary artist network and enlivening the human spirit in Trinidad and Tobago and abroad through performance and choreographic study.

From 2008 to 2012, Nicole was Program Leader of Dance within the Academy for the Performing Arts at The University of Trinidad and Tobago, where she developed, authored and implemented the country's first Bachelor of Fine Arts (BFA) Program in Dance and Dance Studies. From 2004 to 2008, Nicole was an Assistant Professor of Dance at Spelman College in Atlanta, Georgia.

Nicole received an M.F.A. in Dance from Texas Woman's University and a B.F.A. in Dance from The University of Texas at Austin. She is a Certified Laban Movement Analyst (CLMA), receiving her certification through Integrated Movement Studies at The University of Utah.

String Theory

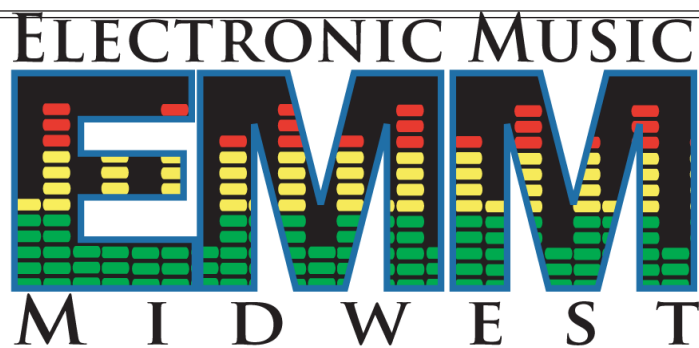
by Patrick Long

String Theory is a work for Malletkat midi percussion controller, acoustic ankle bells, a max/msp patch for note processing, Reason software for sound-synthesis and live audio-processing of the ankle-bells, performance-controlled lighting, and live video employing the computer's built-in camera and a Jitter patch. My ambition is to create live multi-media pieces that will be graspable and enjoyable on a first listening by mainstream concert-music audiences. In many cases with new works, a familiarity with the program notes is essential in order to really "get" the piece, and yet audience members often don't have the time or inclination to read them. And so in recent pieces I have experimented with incorporating textual information into the piece itself, in this case as slides displayed at musically appropriate moments.

Patrick Long was born in 1968, began drum lessons at age 8, formed a rock band at age 11 and was soon initiated into the world of classical composition at Syracuse University and the Eastman School of Music. He is now a Professor at Susquehanna University in Pennsylvania, where he oversees a large undergraduate composition program and a music technology minor.

He has completed over eighty-five premiered compositions, a dozen of which continue to be performed worldwide, and has received commissions from a variety of notable performers and organizations. His orchestral music has been heard at many venues including Carnegie Hall and Meyerhoff Symphony Hall, and his pieces appear on eight commercially available recordings.

An avid percussionist and computer musician, his most distinctive work is in the area of live, computer-interactive multi-media performance. He has amassed a large repertoire of these works that he performs regularly at festivals and in solo recitals. He lives in Selinsgrove, Pennsylvania with his wife Julie and their two children.



Concert 3

October 14, 2016

Philip Lynch Theatre ~ 1:30pm

RockStar

Sarah Plum, violin

Mark Engebretson

Distance

Christopher Coleman

No Mule

Holland Hopson, banjo and voice

Holland Hopson

Along The North Shore

Michael James Olson, guitar

Michael James Olson

Sakura

Sam L. Richards

Dominant

Ed Martin

Il Prete Rosso

Sarah Plum, violin

Charles Nichols

<http://www.emmfestival.org>

RockStar

by Mark Engebretson

RockStar is in three movements: a digital delay opener, a ballad inspired by the long, slow introduction to Pink Floyd's *Shine On You Crazy Diamond*, and a looping, bluesy, splashy closer. Here's how it works: The first movement is based on simple delays that clear out occasionally, either to give the saxophone some space, or to keep the whole thing from blowing up. In the slow, ethereal second movement, the computer "listens" to the saxophone, and responds when it hears certain cue notes by playing shimmering, sparkly, long sounds I made through a convoluted, labor-intensive effort. In the third movement, you'll hear the loops build, repeat, fade in and out, transform into a rhythm section. And then the *RockStar* soloist blows a (written) solo over the top. Still room for a little cadenza, though.

Mark Engebretson (b. 1964) is Professor of Composition and Electronic Music at the University of North Carolina at Greensboro. He is the recipient of a Barlow Commission (for Bent Frequency), North Carolina Artist Fellowship in Composition (for the Concerto for Soprano Saxophone and Orchestra), a Fulbright Fellowship for studies in France, and has received major commissions from Harvard University's Fromm Music Foundation (Acrylic Waves), the University of Wisconsin-Madison (They Said: sinister resonance), the Thomas S. Kenan Center for the Arts (Deliriade) and the Barlow Foundation. He is the founder of the UNCG New Music Festival.

Engebretson's creative work is driven by melody, timbre, virtuosity, clear and balanced formal structure, the integration of new media, multiple levels of associations, and a desire for fresh, engaging musical expression. Recent work has included strong overtones of pop music and creative intersections with written texts.

Dr. Engebretson taught composition at the University of Florida, music theory at the SUNY Fredonia and 20th-century music history at the Eastman School of Music. He studied at the University of Minnesota (graduating Summa cum Laude), the Conservatoire de Bordeaux (as a Fulbright Scholar), and Northwestern University, where he received the Doctor of Music degree. At Northwestern he studied composition with M. William Karlins, Pauline Oliveros, Marta Ptaszynska, Michael Pisaro, Stephen Syverud and Jay Alan Yim and saxophone with Frederick Hemke. His teachers in France were Michel Fuste-Lambezat and Jean-Marie Londeix.

www.markengebretson.com

<http://www.youtube.com/user/mysterE512>

Distance

by Christopher Coleman

I took a 16 hour train ride from Lanzhou to Dunhuang on a recent tour of Northwest China. The spaciousness of the landscape was vastly impressive: mile after mile of arid countryside with ochre hills, red cliffs and craggy, broken mountains. The land seemed ancient, barely touched by humans and indifferent to the bloody struggles over it. A sense of my own insignificance was profound, and I've tried to capture those feelings in this piece. The original source material is a traditional Uyghur love song, Yaru, about yearning, in a recording by Sanubar Tursun, who both sings and plays dutar—a two stringed, long necked lute. I time stretched the original, making it more than twice as long, and then copied that hundreds of times, offsetting each copy from the others by a tiny bit—from microseconds to seconds. All sounds in the piece derive from the original recording—nothing is synthesized. The result retains some vestiges of the original but becomes far distant from it, creating that sense of timelessness that I experienced on the train.

Christopher Coleman (b. 1958, Atlanta, GA) composer, conductor, trombonist, is currently Composition Coordinator and Associate Head 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 those 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.

No Mule

by Holland Hopson

No Mule is one of a number of songs I've written for extended banjo and live electronics that combine traditional Appalachian music with interactive computer processing. The performer chooses musical phrases to capture. The phrases are then broken into rhythmic granules and extended to create a pulsating, stuttering texture.

Holland Hopson is a composer, improviser, and electronic artist. As an instrumentalist he performs on clawhammer banjo, soprano saxophone and electronics. Holland often augments his instruments with custom-designed sensor interfaces and performs with his own highly responsive, interactive computer programs.

Holland has held residencies at the Atlantic Center for the Arts, Florida, where he worked with interactive electronics pioneer David Behrman; at LEMURPlex, Brooklyn, where he collaborated with robotic instruments; and Harvestworks Digital Media Arts, New York, where he developed a sound installation based on Marcel Duchamp's sculpture, *With Hidden Noise*.

Holland's film sound and scoring work recently took him to Mt. Washington, New Hampshire, "home of the world's worst weather," where he managed to cling desperately to the side of the icy mountain while recording location sound for Jacqueline Goss's *The Observers*. Holland's recently released companion soundtrack to the film is titled *Wind Whistling in Overhead Wires*. An avid phonographer, Holland has recorded sounds on five continents and in over a dozen countries. Holland's most recent solo recording is *Post & Beam*, a collection of original and traditional Appalachian songs arranged for banjo and live electronics. The Albany Times-Union called *Post & Beam* "a haunting, often mesmerizing album of old songs and new sounds." David Zicarelli of *Cycling '74* wrote "I guarantee you've never heard anything like it — beautifully performed original and traditional folk songs set against an electronic dreamworld."

Along The North Shore

by Michael James Olson

The north shore of Lake Superior is a special place for me: the rhythms of the waves meet the jagged rocky shores, the massive lake with an endless stretch of horizon. This piece is a snapshot of spending time on the lake; the constant movement framed through the illusion of expansive stasis.

Michael James Olson is a Minnesota-based composer, producer, and media artist. Michael's concert music has been performed throughout the world, including the Beijing Science Museum, SEAMUS, ICMC, EMM, EABD, Noisefloor Festival, International Saxophone Symposium, and Audiograft Festival, among others. Michael is the co-Director of the Root Signals Electronic Music Festival, an annual festival of electronic music and media art which is held at campuses across the country. Michael's music and production has been featured on more than 30 albums and in films and television, including programs on MTV, VH1, E!, Spike, ABC, NBC, PBS, and CBS. He holds a MM 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.

Sakura

by Sam L. Richards

To me trees are not still or static — they breathe, creep, and sigh through their leaves and blossoms. There is a bittersweet beauty swept about the ephemeral blossoms of the cherry tree. The Sakura tells its stories — wise and fleeting in the wind, the petals whisper past.

Sam L. Richards is a composer, artist, and researcher with a penchant for interdisciplinary collaboration and an appetite for creative engagement of unwieldy conceptual problems. With degrees from the University of Utah, University of Oregon, and the University of Michigan, he has worked with painters, photographers, filmmakers, animators, choreographers, engineers, biologists, and neuroscientists on projects ranging from symphonies to cerebral sonification. His eclectic experience informs his work as a performing musician, creative facilitator, and critical pedagogue and he regularly steps off the beaten path in order to engage new things in new ways. He is currently a Visiting Assistant Professor of Music Theory and Composition at Boise State University. www.samrichards.com

Dominant

by Ed Martin

Dominant is a brief work that explores a particularly poignant chord found near the end of J. S. Bach's Sinfonia No. 11, BWV 797.

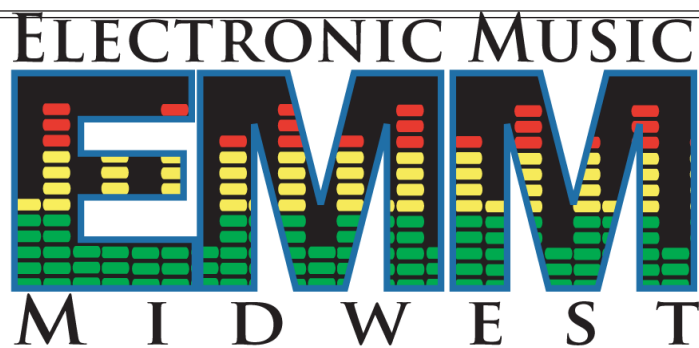
Ed Martin is an award-winning composer whose music has been performed at events such as the ISCM World New Music Days, the World Saxophone Congress, the Seoul International Computer Music Festival, and International Computer Music Conferences. His works have been performed throughout the U.S. by ensembles such as the Minnesota Symphony Orchestra, Ear Play, the Empyrean Ensemble, the Synchromy Ensemble, Musical Amoeba, and duoARTia. His music is recorded on the Mark, Centaur, innova, Parma, Emeritus, and SEAMUS labels and has received awards from the Percussive Arts Society, Musical Amoeba, the Electro-Acoustic Miniatures International Contest, and the Craig and Janet Swan Composer Prize for orchestral music. He is Associate Professor of Music at the University of Wisconsin Oshkosh where he teaches music theory and composition. Visit www.edmartincomposer.com for more information.

Il Prete Rosso

by Charles Nichols

Il Prete Rosso, for amplified violin, motion sensor, and computer, was inspired by the violin concertos of Italian Baroque composer and virtuoso violinist Antonio Vivaldi, who was nicknamed The Red Priest, because of his red hair and Catholic ordination. In the piece, the amplified violin is recorded live and played back in four parts, spatialized around the audience, as an accompaniment with itself. Following the violinist, a computer musician triggers wah, phaser, and delay effects, that process the amplified violin. A motion sensor on the hand of the violinist tracks bow arm performance gesture, to interactively control the frequency sweep of the wah effect. The piece was written for Sarah Plum, with a commission from Drake University. The full premiere was performed with the 124.4 channel 3D surround-sound system, installed in the Cube of the Moss Arts Center at Virginia Tech.

Composer, violinist, and computer music researcher **Charles Nichols** (www.charlesnichols.com) explores the expressive potential of instrumental ensembles, computer music systems, and combinations of the two, for the concert stage, and collaborations with dance, video, and installation art. His research includes motion capture for musical performance, telematic performance, data sonification, and haptic musical instrument design. He teaches Composition and Electroacoustic Music at Virginia Tech, and is a faculty affiliate of the Institute for Creativity Arts and Technology. He has earned degrees from Eastman, Yale, and Stanford, and previously taught at the University of Montana, where he directed the Mountain Electroacoustic Laptop Ensemble and Composers Workshop Pierrot Ensemble. He has conducted haptic musical instrument research as a visiting scholar at the Sonic Arts Research Centre at Queen's University Belfast, taught computer music workshops at the Banff Centre, Charlotte New Music Festival, and the University of Rome, and composed as a resident at the Ucross and Brush Creek artist retreats. His recent premieres include *Il Prete Rosso*, for amplified violin, motion sensor, and computer, that controls audio effects with a wireless motion sensor on the bow hand of the violinist, *Sound of Rivers: Stone Drum*, a multimedia collaboration, with sonified data, electric violin, and computer music, accompanying narrated poetry, dance, animation, and processed video, based on scientific research into the sound of rivers, and *Nicolo, Jimi, and John*, a three movement concerto, for amplified viola, orchestra, and computer, inspired by the virtuosity of Paganini, Hendrix, and Coltrane.



Concert 4

October 14, 2016

Philip Lynch Theatre ~ 5:00pm

Feld

Gregory Surges, electronics

Gregory Surges

Resplendent Shards

vibraphone

Nathaniel Haering

tracings and annotations

Sarah Plum, violin

Elizabeth Hoffman

Murmurations on Palestrina

UCM New Technologies Ensemble

Eric Honour

Red Plastic Bell Abstract

Andrew Walters

Hibashi: Fire and Iron

Michael Pounds

OBEY YOUR THIRST

Sarah Plum, violin

Eric Moe

<http://www.emmfestival.org>

Feld

by Gregory Surges

The Feld system was designed, in part, to experiment with long-duration works which evolve in a continual fashion and avoid repetitions. Each performance of *Feld* begins with a small number of pre-compositional decisions (described in greater detail below). After these decisions are made, the system is set into motion and the music evolves from those initial conditions. The system couples custom analog and digital synthesis hardware with a complex DSP network, drives synthesis and signal processing with a suite of compositional algorithms, and performs feature extraction on its own output in order to inform the development of the work. There are many theories about ways in which the computational worth of an art object might be objectively measured, but almost all of them involve a ratio between order and complexity. During the design of *Feld*, special care was taken to ensure that this balance lead to a satisfying aesthetic experience. *Feld* was designed to function as an autonomous musical system, and to produce aesthetically pleasing musical output without human intervention. *Feld* attempts to straddle the midpoint between too much complexity and too much order. This was accomplished in a few ways: by constraining the sound generating materials using hardware, choosing a subset of available sound processing algorithms for each section, a simple but evolving synthesizer patching system, a set of compositional algorithms with their own constraints, and a self-analysis module that attempts to produce contrasting sections. The sound world of *Feld* is rich, detailed, and varied without being overwhelming. The gestures and micro-formal details are interesting and have a distinct sense of unity. The large scale form results in a continually evolving experience with both sharp cuts and smooth transitions, which does not become repetitive, and does not overwhelm with novelty. A full recording of Feld is available at music.gregsurges.com.

Greg Surges is a composer and computer music researcher. He is currently a Lecturer in the Music Department at the University of Wisconsin, Milwaukee, where he teaches composition, computer music, and music theory. He completed his Ph.D. in Computer Music at the University of California, San Diego (studying with Tamara Smyth and Miller Puckette) after earning a MM in Music Composition and a BFA in Music Composition and Technology at the University of Wisconsin, Milwaukee, where he studied composition with Christopher Burns and Steve Nelson-Raney.

Greg's research and music have been presented at the 2015 International Computer Music Conference (ICMC), where his paper "Generative Audio Systems Using Time-Varying Allpass Filters" won "Best Paper," the 2013 Stockholm Musical Acoustics Conference/Sound and Music Computing (SMAC/SMC) in Stockholm, Sweden; the 2008 International Computer Music Conference (ICMC) in Belfast, Ireland; the 2013 Musical Metacreation (MuME) Workshop in Boston, MA; and the 2012 International Conference on New Interfaces for Musical Expression (NIME) in Ann Arbor, MI. His research interests are centered around the creation of generative music systems, and the development of novel digital signal processing techniques for their realization. His current research is focused on using techniques from machine learning and computational aesthetics to develop a self-reflective generative music system.

Greg's creative musical work has been released on the Stasisfield, Wandering Ear, and Digitalbiotope labels. He often functions as composer/performer of live electronic music, and has been a member of the Milwaukee Laptop Orchestra (MiLO), an anarchic electro-acoustic collective; Lazars!, a trio focused on loosely-structured compositions for live electronics; and The Console Project, a free-improvisational trio. In 2013, Greg was awarded a grant from the Getty Research Institute to study their archive of David Tudor's papers and recordings.

While at UCSD, Greg worked as a research assistant and audio software developer for 2015 Pulitzer Prize finalist and Calit2 Composer-in-Residence Lei Liang. Previously, he worked as a research assistant at the Center for Research in Entertainment and Learning (CREL) at the Qualcomm Institute at UC San Diego. As an educator, Greg has experience teaching composition, music theory, electronic music production, and the history of experimental music.

Resplendent Shards

by Nathaniel Haering

In the tradition of Javanese gamelan, brass instruments are forged in a way that creates intentional tuning discrepancies between each instrument in the ensemble in order to create a "shimmering" sound. It is often nearly impossible to create this fluttering clash of intonation with only one instrument, however, the vibraphone has its own rotating resonators to rectify this. When this mechanical technique is combined with subtle controlled shifts in the tuning of the electronics accompanying the vibraphone, this shimmering effect is even more amplified. The electronics in this piece act as an extension of the instrument, intricately moving in and out of the expression provided by the live performer. The electronics and performer work together to intensify the shaping of phrases and interweave to create more fascinating undulating textures. This creates a pairing of electronic and acoustic instrument that creates not two separate entities but one more powerful malleable vibraphone with enhanced artistic capabilities.

Nathaniel Haering is an undergraduate composer as well as a multimedia arts technology student at Western Michigan University. His works have most recently been featured at "SEAMUS 2016 Conference" in Statesboro Georgia, "Electronic Music Midwest" in Kansas City, "Root Signals" electronic music festival in Jacksonville Florida, "SPICE institute" in Kalamazoo Michigan, and will be presented at "N_SEME" at the university of Oklahoma and "NYCEMF" in New York City, NY.

tracings and annotations

by Elizabeth Hoffman

This piece is a premiere, written for Sarah Plum. The piece explores several techniques as means of projecting the violinist's persona spatially and extending the temporal frames in which we encounter her and her soundworlds. The piece is simultaneously a collaborative performance with the laptop musician, and a self-driven soliloquy. The "tracings and annotations" are being made by the laptop performer but with the awareness, and ongoing interest, of the violinist in the processes, and in the commentary and dialogue that result.

Elizabeth Hoffman's music appears on empreintes DIGITales, NEUMA, Centaur, World-Edition, Capstone, Innova, and Everglade labels. Recognition has come from the Bourges, Prix Ars, and Pierre Schaeffer competitions, the Seattle Arts Commission, ICMA, Jerome Foundation, NEA, and MacDowell Colony. She currently teaches in the Department of Music at NYU. She has been delighted by the chance to create numerous solo, interactive projects with diverse instrumentalists over the past few years. Her compositional interests include timbral composition, spatialization, and crafting of delimited serendipity; and reviews cite her "visionary sound collages" (Chain DLK USA, Reviews).

Murmurations on Palestrina

by Eric Honour

Originally published in Palestrina's second book of motets in 1581, "Adoramus Te" is a gorgeous, short motet for four equal voices. A glorious example of 16th-century counterpoint, something about the ineffably logical movement of the voices in this motet put me in mind of the movements (properly called "murmurations") of enormous flocks of starlings, which are never guided by a single bird, but always by the logic of the group as a whole. This work, for eight iPhones, computer, and real-time video, uses Craig Reynolds's venerable "Boids" algorithm to model the flight of four separate flocks of birds/boids, comprising several thousand individuals. Each boid is represented on the video screen by a single dot and in the music by a single voice of a synthesizer. The left-to-right position of each boid determines both its pitch and its spatial position in the array of speakers, while up-to-down position controls the timbre or brightness of that individual voice. Four of the performers use their iPhones to control the centering points, around which the flocks cluster, as well as the overall levels of the flocks. The other four control the dispersion of the flocks, via parameters like "centering instinct," "neighbor matching," "speed," and "willingness to change speed and direction." The performance employs custom software I programmed in Max, building on previous work with the Boids algorithm by Wesley Smith and Sam Tarakajian.

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.

The UCM New Technologies Ensemble is dedicated to interpreting, creating, and performing works using instruments incorporating electronics, software, and other contemporary technologies. Open to any student at UCM, and equally open to any instrumentation, the ensemble serves as a laboratory for composers, performers, and technologists interested in exploring the cutting-edge of contemporary practice.

Red Plastic Bell Abstract

by Andrew Walters

Red Plastic Bell Abstract is a piece for 8-channel fixed media. It uses sine waves generated from Max/MSP and recordings of a red plastic tube that I bought from a teacher's supply store in St. Louis. This piece was partially inspired by the small abstract paintings of Hope Miller LeVan.

Andrew Walters was born in Topeka, Kansas but spent most of beginning years in Farmington, Missouri. Dr. Walters has studied composition with Robert Chamberlain, Jan Bach, Robert Fleisher, William Brooks, Zack Browning, Erik Lund, and Paul Zonn and electronic music with James Phelps, Scott Wyatt, and James Beauchamp. His piece *IN-EX* is featured on the Music from SEAMUS, Volume Nine compact disk and his piece *Pushing Buttons* is featured on Music from SEAMUS, Volume Sixteen. Walters's music has been performed at various conferences including Spark, Electronic Music Midwest, SEAMUS, ICMC, and the Electronic Juke Joint. He is presently Associate Professor in Music Theory and Technology at Mansfield University in Mansfield, PA.

Hibashi: Fire and Iron

by Michael Pounds

“Hibashi” are Japanese chopsticks made of iron. They are used to handle hot coals, but they also make a unique and beautiful sound when hung from strings and struck together, and they are sometimes used as wind chimes. Nearly all of the sounds used in this piece were created from recordings of hibashi.

Michael Pounds began his career as a mechanical engineer, but returned to the academic world to study music composition with a focus on computer music and music technology. He studied at Bowling Green State University, Ball State University, the University of Birmingham in England, and the University of Illinois. He specializes in computer music composition and collaborative intermedia projects. His awards include the ASCAP/SEAMUS Student Commission Award, a Residence Prize at the Bourges International Electroacoustic Music Competition, a Rotary Foundation Ambassadorial Scholarship for studies in England, and residencies at the MacDowell Colony and I-Park. His music has been performed throughout the United States and abroad. He was a co-host of the 2005 national conference of the Society for Electro-Acoustic Music in the U.S., as well as the 2014 national conference of the Society of Composers, Inc. Michael teaches composition, acoustics, music perception, recording and computer music at Ball State University.

OBEY YOUR THIRST

by Eric Moe

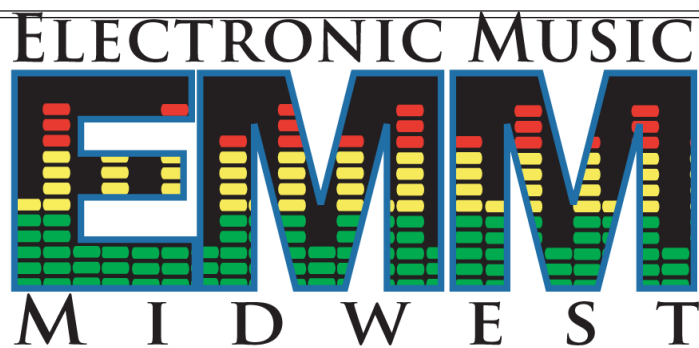
The eco-poeticist Timothy Morton points out that the soft-drink slogan “Obey Your Thirst” has the effect of turning a bottle of soda into a bottle of thirst. The slogan is rooted in reality - what’s in the bottle is carefully formulated to stoke a craving for more. This piece has the violin in furious pursuit of satisfaction. It plunges to the depths using subharmonics, an octave below the conventional range of the instrument, and climbs high in its search, almost catches its breath (once), clambers up walls or runs into them and bounces off. Throughout, it chases or is chased by an electroacoustic partner in wild canons - like a typical cartoon cat-and-mouse scenario where predator and prey take turns chasing one another. Is thirst quenched at the end? You decide.

I composed *OBEY YOUR THIRST* in 2014 for the amazing Mari Kimura, pioneer of subharmonic playing techniques. The piece requires extreme virtuosity throughout and makes incredible demands on the performer.
—E.M.

Eric Moe, composer of what the NY Times has called “music of winning exuberance,” has received numerous grants and awards for his work, including the Lakond Award from the American Academy of Arts and Letters and a Guggenheim Fellowship; commissions from the Fromm and Koussevitzky Foundations, the Barlow Endowment, Meet-the-Composer USA, and New Music USA; fellowships from the Wellesley Composer’s Conference and the Pennsylvania Council on the Arts; and residencies at MacDowell, Yaddo, Bellagio, Camargo, VCCA, UCross, Aaron Copland House, Ragdale, Hambidge, Carson McCullers Center for Writers and Musicians, and the American Dance Festival, among others.

Tri-Stan, his one-woman opera on a text by David Foster Wallace, was hailed by the New York Times as “a tour de force” that “subversively inscribes classical music into pop culture.” A recording is available from Koch International Classics. Strange Exclaiming Music (Naxos American Classics) was described by Fanfare as “wonderfully inventive, often joyful, occasionally melancholy, highly rhythmic, frequently irreverent, absolutely eclectic, and always high-octane music.” Kick & Ride (bmop/sound) was a WQXR album of the week: “...it’s completely easy to succumb to the beats and rhythms that come out of Moe’s fantastical imaginarium, a headspace that ties together the free-flowing atonality of Alban Berg with the guttural rumblings of Samuel Barber’s Medea, adding in a healthy dose of superhuman strength.” Other all-Moe CDs are available on New World Records (Meanwhile Back At The Ranch), Albany Records (Of Color Braided All Desire, Kicking and Screaming, Up & At ‘Em, Siren Songs), and Centaur (On the Tip of My Tongue).

As a pianist, Moe has premiered and performed works by a wide variety of composers. He founded and currently co-directs Pittsburgh’s Music on the Edge new music concert series. Moe studied at Princeton University and U.C. Berkeley and is currently the Andrew W. Mellon Professor of Music at the University of Pittsburgh.



Concert 5

October 14, 2016
Philip Lynch Theatre ~ 8pm

Shades of Morning

Peter Gilbert

Monarch Winds

City Captured

Ryan Laney

[un]wired fantasies

Keith Kothman

Keith Kothman, laptop and controller

Vedananupassana

Ken Ueno

Sarah Plum, violin

bloop-bleep

Jason Bolte

Jason Bolte, modular synth

Love You ... niverse Yuanyuan

(Kay) HE

Ambos Mundos

Neil Rolnick

Monarch Winds

<http://www.emmfestival.org>

Monarch Winds is named in honor of the Illinois state butterfly and to highlight flight, an important aspect of Lewis University's history. Since 2011, we have provided woodwind quintet programs at Lewis University in Romeoville, St. John's the Evangelist Episcopal Church in Lockport and other various social venues in Will County.

Monarch Winds features Laurel Tempas (flute), Robert Gordon (oboe), Mary Payne (clarinet), Paulette Velaquez (horn) and Jie Chen (bassoon). As the in-resident woodwind quintet at Lewis University, Monarch Winds provides cultural enrichment opportunities for students, staff, faculty, and communities in the Chicagoland area.

Laurel Tempas is flute instructor at Lewis University and performs in Chicago and the surrounding suburbs. She is a graduate of Northwestern University where she received degrees in Music Education and Flute Performance. Her flute professors included Walfrid Kujala and Emil Eck, both former piccoloists with the Chicago Symphony Orchestra. Laurel currently performs with the Symphony of Oak Park River Forest, as well as Salt Creek Sinfonietta. She constitutes half of the flute and harp duo Heather Harmonies, which performs Celtic music in several local venues. Laurel and her husband are fervently involved in competitive ballroom dancing.

Robert Gordon studied music at Indiana University in Bloomington, earning a performance degree in oboe. He serves as a technique teacher for junior high and high school music students in Westmont's District 201. He also maintains a studio for private oboe instruction. He has served for many years as principal oboist in the Downers Choral Society Orchestra and remains an active freelance player throughout the Chicago area. Mr. Gordon is a principal owner of Trend Machinery, Inc, which designs and builds custom automation machinery. The mixture of music, business, teaching and engineering, in addition to a busy family life, provides a diverse and rewarding set of challenges that he is grateful for.

Mary L. Payne holds a master's degree in clarinet performance from Indiana University School of Music, Bloomington, IL and a bachelor's degree in clarinet performance from Baldwin-Wallace University Conservatory of Music in Cleveland. She is principal clarinet with New Philharmonic and the DuPage Opera Theatre Orchestra. Mary has been a featured soloist with New Philharmonic, the Fox Valley Symphony, the Metropolitan Youth Symphony and the Wheaton Band. She is a clarinet instructor at Lewis University and maintains active private teaching studios, for woodwind instruction, in Wheaton and Romeoville. Mary is a member of the International Clarinet Association and the National Association of College Wind and Percussion Instructors. She is listed in Who's Who in America. Mary's principal teachers include Dr. Alan P. Squire, Henry Gulick, Robert Marcellus, former principal clarinet of the Cleveland Orchestra and J. Laurie Bloom, bass clarinetist with the Chicago Symphony Orchestra.

Paulette Velazquez holds a master's degree in horn performance from the San Francisco Conservatory of Music and a bachelor's degree in horn performance from the University of Illinois. Paulette is an active freelance musician playing regularly with Chicago Sinfonietta, Joffrey Ballet, the New Philharmonic, and at various theaters in Chicago. She also is in her third year teaching the after-school music program at the Joliet Montessori School. Paulette maintains a very active private teaching schedule, teaching students from the Joliet and Plainfield area schools. Before returning to Chicago, Paulette was principal horn of La Filarmonica de Jalisco for two years in Guadalajara, Jalisco, Mexico. Her principal teachers include A. David Krehbiel, former principal horn, San Francisco Symphony, and Dan Gingrich, associate principal, Chicago Symphony Orchestra.

After graduated from the Shanghai Conservatory of Music in 1982, **Jie Chen** became a bassoonist with both the Shanghai Conservatory Westlake Woodwind Quintet and the Shanghai Symphony Orchestra. In 1986, Jie Chen received a full scholarship from the Northern Illinois University and studied bassoon from Mr. James Birkenstock, the principal bassoonist at the Lyric Opera of Chicago. Jie received the Master Degree in Music and the Performer's Certificate in 1988 and 1990 respectively. During those years when Jie was a student at NIU, he was the principal bassoon at the Rockford Symphony Orchestra. In the early 90s, Jie was active in the Chicago area as a freelance bassoonist. He had played with the Lyric Opera of Chicago and the Grant Park Symphony Orchestra, Illinois Philharmonic, Concertante di Chicago and Elgin Symphony Orchestra. Currently, Jie Chen is an IT Manager at the Survey Research Laboratory at the University of Illinois at Chicago. Meanwhile Jie still keeps his music career active. In 2007, Jie was invited by the Shanghai Conservatory of Music in China to hold a woodwind quintet concert with his original quintet friends from various countries now for the Conservatory's 80th Year anniversary celebration. In December 2009 and December 2013, Jie was invited by the Shanghai Conservatory of Music and DuPage Youth Symphony Orchestra respectively to play Haydn's Sinfonia Concertante in B flat major, Op. 84 as a bassoon soloist.

Shades of Morning

by Peter Gilbert

As veils of deep damp green lift from yawning fronds
the dew begins its long journey back to the stream now flowing across stretching stones.
Hues emerge across the surface of leaves
and light makes its way, slowly, down the canopy.

Pause
a moment
and be a part of the coming into being.
Absorb the sound and the smell of all this
which will later bid us goodnight
when the next growths begin beyond our watch.

Peter Gilbert's music combines traditional instrumental writing with elements of improvisation, live-performed electronics, and other media. His multi-media opera dreimaldrei gleich unendlich (trans: $3 \times 3 = \infty$), written with partner, Karola Obermüller, was premiered in 2009 as part of the Musik der Jahrhunderte festival in Stuttgart and is featured in the "Imagining Media" exhibition celebrating the 20th anniversary of the ZKM | Institut für Akustik und Musik (Karlsruhe, Germany). He and Obermüller have presented their installation piece "Listening to Mountains" at several international soundscape conferences. Gilbert was also part of a collaborative group of composers who received a Siemens Foundation grant for the experimental music theatre piece Robert S. produced with Theater Bonn.

He has held artist residencies in Europe and the US at festivals and institutions like ZKM, Akademie Schloss Solitude (Germany), IMEB Bourges (France), La Mortella (Italy), Tage Aktueller Musik, Nürnberg (Germany), and the Newburyport Chamber Music Festival. Other accolades and commissions have come from the Barlow Foundation, the Russolo Foundation, the Look & Listen Festival, the Third Practice Festival, the Institut International de Musique Electroacoustique de Bourges, the Washington International Composers Competition and the ZKM | Institut für Akustik und Musik. Gilbert's work as a composer, performer and producer can be heard on New Focus Recordings and at <http://petergilbert.net>.

He has taught composition, electronic music, music theory and music history at Harvard University, Wellesley College, Northeastern University, University of Massachusetts-Dartmouth, Case Western Reserve University, and the Cleveland Institute of Music and he was Founder and Co-Director of the Young Composers Program at CIM from 2003-2010. Gilbert holds degrees from Illinois Wesleyan University and the Cleveland Institute of Music, as well as a PhD from Harvard University. He currently teaches at the University of New Mexico as Assistant Professor of Composition..

City Captured

by Ryan Laney

There is so much happening around us all the time, yet it is so easy to be oblivious to pretty much all of it. The title *City Captured* therefore carries a double meaning; the piece is an attempt to "capture" the city (as photographs might capture a scene), but it's really about how the city captures the individual. In each section of the piece, ordinary sounds from day to day life shift from real to abstract: Sounds from outside your window – birds, wind chimes, and lawnmowers – turn into a distorted reflection of themselves. The random noises at a construction site gradually form a harmonic texture. Metallic clicks and clanks underscore a building traffic jam that becomes more and more unrealistic. A different band plays in every bar, but as each one passes, the music fades out of the "real" world.

City Captured was written for the Fall 2015 S.E.E.D. dance concert at the University of Texas at Austin.

Ryan Laney (b. 1989) is a composer of acoustic and electroacoustic concert music, musical theatre, and music for film. His works have been heard at the soundSCAPE music festival in Italy, the UPBEAT festival in Croatia, and numerous venues throughout the United States. Ryan was recently awarded a residency at Millikin University for his new musical, *Pirandello*.

Ryan holds a bachelor's degree with honors in physics from the College of William & Mary and is currently pursuing his doctorate in composition at the University of Texas at Austin. His teachers have included Burton Hatheway, Sophia Serghi, Greg Bowers, Yevgeniy Sharlat, Dan Welcher, Russell Pinkston, and Donald Grantham, and Bruce Pennycook.

[un]wired fantasies

by Keith Kothman

[un]wired fantasies (revised 2015) developed from an interactive installation that sonified network traffic flowing through a site-specific wireless internet hot spot installed at our campus bell tower. The audio material is made using variations on a physical model of a metal plate, designed as a virtual extension of the physical bell tower. The material also includes some Internet radio samples processed through the plate models, which evoked an image of radio transmissions flowing through the bell tower and its virtual extension. For the installation, various gesture types represented types of network activity – users connecting and disconnecting to the network, and the amount of network traffic in the short and long term. The improvised performance uses those gesture types to create reflections on an open-ended work.

Keith Kothman is a composer and sound artist, currently living in Bozeman, Montana. Kothman was awarded an Honorable Mention for Interludes at the 31st annual Bourges Electroacoustic Music competition, and recordings of his music are available on the Capstone, Cambria and New Albany labels. He is a professor of music technology and Director of the School of Music at Montana State University. Recent work has focused on live-performance electronic music involving laptop, iPad, various MIDI controllers, and LittleBits synthesis modules. More information is at keithkothman.com.

Vedananupassana

by Ken Ueno

This piece was commissioned by the Community MusicWorks with support from the MAP Fund. *Vedananupassana* is the first part of the first movement of a larger work, *Four Contemplations*. An unusual idea for a composition, *Four Contemplations* has multiple aspects. The first aspect/event happened on March 26, 2015. Eleven string players, members of the Community MusicWorks Players, and I performed while installed in various spaces of the Asian art galleries in the RISD Museum. On Saturday, March 28, 2015, the piece was performed with an ossia part involving Community MusicWorks's students. Then, we performed the third aspect as an hour-long concert piece in the concert hall of the RISD Museum. Those performances also incorporated recordings I made during the March 26th event, documenting the sounds of the audience. Later, iterating a fourth aspect, recordings of the two live events will be mixed and made available on the museum guide.

Initially, the commission was to coincide with the rededication of the museum's Dainichi Buddha, which made me think of the practice of mindfulness and how it related to my practice as a vocalist. Breathing is not only central to singing and meditation, but also life itself. *Four Contemplations* is an instrumental meditation on breath. Much of my what I composed for the string instruments involves techniques that evoke different kinds of breath.

In regards to the form of the piece, the different constraints suggested to me by the ensemble and the museum were challenging. When I was in a quandary, composing, I thought of the old parable of the blind men describing an elephant, which has often been used to describe Buddhism itself. Alas, the different aspects are like the different parts of the elephant.

The sound world of the piece and the pacing were inspired by the four fundamental meditations in Buddhist practice. They form the titles of the four movements:

Contemplation on Feelings A (solo violin) and B.
Contemplation on Thoughts
Contemplation on the Body
Contemplation on Dhammas

A recipient of the Rome Prize and the Berlin Prize, **Ken Ueno**, is a composer/vocalist/sound artist who is currently an Associate Professor at UC Berkeley. Ensembles and performers who have played Ken's music include Kim Kashkashian and Robyn Schulkowsky, Mayumi Miyata, Teodoro Anzellotti, Aki Takahashi, Wendy Richman, Greg Oakes, BMOP, Alarm Will Sound, Steve Schick and the San Francisco Contemporary Music Players, the Nieuw Ensemble, and Frances-Marie Uitti. His music has been performed at such venues as Lincoln Center, the Kennedy Center, the Metropolitan Museum of Art, MusikTriennale Köln Festival, the Muziekgebouw, Ars Musica, Warsaw Autumn, Other Minds, the Hopkins Center, Spoleto USA, Steim, and at the Norfolk Music Festival. Ken's piece for the Hilliard Ensemble, Shiroi Ishi, was featured in their repertoire for over ten years, with performances at such venues as Queen Elizabeth Hall in England, the Vienna Konzerthaus, and was aired on Italian national radio, RAI 3. Another work, *Pharmakon*, was performed dozens of times nationally

by Eighth Blackbird during their 2001-2003 seasons. A portrait concert of Ken's was featured on MaerzMusik in Berlin in 2011. In 2012, he was a featured artist on Other Minds 17. In 2014, Frances-Mairie Uitti and the Boston Modern Orchestra premiered his concerto for two-bow cello and orchestra, and Guerilla Opera premiered a run of his chamber opera, Gallo, to critical acclaim. He has performed as soloist in his vocal concerto with the Boston Modern Orchestra Project in New York and Boston, the Warsaw Philharmonic, the Lithuanian National Symphony, the Thailand Philharmonic Orchestra, and with orchestras in North Carolina and California. . Ken holds a Ph.D. from Harvard University. A monograph CD of three orchestral concertos was released on the Bmop/sound label. His bio appears in The Grove Dictionary of American Music. <http://kenueno.com>

bloop-bleep

by Jason Bolte

Bloop-Bleep is the second composition in a series of works that explore my renewed interest in analog and modular synthesizers.

Jason Bolte is a composer and educator. He currently resides in Bozeman, Montana with his wonderful wife Barbara, their two beautiful daughters Lila and Megan, and dog Allie. Jason teaches music technology and composition at Montana State University where he also directs the Montana State Transmedia and Electroacoustic Realization (MonSTER) Studios. Jason's music is available on the ABLAZE, Thrmnphon, ELECTRO<>ACÚSTICO, SEAMUS, Irritable Hedgehog, Vox Novus, SoundWalk, and Miso Records labels.

Love You ... niverse

by Yuanyuan (Kay) HE

The piece, *Love YOU ... niverse* written for UT Austin CAET Launch attempts to describe a hidden love story from one of my dreams.

"I see my entire body as a brilliant and luminous object, which is radiating with love and gratitude. The energy of this love is filling all cells of my physical body, and lighting up every corner of my mind. I feel the undeniably strong connection towards to you, and then, this shinning connection destroyed my world. My world collapses with yours. Born into the nova in the Love You ... niverse. "

In the piece, atmosphere ambient music combines with astronomic video to reveal the love universe, which is sentimental, unreal, and full of adventures, creativities and conflicts.

Yuanyuan (Kay) HE began learning piano at age 5. At age 15, she began studying composition at the affiliated middle school of Shenyang Conservatory of China. As a double major undergraduate, Kay He studied with Tang Jianping in composition at the Central Conservatory of Music in Beijing (CCOM), and with Zhang Xiaofu at the Conservatory's Center for Electroacoustic Music of China (CEMC). The winner of a Snow Scholarship, Kay He completed her Master's degree in composition at the University of Missouri-Kansas City (UMKC). While at UMKC, she studied under Dr. Zhou Long, Dr. Chen Yi, Dr. Paul Rudy and Dr. James Mobberley. Besides music, she also learned to paint at the UMKC Department of Art and Fine Arts. She is currently pursuing her doctoral degree in composition (DMA) at the University of Texas at Austin, studying under Dr. Dan Welcher, Dr. Russell Pinkston, Dr. Donald Grantham, and Dr. Yevgeniy Sharlat.

Kay has won many composition awards in the U.S. and abroad. Her piece *On the Pivot of an Abandoned Carousel* has been selected for performance in 2016 ISCM World Music Day. Her piece *Passeig de Gràcia* for orchestra was selected for the 2015 ACO Underwood New Music Readings in New York City. *On the Threshold of a Drizzly Reality* for cello and electronics was selected for 2014 performances at the International Computer Music Conference (ICMC) in Athens, Greece and the Root Signals music festival in Jacksonville, Florida; her piano trio *Shadow of Dewdrops* was selected as a finalists for TICF2015 composition competition in Bangkok, Thailand and Gamma UT music festival in 2014; the orchestra piece *Legends of Old Peking* won the Seattle Symphony's Celebrate Asia Composition in 2012; *Dying Away* won the 2011 DuoSolo Emerging Composer Competition; *Destiny of the Sputnik* was chosen in the 2011 Beijing Modern Music Festival Young Composers Project, and many other pieces have won awards or competitions in other parts of the world.

Ambos Mundos

by Neil Rolnick

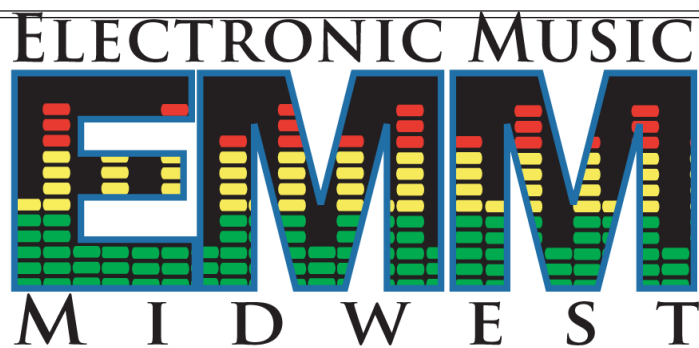
Ambos Mundos is the name of the hotel where Ernest Hemmingway stayed when he visited Havana, Cuba. It's a place of luxurious decadence. In Spanish, ambos mundos means "both worlds." In this piece, the two worlds are the acoustic playing of the woodwind quintet, and the digitally processed echoes of that playing. As the two worlds combine and interlock, they create a luxurious, decadent, and lively music. Just the thing to go with a good cigar, a glass of rum, and a warm Havana night.

Composer **Neil Rolnick** pioneered the use of computers in musical performance, beginning in the late 1970s. Based in New York City since 2002, his music has been performed world wide, including recent performances in China and Mexico and across the US. His string quartet *Oceans Eat Cities* was performed at the UN Global Climate Summit in Paris in Dec. 2015. In 2016 he was awarded an ArtsLink Grant for a residency with Omen Theater in Belgrade, Serbia.

Rolnick's music has often included unexpected and unusual combinations of materials and media. His work ranges from digital sampling and interactive multimedia to acoustic vocal, chamber and orchestral works. Throughout the 1980s and '90s he was responsible for the development of the first integrated electronic arts graduate and undergraduate programs in the US, at Rensselaer Polytechnic Institute's iEAR Studios, in Troy, NY.

Though much of his work connects music and technology, and is therefore considered in the realm of "experimental" music, Rolnick's music has always been highly melodic and accessible. Whether working with electronic sounds, acoustic ensembles, or combinations of the two, his music has been characterized by critics as "sophisticated," "hummable and engaging," and as having "good senses of showmanship and humor."

In 2014 and 2015 Rolnick completed *Oceans Eat Cities* (2015), commissioned by the Tribeca New Music Festival, *Cello Ex Machina* (2015), *Silicon Breath* (2014), commissioned by the New York State Council on the Arts, and *Dynamic RAM & Concert Grand* (2014), commissioned by the Fromm Foundation. During this period Rolnick also completed the first two of a series of new solo laptop performance pieces, *O Brother!* and *WakeUp*. All five pieces will be included on his 19th CD, to be released by Innova in fall 2016.



Concert 6

October 15, 2016

Philip Lynch Theatre ~ 10:00am

«¡Carnaval del Diablo!»: matachinesque ritual
Emily Mehigh, clarinet

Felipe Tovar-Henao

Cubic Zirconia

Kerry Hagan

LUNE

Sarah Plum, violin

Sid Richardson

Ring, Resonate, Resound

Leah Reid

Waters of Oblivion (waves of the mind)
Kevin Keith, percussion

Ryan Elvert

<http://www.emmfestival.org>

«¡Carnaval del Diablo!»: matachinesque ritual

by Felipe Tovar-Henao

“Every two years, a six-day long carnival is held in a small Colombian town called «Riosucio». A carnival in which the Devil himself is the main figure and host; not as the biblical malignant force, but rather as a satirical, hedonistic and irreverent being who brings and invites everyone to join in celebration: celebration which, in its core, is as structured as any other ritual or ceremony.

So it is in the spirit of capturing the excitement and eccentricity of this weird Colombian festivity, that «¡Carnaval del Diablo!» is brought to life and pays tribute —in a very strange manner- to diversion, euphoria, and pleasure.”

Strongly characterized by a deep interest in approaching a wide variety of poetics and aesthetics, as well as delving into ways to engage the audience in multiple perceptive levels, the music of Colombian-born composer **Felipe Tovar-Henao** (b. 1991) has been consistently awarded throughout his emerging professional career. He has studied with composers Andrés Posada-Saldarriaga (Colombia) and Marco Alunno (Italy-Colombia), and graduated in 2015 with a degree in Music Composition from Universidad EAFIT (Medellín, Colombia) where he also received high honours for his thesis composition and was awarded an Honour Graduate Tuition Fellowship to pursue his graduate studies at the same University.

In 2016 he was accepted to attend the Institut de Recherche et Coordination Acoustique/Musique (Ircam - Paris, France) for the CIEE Summer Contemporary Music Creation + Critique Program where he had the opportunity to develop in depth his knowledge on computer music techniques. In 2014 he was commissioned the piece «Tubiphona exequialis» Images for brass ensemble, percussion and celesta by Colombian conductor Andrés Orozco-Estrada in collaboration with the Orquesta Sinfónica EAFIT and the Orquesta de la Red de Escuelas de Medellín. In 2013 he was also rewarded with a creative grant by the Medellín Administration, in order to write the song cycle for mixed choir «Cinco cantos Embera-Chamí».

Sponsored by the Foundation Fraternidad-Medellín, Orquesta Filarmónica de Medellín, COLFUTURO, Ministerio de Cultura de Colombia, and Indiana University, he is currently pursuing a M.M degree in Composition at IU - Jacobs School of Music, in Bloomington, IN, where he studies with American renowned composers Claude Baker and Don Freund.

Emily Mehigh is a freelance musician in Chicago, Illinois. Miss Mehigh recently completed her Masters Degree in Clarinet Performance at the Jacobs School of Music at Indiana University. She studied with clarinetist Eli Eban. While at Indiana University she performed with large ensembles such as the chamber orchestra and wind ensemble. She has also played with various chamber groups that have performed both classical and contemporary works. Miss Mehigh has premiered numerous compositions by students in the Jacobs School. Notable premiere performances this year include performing in ensembles for IU Cinema's Double Exposure and New Voices Opera. She has also participated in the Pacific Region International Summer Music Academy (PRISMA) festival and in the Orford Contemporary Music Workshop. Miss Mehigh received her Bachelors Degrees at Truman State University where she studied with Dr. Jesse Krebs. She is an alumna of Sigma Alpha Iota Music Fraternity.

Cubic Zirconia

by Kerry Hagan

Cubic Zirconia is a work originally composed for the Cube at Virginia Tech. An algorithm developed with Miller Puckette in Pd synthesizes the sounds. The title arises from the venue (the Cube) and the prototype name of the algorithm (z12). This piece continues Kerry's work with textural composition, an approach to computer music aesthetics that relies on large sound masses developing intricate inner details over time with little to no gestural content. The sound object as a unit of sound is still relevant, but the object itself is a meta-object that the audience inhabits and experiences from within. Because the piece grows over time, the sound object is solidifying over time. Similarly, the spatialization is designed to immerse the audience in the object. No gestural content in spatialization exists. Rather, the spatialization creates maximum motility without relying on trajectory-based mimetic movement.

Kerry Hagan is a composer and researcher working in both acoustic and computer media. She develops real-time methods for spatialization and stochastic algorithms for musical practice. Her work endeavours to achieve aesthetic and philosophical aims while taking inspiration from mathematical and natural processes. In this way, each work combines art with science and technology from various domains. As a researcher, Kerry's interests include real-time algorithmic methods for music composition and sound synthesis, spatialization techniques for 3D sounds and electronic/electroacoustic musicology. In 2010, Kerry led a group of practitioners to form the Irish Sound, Science and Technology Association. Currently, Kerry is a Lecturer at the University of Limerick in the Digital Media and Arts Research Centre. She is the Principal Investigator for the Spatialization and Auditory Display Environment (SpADE).

LUNE

by Sid Richardson

LUNE was inspired by loon calls that I recorded at night on Lake Dunmore in Leicester, Vermont, USA, while I was participating in the New Music on the Point Festival in June of 2014. The pitch content of the loon calls provided the harmonic fabric of the piece, in which the violin and electronics slowly converge from individualized parts into a mass sound depicting a flock of loons passing overhead. This type of loon call, specified amongst other loon vocalizations as a “wail,” is used by individuals to locate other loons. “LUNE” was written for violinist Lilit Hartunian and is dedicated to her and to the loving memory of Simon Chernack, a dear friend who passed away while I was writing the piece.

Sid Richardson is a composer who also performs as a bassist in the Duke New Music Ensemble. He has collaborated on projects with artists such as Conrad Tao, the Da Capo Chamber Players, yMusic, and Ensemble Amarcord. Sid was recently commissioned by the Kenosha Community Foundation in association with the Kenosha Symphony Orchestra and the Fresh Inc Festival for a new woodwind quintet that was premiered at the Kenosha Public Museum in Wisconsin. Other recent commissions include *Webbed*, a violin solo for Charlotte Munn-Wood commissioned by the Lee Honors College at Western Michigan University, and *Rough/Smooth*, for mixed chorus and organ, commissioned by Emmanuel Church Boston.

Originally from Belmont, Massachusetts, Sid is currently a PhD candidate in the Department of Music at Duke University in Durham, North Carolina. His dissertation committee is composed of Stephen Jaffe, Scott Lindroth, John Supko, and Bill Seaman. He holds a Master of Arts in composition from Duke University, a Master of Music in composition from The Boston Conservatory, and a Bachelor of Arts from Tufts University in music and classics. Sid is an organizer of the Experimental Music Study Group in North Carolina's Research Triangle, an organization focusing on promoting community discussions, scholarship, and performances of new music.

Ring, Resonate, Resound

by Leah Reid

Ring, Resonate, Resound is an acousmatic composition written in homage to John Chowning. The piece tips its hat to Chowning's *Stria*, *Turenas*, and the beautiful sonic landscape Chowning explored through his research and discovery of FM synthesis. *Ring, Resonate, Resound* is dedicated to him.

The composition explores timbre through dozens of bell sounds, which provide the harmonic and timbral material, structure, foreground, and background for the piece. The composition is comprised of five sections, each examining a different set of bells and materials that interact with them. The piece begins thin and bright, then gradually increases in spectral and textural density until the listener is enveloped by a thick sound mass of ringing bells. The bells gently fade into waves of rich harmonic resonances.

The piece was composed using a multidimensional timbre model Reid developed while at Stanford University. The model is based on perceptual timbre studies and has been used by the composer to explore the compositional applications of “timbre spaces” and the relationship between reverberant space and timbre, or rather the concept of “timbre in space.”

Leah Reid is a composer of acoustic and electroacoustic music. In recent reviews, Reid's works have been described as “immersive,” “haunting,” and “shimmering.” She has won numerous awards, including the International Alliance for Women in Music's (IAWM) *Pauline Oliveros Prize* for her piece *Pressure* and the *Film Score Award* for her piece *Ring, Resonate, Resound* in Frame Dance Productions' Music Composition Competition.

Her works are frequently performed throughout Europe and North America, with notable premieres by Accordant Commons, the Jack Quartet, McGill's Contemporary Music Ensemble, Sound Gear, Talea, and Yarn/Wire. Her compositions have been presented at festivals and conferences, including Acousmatic Transcendence: A Feast of Diffusion, BEAST FEaST, EviMus, Forgotten Spaces: EuroMicrofest, the International Computer Music Conference (ICMC), the International Festival for Innovations in Music Production and Composition (iFIMPaC), Los Angeles' MicroFest, the San Francisco Tape Music Festival, the Society for Electro-Acoustic Music in the United States (SEAMUS) National Conference, the Sound and Music Computing Conference (SMC), the Tilde New Music Festival, the Toronto International Electroacoustic Symposium (TIES), and the University of Nebraska Kearney New Music Festival among others.

Reid's primary research interests involve the perception, modeling, and compositional applications of timbre. In her works, timbre acts as a catalyst for exploring new soundscapes, time, space, perception, and color. She received her D.M.A. and M.A. in composition from Stanford University and her B.Mus from McGill University. Reid's principal teachers include Mark Applebaum, Jonathan Berger, Brian Ferneyhough, and Sean Ferguson. Her music is available through Ablaze Records. Additional information may be found at www.leahreidmusic.com.

Waters of Oblivion (waves of the mind)

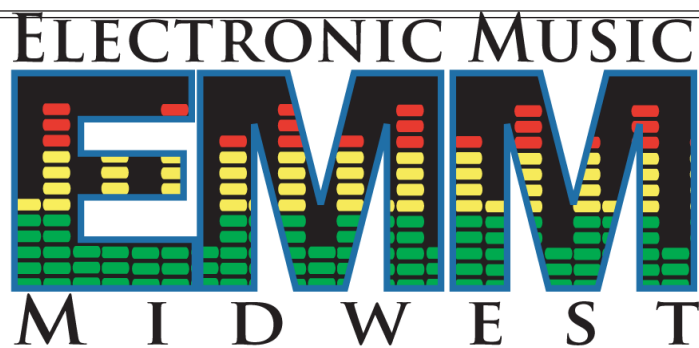
by Ryan Elvert

In writing this piece, I chose to visit the dark corners of the mind. Places that don't let us except who we are, and cause our self worth to plummet. *Waters of Oblivion* is a mini epic that shows the slow and agonizing descent into the abyss, where the performer breaks down increasingly through each wave of depression and anxiety attack, ultimately leading to their own personal descent into darkness.

Born in 1994, **Ryan Michael Elvert** is a native of Ionia, Michigan. Ryan has studied at Central Michigan university earning a Bachelor of Music Degree in Theory/Composition with a concentration in Percussion. While at Central Michigan University he has been a member of the Percussion Ensemble, Symphony Orchestra, Wind Symphony, and Jazz Central. Ryan has studied composition with world renowned composer Dr. David R. Gillingham and percussion with Dr. Andrew Spencer.

Ryan enjoys writing for both traditional and non-traditional ensembles. His inspiration comes from various sources of literature, nature, and the aesthetic of human emotion. Ryan's compositional output ranges in ensemble size from works for solo piano to larger works for wind ensemble and orchestra. As a percussionist, Ryan particularly enjoys composing for percussion quartets. Ryan is published through C Alan Publications with his quartets Drops and Merge.

Kevin Keith is a percussionist based out of Denver, Colorado. A firm advocate of new music and modernizing music education, he cut his teeth performing in local rock and funk bands in Michigan. He enjoys incorporating his guitar, piano and singing backgrounds into his performing and teaching of percussive arts. He has performed with the Lansing Symphony Orchestra, Great Lakes Chamber Orchestra, Midland Symphony Orchestra and Colorado College Summer Music Festival Orchestra, while also being a featured soloist with the Central Michigan University Symphony Orchestra and the Michigan State University Percussion Ensemble. Kevin received his Bachelor of Music Education Degree from Central Michigan University and his Master of Music Performance Degree from Michigan State University.



Concert 7

October 15, 2016

Philip Lynch Theatre ~ 1:30pm

Przypadek

Michael Lukaszuk

If You Walked a Mile

Mike McFerron

Andrew Spencer, marimba

After Time: A Resolution

Jeff Herriott

Sarah Plum, violin

A Blade Within

Chad Powers

meditation for water, wind, and metal

Elizabeth A. Baker

Elizabeth A. Baker, amplified water, toy piano, found objects, whistle

Ictus

Michael Sterling Smith

And The Tiger Roars

Christopher McCardle

Christopher McCardle, tiger drum

Colonizer 1

Christopher LaRosa

Parker Nelson, Horn

<http://www.emmfestival.org>

Przypadek

by Michael Lukaszuk

Przypadek is the Polish word for coincidence. It is also the title of a film by Krzysztof Kieslowski that partly inspired this piece. The film explores how a seemingly insignificant event can drastically affect one's future. I tried to represent this idea in the use of randomness and chance devices. Certain moments in this piece rely on field recordings, but the majority of the material explores the computer's ability to replicate and extend real world sounds. Some of the recorded sounds used in this piece could be considered quite banal on their own, but they become more significant when juxtaposed with seemingly similar computer-generated events that create a kind of extra-real atmosphere.

Originally from Kingston, Ontario, **Michael Lukaszuk** (b.1989) is a composer and electronic music performer based in Cincinnati, Ohio. He is currently pursuing a DMA in Composition at the University of Cincinnati's College-Conservatory of Music where he studies with Mara Helmuth. Michael holds degrees in music theory and composition from the University of Western Ontario. His music has been performed at events such as the International Computer Music Conference, the Toronto International Electroacoustic Symposium, the SEAMUS National Conference, the New York City Electroacoustic Music Festival, Electronic Music Midwest and New Music Edmonton's Now Hear This Festival of New Music. In 2015, Michael received 1st prize in the SOCAN Foundation's Hugh Le Caine Awards for electroacoustic music. He is the director of the Cincinnati Composers Laptop Orchestra Project (CiCLOP). He is particularly interested in designing new software for the creation and performance of electronic music.

If You Walked a Mile

by Mike McFerron

"We must talk about poverty, because people insulated by their own comfort lose sight of it."

– Dorothy Day

If You Walked a Mile for marimba and computer was written in 2015 for acclaimed percussionist, Andrew Spencer. Texts in this work are excerpted from George Miller's eponymous social justice poem, which was written specifically for this composition.

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>.

Andrew Spencer, currently holds the position of professor of percussion at Central Michigan University. An active recitalist and clinician, he has performed as a soloist in the United States, Poland, Japan, Canada, and Costa Rica. In 1999, he released "Slender Beams," a recording that features works by composer Dave Hollinden. Spencer has also premiered works by David Gillingham, Mark Polishook, Samuel Adler, Robert May and Henry Gwiazda among others. Equally experienced in orchestral performance, Dr. Spencer is timpanist with the West Michigan and Lansing Symphony Orchestras, and has acted as Visiting Principal Percussionist for the Midland and Saginaw Orchestras. Additional positions have included timpanist/principal percussionist with the Yakima Symphony Orchestra, Cascade Festival Orchestra, Fargo-Moorhead Symphony Orchestra and Fargo-Moorhead Civic Opera Company. He has performed with the Oregon Symphony, Spokane Symphony, and the Civic Orchestra of Chicago. In addition, he has performed with numerous chamber ensembles throughout the United States, and plays drum set with the CMU Faculty Jazz Ensemble with whom he has recorded two CDs, "Caught In The Act" and "Conspiracy Theory". Dr. Spencer received his bachelor of music and master of music in performance (percussion) and studied with Dr. Terry Applebaum at Northwestern University in Evanston, Illinois. He earned his doctor of musical arts in performance and literature (percussion) from the Eastman School of Music in Rochester, New York where he studied with John Beck. In addition, Eastman granted Dr. Spencer the coveted performer's certificate as a percussion soloist.

After Time: A Resolution

by Jeff Herriott

The electronics in *After Time: A Resolution* include both live processing of the violin and some slightly randomized playback of pre-recorded material. I have long included some element of pre-recorded material in my works combining instruments and electronics, but I have been focusing more in the past few years on trying to find ways to either algorithmically generate or otherwise randomize the playback of this material instead of using fixed media. The goal is to create something somewhat consistent and predictable for the performer, while also providing an opportunity for serendipity in performance. *After Time: A Resolution* was composed for violinist Sarah Plum in 2013.

Jeff Herriott is a composer whose music focuses on sounds that gently shift and bend at the edges of perception. He creates unhurried music, using slow-moving shapes with a free sense of time. His works, which often include interaction between live performers and electronic sounds, have been described as “colorful...darkly atmospheric” (New York Times) and “incredibly soft, beautiful, and delicate” (Computer Music Journal).

Jeff’s music has been supported by a MATA Festival commission for bass clarinetist Michael Lowenstern; an American Composers Forum commission through the Jerome Composers Commission Program for the Anicia Saxophone Quartet; a McKnight Foundation Visiting Composer Residency for which Jeff spent 2 months recording sounds in the Boundary Waters and working with middle schoolers through the Ely, Minnesota, Public Library; a commission from the Barlow Endowment for Music Composition for *Due East*; and a commission from the Grand Valley State New Music Ensemble through the National Endowment for the Arts.

In 2015, Jeff co-composed the score to the film *Bone Tomahawk*, starring Kurt Russell, with director S. Craig Zahler. Notably, the New York Times’ (starred) review commented that, “Even the song that plays over the end credits — a frontier-ditty parody by Mr. Zahler and Jeff Herriott — is worth staying seated for.” Jeff is a Professor of Music at the University of Wisconsin at Whitewater.

A Blade Within

by Chad Powers

Although it is a somewhat generic concept, I sometimes myself sometimes frustrated within the compositional process. Whether the work is an acoustic, electronic, or a combination of both, I often find the struggle is the same. I try to express these subjective operandi by means of raw, as well as, manipulated sound sources. The final gesture of the work accentuates the nucleus of the main idea.

Chad Powers is currently a graduate assistant at Ball St. University in Muncie, In., pursuing a DM in Theory/Composition. Recent achievements include acceptance into the 2016 SEAMUS National Conference, 2016 New York Electronic Music Festival, 2016 Bowling Green Graduate Call, 2016 Ball St. New Music Festival, N_SEME 2016, 2016 Electronic Music Midwest, and the 5th House Ensemble Call for Scores.

meditation for water, wind, and metal

by Elizabeth A. Baker

meditation for water, wind, and metal is a contemplative structured improvisation for one performer for water, toy piano, and percussion with live electronics. The piece is inspired by the search to find harmony and center while on the road away from a loved one who is a percussionist, as well as the water and sea breeze of the composer’s hometown.

Celebrated for her “terrifying dynamic range,” cleanliness of sound, as well as unique sensitivity and ability to sculpt her performance for the acoustics of a space, **Elizabeth A. Baker** is a dramatic performer with an honest, near psychic connection to music, which resounds with audiences of all ages and musical backgrounds. As a creator, her understanding of sonic space from organic intuition and studies in music production, pair with a unique eclectic voice, making for a spatial and auditory experience of music. Eschewing the collection of traditional titles that describe single elements of her body of work, Elizabeth refers to herself as a “New Renaissance Artist” that embraces a constant stream of change and rebirth in practice, which expands into a variety of media, chiefly an exploration of how the sonic world can be manipulated to personify a variety of philosophies and principles both tangible as well as intangible.

An active performer highly sought after for her unique concert presentation methods, which break the fourth wall and draw the audience further into the music by asking them to listen beyond the surface through interactive dialogue, reminding them that there is no such thing as an incorrect interpretation of a work. Elizabeth firmly believes that every person will encounter music in a unique manner because each person comes from a different set of cultural norms, life experiences, and even the way they physically hear can be a factor to consider when seeking to relate with a work. Her solo concert tours have featured engagements at Lamar University (Beaumont, TX), Flying Monkey Arts Collective (Huntsville, AL), Eyedrum (Atlanta, GA), Southern Methodist University (Dallas, TX), and the Good Shepherd Chapel (Seattle, WA).

Emmy-award winning composer Larry Groupé has referred to her works as “Perfect.” and compared one of her early works to Debussy’s *Engulfed Cathedral*. Elizabeth’s works have been featured by Composers Circle, FIVE by FIVE, TEDxYouthTampaBay, Tampa Mini Makers Faire, Orlando Mini Makers Faire, as well as at the 2014 Electronic Music Midwest Festival and the 19th International Festival of Women Composers. Her compositions have been studied in academic institutions throughout the United States including USC-Thornton and the University of Georgia – Athens.

In 2015 she received an Individual Artist Grant from the Saint Petersburg Arts Alliance and the City of Saint Petersburg, Florida to create and present an original sound installation *In Our Own Words: A Sonic Memory Quilt*, which told the stories of various African-Americans in a fresh avant-garde manner, framed by evolving drones and a four-hour live performance by Elizabeth.

In addition to her work on the concert stage and on the page writing for other performing artists, Elizabeth has extensive training in recording arts, live sound reinforcement, and consistently received praise as well as high marks for the artistic sensibility and technical excellence of her mixes at St. Petersburg College, where she studied closely under mastering engineer Dave Greenberg. Today, friends and colleagues across the globe, frequently look to her as a consultant on projects for her skills as both a recording and mix engineer.

Combining her love of electronics and keyboard instruments, Elizabeth embarked on a mission in 2015 to promote works for toy piano and electronics, using a setup that combines handmade microphones and hydrophones. Her original works have been hailed by the Orlando Weekly as “a sterling testimonial to her artistry that proves she’s not just an expert in the toy piano field but a pioneer.” In Fall 2015, Schoenhut Piano Company added Elizabeth A. Baker to their official artist roster.

In Summer 2016, Elizabeth embarked on creating the score for a film project headed by the brilliant dancer-choreographer Helen Hansen French, which explores the experience of being an artist-mother. The Motherhood Project workshop, presented in relation to the film featured a live dance performance with Elizabeth accompanying Helen’s choreography with toy piano, electronics, and Indian harmonium, a keyboard instrument that rarely appears on the Western musical concert stage. A sensitive improviser, with experience in a wide array of genres, Elizabeth is a frequent collaborator for Jim Ivy’s Tangled Bell Ensemble and other improvisational projects throughout Florida.

Elizabeth is author of *Toyager: A Toy Piano Method*, the first comprehensive instructional book for toy piano, featuring principles of technique, practice strategies, music notation, as well as improvisational tactics.

Elizabeth is Founder and Executive Director of The New Music Conflagration, Inc., a not-for-profit corporation founded in the State of Florida to promote the work of contemporary composers and musicians. She is also, Co-Founder and Festival Director of the Florida International Toy Piano Festival.

Ictus

by Michael Sterling Smith

Ictus combines rapid gestural motions with moments of clarity and relative calmness. The work explores obsessive tendencies by focusing on a limited (although masked) sound source. It was composed at the University of North Texas in 2015.

Michael Sterling Smith audiovisual artist based in Denton, Texas. He holds a Bachelor of Music from the University of Delaware and a Master of Music from the University of Florida. His works have recently been performed by the Quanta Quartet on their Australian tour, at the national Society of Composers, Inc. (SCI) conference, the National Student Electronic Music Event (N_SEME), and his piece *Ictus* was selected as a finalist for the Open Circuit festival’s call for electroacoustic works. Michael is a team member of the Score Follower/Incipitsify youtube channel. He is currently a PhD candidate at the University of North Texas.

And The Tiger Roars

by Christopher McCardle

The Tiger Drum is an electro-acoustic instrument invented for a graduate class in computer music and constructed at Louisiana State University. Christopher McCardle is currently a Ph.D. Graduate Teaching Assistant in Music Composition at LSU. He composed, "And The Tiger Roars" as part of that project.

Christopher McCardle holds Bachelor and Master degrees in Music Performance from Northwestern State University in Natchitoches, LA. He is currently pursuing a Ph.D. in Music Composition at Louisiana State University; studying with world-renowned composer, Dinos Constantinides. As a musician, Chris' primary instrument is percussion, but he began his musical career at the age of 6 on piano and has also picked up the guitar along the years. He has an extensive performance repertoire and has performed with groups ranging from professional and university symphonies and wind ensembles, to rock bands. As an educator, Chris has served as a band director for several high schools in Louisiana and Texas, a percussion coordinator for 2 school districts, and an adjunct professor at NSU. He has marched several world class drum & bugle corps; including the Madison Scouts. Chris has been a guest clinician, adjudicator, marching band show designer, arranger, and composer for high schools and universities all throughout the south and mid-west. He has composed music across a large variety of genres including: orchestral, wind band, choir, rock, pop, dance, electronica, jazz, big-band, percussion ensemble, balinese gamelan, and many more. Chris is a member of the American Society of Composers, Authors and Publishers (ASCAP), the Society of Composers & Lyricists (SCL), and the Percussive Arts Society (PAS).

Colonizer 1

by Christopher LaRosa

Late 2015 and early 2016 have yielded remarkable advances for space travel. On December 21, 2015, SpaceX successfully returned the first stage of its Falcon 9 rocket back to its launch site via a vertical propulsive landing, historically marking the world's first successful landing of a rocket used for orbital launch. On April 8, 2016, the Falcon 9 landed on a robotic barge off the coast of Florida. The reusability and flexibility of the Falcon 9 rocket significantly lowers the prohibitive cost of space travel, which will dramatically accelerate space exploration. During that April mission, the Falcon 9 delivered the first inflatable "habitat" module to the International Space Station. The installation of the module, called the Bigelow Expandable Activity Module (BEAM), will afford NASA the opportunity to test it to the radiation, temperature, and pressures of space. After testing, astronauts traveling to the moon, Mars, asteroids, and other destinations could use similar inflatable modules as living and working quarters. At the end of April, SpaceX announced its plans to send an unmanned spacecraft to Mars as early as 2018. Such technological advances fire the imagination. What would it be like to travel on the first manned spacecraft sent to colonize Mars? Colonizer I draws inspiration from such an imagined journey, and serves as a companion piece to LaRosa's recent organ solo Falcon 9.

Christopher LaRosa's music displays a fascination for temporal perception, human aggression and compassion, natural phenomena, and technological advancements. Described as "deftly crafted" by the Boston Classical Review and "charismatic, well scored, and positively received" by the Hartford Courant, Christopher's music has received performances throughout the United States, Mexico, Canada, Austria, and France by ensembles such as the Hartford Symphony Orchestra, the "President's Own" United States Marine Band, CEPROMUSIC, the Boston New Music Initiative, the Genesis Chamber Singers, and NOTUS.

Christopher recently received the 2016 James E. Croft Grant for Young and Emerging Composers from the Atlantic Coastal Conference of Band Directors Association, which will allow him to compose a new piece that will be premiered by twelve university wind ensembles along the Atlantic coast. His choral song, "Breath" received second prize for the 2016 NOTUS competition. Last year, Christopher won the Hartford Symphony Orchestra's commissioning competition. Christopher's Sextet won the CEPROMUSIC/BU Composition Competition in 2014. His piece Symmetries for two string quartets won the Frank Robert Abell Prize for Chamber Music and the Louis Smadbeck prize in 2012.

Christopher grew up in Downingtown, Pennsylvania. He completed his Bachelor of Music at Ithaca College and Master of Music at Boston University. During the 2012-2013 academic year, he served as composition instructor and student assistant at the Institute for the International Education of Students in Vienna. Christopher is currently pursuing a Doctor of Musical Arts at the Indiana University Jacobs School of Music, where he serves as an associate instructor for the theory department. He has studied with Claude Baker, P.Q. Phan, John Wallace, and Dana Wilson.

Parker Nelson is an American horn player currently based in the greater Chicago area. As a fervent soloist, chamber musician, and orchestral player, Parker has given performances in six countries on four continents.

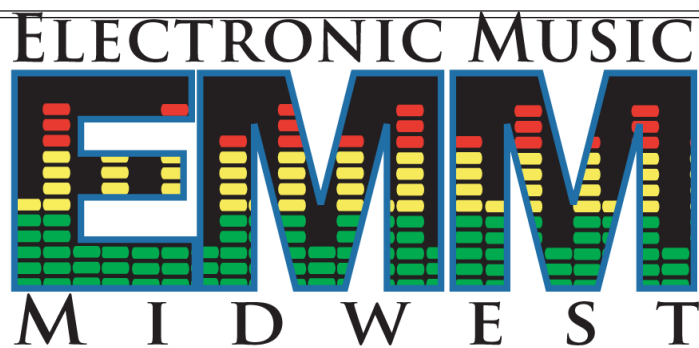
Parker is a dynamic soloist, frequently performing in concerts and recitals. His recital series, “The Horn in the 20th Century”, and “horn+” have received copious praise. Among the numerous recitals of the last year alone, Parker has also appeared with the DePaul University Chamber Orchestra and New England Repertory Orchestra as a featured soloist.

Awarded a fellowship to the Tanglewood Music Center in 2014, Parker has studied with members of the Boston Symphony Orchestra and performed under such prolific conductors as Andris Nelsons, Charles Dutoit, Leonard Slatkin, Stephane Denève, Marcelo Lehninger, and Stephan Asbury, among others. Parker also performs with a variety of professional orchestras that include multiple appearances with the Chicago Symphony Orchestra, among others.

Most recently a winner of the International Horn Symposium Quartet Competition, Parker is an active and proficient chamber musician. He has championed the music for a variety of ensembles and attended numerous festivals and competitions. Parker was a member of the Phiata Wind Quintet, which advanced to the finals of the Coleman Chamber Ensemble Competition, and the Armonia Wind Quintet, which performed at the Madeline Island Music Festival as well as advanced to the semi-finals of the Fischhoff National Chamber Music Competition.

Parker has made himself a presence in the scope of new music. He recently premiered works by American composers Augusta Reed Thomas and Thomas Weaver. Parker performs frequently with Ensemble 20+, directed by Michael Lewanski, and also worked extensively with ALEA III in Boston, under the batons of both Theodore Antoniou and the late Gunther Schuller. Parker also studies routinely with Dr. Cliff Colnot, a collaborator and conductor of new music ensembles around the world.

Parker is currently a member of the Chicago-based Fifth House Ensemble and holds the position of Third Horn at the Milwaukee Ballet Orchestra. He received a Master of Music degree with distinction in Horn Performance from DePaul University, and received a Bachelor of Music degree from Boston University. Parker’s primary instructors have been soloist and chamber musician, Eric Ruske, James Smelser, Second Horn of the Chicago Symphony Orchestra and, Dale Clevenger, former Principal Horn of the Chicago Symphony Orchestra.



Concert 8

October 15, 2016

Philip Lynch Theatre ~ 5:00pm

Vesicularia

Donya Quick

Smaller Oceans

Marissa DiPronio

Jacob Dike and Paulina Michels, performers

Shimmera

Lauren Sarah Hayes

Lauren Sarah Hayes, laptop

Short Stories from an Alien Pond

Julius Bucsis

Acousmagic

Carter John Rice

Carter John Rice, magician

Sorrows Weep Not

Stephen Hennessey

Michael Morley, oboe
Stephen Hennessey, guitar

Molecule

Amanda McCullough

Amanda McCullough, flugelhorn

Othello

Chatori Shimizu

Chatori Shimizu, shō

Chants for Peace (with Drones)

Frank Felice

Frank Felice, bass guitar

<http://www.emmfestival.org>

Vesicularia

by Donya Quick

Vesicularia is an algorithmic piece created using Kulitta, a recently developed coding framework for automated music composition. The various sections of the piece were generated using Kulitta's musical grammars for melodic motion and harmony streamed through analog and digital synthesizers.

Donya Quick is a computer music researcher interested in interdisciplinary approaches to automated composition systems that draw on programming languages, machine learning, and computational linguistics. The subject of her dissertation at Yale University was an automated composition system called Kulitta, which is still a focus of her ongoing work.

Smaller Oceans

by Marissa DiPronio

As the title indicates, *Smaller Oceans* was inspired by the nature of water. There is no score to this piece, only verbal instructions. Performers, by listening to each other and the impact of the live electronic manipulation, improvise on various water-based instruments, beginning with a sparse texture, then enhancing the sonic density as the piece continues. By using various RTcmix filters, the live electronic processing exploits the rich harmonic spectrum of the water instruments, and the use of ambisonic panning spreads the sound throughout eight channel surround sound, first bouncing the sound around the very edge of the perimeter of the space and becoming more and more centralized as the piece continues.

Marissa DiPronio (b.1989) is a Cincinnati-based composer of new music currently pursuing a doctorate in music composition from the Cincinnati College-Conservatory of Music. Previously, she also studied at the University of South Florida, where she received a Bachelor of Music degree in both music composition and piano performance. Marissa's compositions have been performed across the U.S. and internationally by notable soloists and chamber groups such as harpist Jasmin Cowin, bass clarinetist Alex Sramek, the USF New-Music consortium, the CCM Modern Music ensemble, the CCM percussion ensemble, and the Idee Fixe Ensemble of Thessaloniki, Greece. She is also heavily involved in the computer music department at CCM and performs regularly with their laptop orchestra.

Shimmera

by Lauren Sarah Hayes

Shimmera was formed out of a playful exploration of my most recent hybrid analogue/digital performance system. An excessive number of components mutually affect each other through a network of sound analysis and DSP. Engaging with different parts of the instrument through a game controller, I bring a sense of immediacy into my hands: the slightest movement may trigger a mechanical relay bank, which in turn may active digital processes.

The idea of sound sculpting (Emmerson 2011) suggests an active process of deliberately shaping sonic material through tangible interactions. As a performer, not only do I want to be able to manipulate the material that I create, but I want to be able to feel this sense of the malleability of sound through my audio-tactile interactions, and to be able to sense that I am approaching the thresholds of my electronic processes both with my hands, as well as my ears.

The resistances in my performance environments lie within the extreme potential for activity through interconnections within the audio signal path. Yet, the joystick-centred game controller is so easy to move, that musicality comes from resisting this: a movement of even one millimetre can drastically alter the sound.

Lauren Sarah Hayes is a musician and sound artist who builds and performs with hybrid analogue/digital instruments. She is currently Assistant Professor of Sound Studies within the School of Arts, Media and Engineering at Arizona State University. Her research explores new strategies for live electronic performance by investigating the performer's physical relationship with the digital realm. Her music lies somewhere between free improv, experimental pop, techno, and noise. She also composes haptic music that can be experienced as vibration throughout the body, and enjoys performing in unusual locations.

She has written about embodied music cognition, enactive approaches to digital instrument design, and haptic technologies (Contemporary Music Review, Organised Sound). She is a regular improviser, enjoying a wide range of collaborators, and for over a decade has given multisensory workshops for various groups, including those with sensory impairment, learning difficulties, and autism. Her person-centered approaches often result in custom built instruments designed specifically for a user. She is an associate of the New Radiophonic Workshop.

Short Stories from an Alien Pond

by Julius Bucsis

Stories from an Alien Pond depicts an imaginary interaction between life forms in and around a pond of liquid on another planet. The piece was inspired by the haiku poem, Old Pond by Matsui Basho and the structure of the piece is set according to the traditional haiku form. It was composed in 2015 and was selected for NYCEMF 2016 held in New York City in June.

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 is currently in pursuit of a DA in Music Composition at Ball State University.

Acousmagic

by Carter John Rice

Sound objects which remain unseen might be the most interesting. Of course those which appear only to disappear are slightly ahead of the curve. *Acousmagic* blends two mediums of performance – magic and live electroacoustic music – into a single experience. This combination yields a performance piece which is visually engaging, quirky, humorous, and filled with misdirection. This work was designed to capture the motion of the performer to trigger events and manipulate audio in real time, and does so with several sensors feeding real time information to the computer. An additional goal was to avoid the arbitrary use of technology and ensure a dynamic response of media to the performer's action.

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 SEAMUS, ICMC, The National SCI Conference, The Bowling Green State University New Music Festival, Electronic Music Midwest, The Electroacoustic Barn Dance, 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 received his Master's degree from Bowling Green State University where he studied with Elaine Lillios and Christopher Dietz. He frequently collaborates with friend and flutist Colleen O'Shea Jones. Rice currently works as an instructor of music composition and computer music at Indiana University East, and also serves as the national student representative for The Society of Composers Inc.

Sorrows Weep Not

by Stephen Hennessey

Sorrows Weep Not is an expressive work written as a way of confronting the many emotions that accumulated over the course of the prior five years of my life. Formal decisions were arbitrarily derived from the song "Vowels" by the Norwegian avant-garde band Ulver, which is an acknowledgment of the music that got me through my similarly angsty teen years. The title takes from William Blake's *The Marriage of Heaven and Hell* (a favorite work also introduced to me through the music of Ulver), one of the "proverbs of hell" that in its full utterance – "Joys laugh not! Sorrows weep not!" – reflects the turbulent emotions of life.

Stephen Hennessey is a Richmond, Virginia based composer whose music has been performed at various SCI regional conferences, the SEAMUS 2015 and 2016 national conference, Root Signals 2015, and the 2016 Ball State New Music Festival. He earned his B.A. in Music from The University of Mary Washington, where he studied classical guitar with Bruce Middle and composition with Mark Snyder. He currently serves as programming director for the annual Electroacoustic Barn Dance, and continues to develop his oneiric aesthetic when he isn't eking out a living as a barista and advocate for Virginia wine.

Michael Morley was born in Fredericksburg, Virginia. Under the guidance of Ken Lipscomb and Mrs. Ruth Kochenauer, Mr. Morley began studying oboe at Chancellor High School. Michael made his way through district, regional, and state auditions culminating in his acceptance into the Governor's School for the Performing Arts. The program solidified his desire to remain in music for life. He was accepted into the University of Mary Washington Philharmonic under the direction of Dr. Baker in 1992. Upon the arrival of Dr. Kevin Bartram to the UMW community in 2003, Mr. Morley became the orchestra's librarian. In 2004 he was appointed Orchestra Manager. Working closely with Dr. Bartram and Friends of the Philharmonic, Mr. Morley has been involved with many of the orchestra's outreach programs, Fiddlestix events and instrument petting zoos. Mr. Morley currently serves as orchestra manager and principal oboe for the University of Mary Washington-Philharmonic and in April 2004, was appointed Office Manager of the Department of Music.

Molecule

by Amanda McCullough

Molecule began as an improvisation using various instruments in GarageBand. I started with the relatively static part in the bass and began to improvise the melodic parts above it. I noticed that I played ideas that were mostly like little “cells”, a measure or two long. I used a discrete set of these to create the static melodic instruments and gave myself the freedom to improvise and develop these ideas further in the flugelhorn part. Dissonance is created between the flugelhorn/melodic electronic instruments and the bass of the fixed media by the bass oscillating between D and C# and the melodic instruments/flugelhorn improvising using a D Phrygian scale which includes an Eb and a C natural.

Amanda McCullough is a composer and trumpet player 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.

In Topeka, she was a performer with various Mariachi groups, including Mariachi Las Palomas and Mariachi Girasol. In the Lincoln/Omaha area, she has played trumpet in Omaha Symphonic Winds, Capitol Jazz Society Big Band, in various community musical theater productions, and in various ensembles at the University of Nebraska-Lincoln.

Amanda has premiered several pieces for brass quintet, trumpet ensemble, and wind ensemble, including a symphony for Wind Ensemble in 2013 and a piece for chamber Wind Ensemble in 2015 (premiered by Omaha Symphonic Winds). In 2014, her electronic composition *Melting Clocks* was premiered at the 14th Annual Electronic Music Midwest Conference in Chicago, and 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. In 2015, her piece *Fifth Dimension* for trumpet and fixed media was performed by Keith Benjamin at the 15th annual Electronic Music Midwest Conference in Kansas City. She is currently attending University of Nebraska-Lincoln where she is pursuing a Doctor of Musical Arts in Composition under Dr. Tyler Goodrich White.

Othello

by Chatori Shimizu

Othello integrates the traditional tranquility of the shō with noise and dance music. This work was composed as part of my efforts to preserve the shō by adapting its aesthetics to the music of today. Since its premier in 2013 in Tokyo, it has been a popular repertoire in underground clubs in Tokyo and Osaka. In the United States, *Othello* has been performed in Columbia University's Computer Music Center, Pioneer Works Center for Art and Innovation, Omi International Arts Center, among others.

Chatori Shimizu (b. 1990) is a New York City based composer, shō instrumentalist, and sound artist, who constructs his works for a wide range of mediums concerning sound and space. A First Prize winner of the 2016 Malta International Composition Competition, Shimizu's works have been performed and exhibited throughout the United States, Japan, and Europe.

Shimizu was born in Osaka, Japan, and spent his formative years in Thailand and Singapore. He received his BA in Computer Music from Kunitachi College of Music, Tokyo, and recently graduated from Columbia University, obtaining a MFA in Sound Arts.

Chants for Peace (with Drones)

by Frank Felice

In 2008 I was given a unique fretless bass guitar made by luthier Leo Burrell as a commission from Barry and Sally Childs-Helton. This instrument is an ergonomic bass, with no straight lines, including on its fingerboard and all throughout its body, etc. It's its top has f-holes like a 'cello, and due to its string length, is similar in size. The Childs-Helton's wanted me to write a piece using this instrument with a theme of peace, especially given the nature of the world post 9/11. Since the instrument was wired for amplification, I chose to write a work that would take advantage of that feature, run through live electronics against a fixed media background. The main musical material is based on a fifth century plainchant of the Agnus Dei of the mass, specifically those sections that highlight the text "dona nobis pacem."

Agnus Dei, qui tollis peccata mundi, miserere nobis.
 Agnus Dei, qui tollis peccata mundi, miserere nobis.
 Agnus Dei, qui tollis peccata mundi, dona nobis pacem

Lamb of God, you who take away the sins of the world, have mercy upon us.
 Lamb of God, you who take away the sins of the world, have mercy upon us.
 Lamb of God, you who take away the sins of the world, grant us peace.

Frank Felice (b. 1961) is an eclectic composer who writes with a postmodern mischievousness: each piece speaks in its own language, and they can be by turns comedic/ironic, simple/complex, subtle/startling or humble/reverent. Recent projects of Felice's have taken a turn toward turn towards the sweeter side, exploring a consonant adiatonicism.

His music has been performed extensively in the U.S. as well as garnering performances in Brazil, Argentina, Japan, Greece, Italy, the United Kingdom, the Russian Federation, Austria, the Philippines, the Czech Republic and Hungary. His commissions have included funding from the National Endowment for the Arts, the Omaha Symphony, the Indiana Arts Commission, The Indiana Repertory Theatre, Dance Kaleidoscope, Music Teachers National Association, the Wyoming State Arts Board, the Indianapolis Youth Symphony, Kappa Kappa Psi/Tau Beta Sigma as well as many private commissions. In 2003 the Butler University Department of Dance commissioned an evening-length ballet from him, "The Willow Maiden," which was premiered at Clowes Hall in April of that year. A recording of electronic and electro-acoustic music entitled "Sidewalk Music" is available on Capstone Records. Other recordings are featured on Ravello Records and DB Records as well. Scores and other performance materials can be obtained from MMB Music or Mad Italian Bros. Ink Publishing.

Frank began his musical studies in Hamilton, Montana, singing, playing piano, guitar and double bass. His interest in composition began through participation with a number of rock bands, one of which, Graffiti, toured the western United States and the Far East in 1986-1987. He attended Concordia College in Moorhead, Minnesota, the University of Colorado, and Butler University, studying with Michael Schelle, Daniel Breedon, Luiz Gonzalez, and James Day. Most recently he has studied with Dominick Argento, Alex Lubet, Lloyd Ultan, and Judith Lang Zaimont at the University of Minnesota in Minneapolis, where he completed his Ph.D in 1998. Frank currently teaches as an associate professor of composition, theory and electronic music in the School of Music, Jordan College of Fine Arts at Butler University in Indianapolis, Indiana.

He is member of the Society for Electro-Acoustic Music in the U.S., the American Composers Forum, the American Music Center, The Society of Composers Inc., and the Christian Fellowship of Art Music Composers. Residencies include those with the Wyoming Arts Council, and the Banff Centre for the Arts and a number of mini-residencies in universities and high schools throughout the west and mid-west. In addition to musical interests, he pursues his creative muse through painting, poetry, cooking, home brewing, paleontology, theology, philosophy, and basketball. He is very fortunate to be married to mezzo-soprano Mitzi Westra.



Concert 9

October 15, 2016
Philip Lynch Theatre ~ 8pm

Gathering Light

Sarah Plum, violin

Benjamin Broening

Electrotactile Maps

John Thompson

The Devil You Know (vs. The Devil You Don't)

Brad Decker, double bass

Brad Decker

The Sky at Witching Hour

Stephen Weigel

Guitar Construction #2: Progressive Fracture

David Gedosh

The Curved Line in the Garden

Mark Vaughn

Personal Noise with Accelerants

Sarah Plum, violin

Eric Lyon

Labyrinths

Jeffrey Hass
Elizabeth Shea, choreography
Kate Anderson, dancer

Roger's Thesaurus

Jay C. Batzner
Heather Trommer-Beardslee, choreography

Tracy Watson, mezzo-soprano
Jamie Payne, Tyler Len Bradley, Liz Conkin, and Heather Trommer-Beardslee, dancers

<http://www.emmfestival.org>

Gathering Light

by Benjamin Broening

Gathering Light for violin and electronics grew out of a piece I wrote in 2008 for the Estonian sextet Ensemble U:. That piece, *changing light*, was one of several I have written in the past few years that imperfectly reflect my experience of being in Estonia: *Dark Wood* for cello evokes the feeling of being in the Estonian forests, *Trembling Air* for flute evokes the quality of energy of the air there filled as it is with the sound of birds, of trees, of water, and *changing light* tries to capture my experience of the magical and changeable quality of Estonian light. *changing light* ends with an extended violin solo, the material and sound world of which seemed to demand further exploration. I revisit and extend my exploration of the liminal light of the Estonian pre-dawn and the material of that violin solo in *Gathering Light*.

Benjamin Broening's music reflects both his interest in the expressive power of sound and a sense of line derived from his background as a singer. His orchestral, choral, chamber and electroacoustic music has been performed in over twenty countries and across the United States and has commissioned by numerous ensembles including the Arctic Philharmonic (Norway), Charlotte Symphony Orchestra and Chorus, Richmond Symphony Orchestra, Choral Arts Society of Philadelphia, Grammy winners eighth blackbird, Da Capo Chamber Players, Zeitgeist, Network for New Music and many others. He has also worked closely with numerous leading figures in the contemporary music world including Tim McAllister, Camilla Hoitenga, Richard Hawkins, Tim Munro, Arthur Campbell, Nicholas Photinos, Curtis Macomber, Lina Bahn, Daniel Koppelman, James Wilson among others.

A recipient of Guggenheim, Howard and Fulbright Fellowships, Broening has also received recognition and awards from the American Composers Forum, Virginia Commission for the Arts, ACS/Andrew Mellon Foundation, the Jerome Foundation, the Presser Music Foundation, as well as a teaching award from the University of Richmond.

Trembling Air, a 2012 Bridge Records release of his chamber music recorded by eighth blackbird, has been praised as “haunting,” “enchanted” and “terrific” (Cleveland Plain Dealer), “magical” (Fanfare), “other-worldly” (Gramophone), and “alluring” and “captivating” (Audiophile Audition). *Recombinant Nocturnes*, a 2011 disk of music for piano recorded by Duo Runedako, released on Innova Recordings, has been called a “gorgeous disc of music” and “thoughtful, eloquent, and disarmingly direct” by New Music Box, “deep, troubling” by François Couture and “Lovely, delicate, calming” by Los Angeles’ KFJC. Other recordings have been released by Ensemble U: in Estonia and on the Centaur, Equilibrium, Everglade, MIT Press, Oberlin Music, Open G and SEAMUS record labels.

Broening is founder and artistic director of Third Practice, an annual festival of electroacoustic music at the University of Richmond, where he is Professor of Music and Associate Dean of Arts and Sciences. He holds degrees from the University of Michigan, Cambridge University, Yale University, and Wesleyan University.

Electrotactile Maps

by John Thompson

Electrotactile devices allow the brain to map tactile voltage pulses, applied through the tongue or other skin surface, to the brain. This information is then parsed as sensory information, allowing one to gain a sense where one is lost, or perhaps create new senses where there were none. The piece *Electrotactile Maps* looks to this specific kind of sensory substitution as inspiration. It imagines an electrical field, encoded for an array of surface electrodes. The audiovisual aggregate is introduced as such a grid, which gradually becomes interpreted as coherent objects.

John Thompson teaches, composes and conducts research in the areas of computer music and music technology. He currently directs the Music Technology program at Georgia Southern University where he is Associate Professor of Music. He has a continuing interest in interdisciplinary studies, and seeks to highlight and follow new paths in music. John is an advocate for music that explores otherness, contemplation and alternate paths toward beauty.

The Devil You Know (vs. The Devil You Don't)

by Brad Decker

This piece became a symbol of the struggle we all face between the known and the unknown, the things we can control and things we cannot. It arose out of a political dispute between the agenda of the Illinois state government and the people who work for it. As I watch the dismantling of our higher education system, many government programs, and the loss of good jobs, I am shocked at how vulnerable we all can become. The deals we are forced to make made me realize there are many things we take for granted, and there is so much at stake.

This struggle is universal, and in a personal, musical context, is manifest in my current experience in composition and improvisation. Some say they are essentially the same, while others maintain they are completely different. I've found both to be equally satisfying, and I've found myself dealing with different types of vulnerability in either case. While my work as an improviser has informed this piece, I've decided to embrace the devil I know.

Brad Decker is a composer, improviser, and educator in new music composition, multimedia, and sound art. He performs as a double-bassist and sound artist using structured improvisation and live computer processing in numerous capacities, namely solo works, group ensemble collaboration, video art installations, and film soundtracks. Notable performances have been in Mexico, Australia, Italy, France, Brazil, and Canada, as well as at numerous venues in the United States. He completed his Doctorate of Musical Arts in composition from the University of Illinois at Urbana-Champaign, and his Masters in Music composition and theory at the University of Tennessee, Knoxville. He currently teaches music composition and electronic music at Eastern Illinois University in Charleston, Illinois.

The Sky at Witching Hour

by Stephen Weigel

The Sky at Witching Hour was written in the fall of 2015 at Ball State University. It was first performed at EM|2 at Ball State University in 2015, and subsequently, at EM|3 and another composition recital at BSU in 2016. This acousmatic work is not meant to be aesthetically or conceptually tied to anything historical. The score is provided so that the listener can follow along to the music. Not only does it facilitate an understanding of the piece in an interesting way, but it also captures the form of what has been expressed. Only three different sounds were used to create the piece: a crackling fire, wind chimes, and a bell.

Stephen Weigel is a music media production major at Ball State, but his true interests lie in music composition (which he shall pursue in graduate school). He has been writing music ever since his term at Covenant Christian High School. He has had his music featured in several electronic music concerts, Student Composers Forums, and open mike nights around BSU. He has built several instruments for his own work, which include a 19-tone guitar and PVC marimba set, a vocoder black box for use with Max MSP, and K'NEX instruments that span a whole rock band and much more. He has also arranged music for internationally ranked barbershop, and even for an online video game called "Hawthorne." He plays piano and sings, enjoying improvising. His favorite subjects in music are theory, xenharmonics (microtonality), philosophy, and composition. Other enjoyable subjects for him include light mathematics and art. He can often be found experimenting and writing with music, and he plans to come up with a groundbreaking hierarchical scalar set theory this year at BSU.

Guitar Construction #2: Progressive Fracture

by David Gedosh

Guitar Construction #2: Progressive Fracture is the second piece in a series of a project I am currently engaged in titled Guitar Constructions. As a collective, these pieces give homage to my early musical roots and experiences. Each piece represents a specific guitar-based genre, possess a different character, and utilizes a unique conceptual approach although an internal consistency exists in that they all make use of the metaphor of "construction," contain a metaphoric use of the name of and allusion to each particular genre, and each contain stochastic elements.

David Gedosh is a composer on the faculty of Rose State College, where he directs the Music Engineering and Industry program. His works include acousmatic music, electroacoustic music with live performance, interactive computer music, video, and dance, and have been performed throughout North America and in South America and Europe. He has received awards from ASCAP, Bourges International Institute for Electroacoustic Music (IMEB), Fresh Minds Festival, and the Greater Denton Arts Council.

The Curved Line in the Garden

by Mark Vaughn

The perception of continuity between two articulated points in time and space, monophony in acousmatic music, creating containers for sounds that become their own composite sounds, the grackles of North Texas, the garden of Eden from the snake's point of view, the serpent as wisdom in Nietzsche's *Thus Spake Zarathustra*, dreams of snakes appearing from the ground, snakes eating birds, birds eating snakes, and the musical representation of spirituality in 1960's psychedelic culture; these were all things I thought about while writing this piece.

Mark Vaughn is a composer of acoustic and electronic music, currently pursuing a Master's degree in Music Composition from the University of North Texas. Originally from Southwest Montana, he studied composition and technology with Dr. Jason Bolte and Dr. Linda Antas, graduating with highest honors in 2014 with a B.A. in Music Technology. In his music, he often seeks to explore the ground between language and music, large cyclical rhythmic structures, the use of counterpoint as a metric, melodic, and harmonic determinant, and the inclusion of multiple modes of meaning in each given work. His music has been performed throughout Montana and Texas and he has performed throughout the U.S. as an electric bassist.

Personal Noise with Accelerants

by Eric Lyon

Personal Noise with Accelerants was commissioned by Sarah Plum. The work repeatedly articulates the musical cryptogram Eb-A-D-A-B (SARAH) and also responds to Sarah Plum's affinity for, and beautiful performances of Bela Bartok's music. "Personal Noise with Accelerants" is an articulated noise composition in which the formal structure is generated with white noise. Structural decisions determine such attributes as the basic character of sections, length of sections, pitch materials, directionality, register, rhythmic groupings, and degrees of freedom afforded to the composer at the surface level of the music.

Eric Lyon is a composer and computer music researcher. His work focuses on articulated noise, spatial orchestration and computer chamber music. His software includes FFTease and LyonPotpourri, collections of audio objects written for Max/MSP and Pd. He is the author of "Designing Audio Objects for Max/MSP and Pd", which explicates the process of designing and implementing audio DSP externals.

In 2011, Lyon was awarded a Giga-Hertz prize from ZKM, resulting in the creation of the 43-channel computer music composition *Spirits*. His 124-channel composition "The Cascades" was premiered in the Cube at the Virginia Tech Center for the Arts, and performed on the BEAST system at BEAST FEaST 2015 in Birmingham. His multichannel composition *Spaced Images with Noise and Lines* was selected for MUSLAB 2015, and his computer music composition *Light Rain*, *Laganside* was selected for the International Society for Contemporary Music's 2016 World Music Days festival.

Lyon has composed for such artists as The Biomuse Trio, Margaret Lancaster, The Noise Quartet, Ensemble mise-en, String Noise, The Crash Ensemble, Esther Lamneck, Kathleen Supové, Marianne Gythfeldt, and Seth Parker Woods. Lyon has taught computer music at Keio University, IAMAS, Dartmouth College, Manchester University, and Queen's University Belfast. Currently, he teaches in the School of Performing Arts at Virginia Tech, and is a faculty fellow at the Institute for Creativity, Arts, and Technology.

Labyrinths

by Jeffrey Hass

Labyrinths is a dance-based video work with original computer music employing the latest techniques in 3D motion graphics, particle systems and movement/sound coordination and green-screen filming. The work features dancer Kate Anderson and choreography by Elizabeth Shea, with videography and music, in 5.1 surround, by Jeffrey Hass. Based loosely around imagery of labyrinths and mazes, along with oddly-adapted models of blueberries, eyeballs, and pin sculptures, the work very abstractly progresses from constraint to release in a fantastical setting.

Funding for Labyrinths was provided by an Indiana University Office of the Vice Provost for Research New Frontiers in the Arts and Humanities grant.

Jeffrey Hass is currently Professor of Composition at Indiana University, Bloomington, where he serves as the Director of the Center for Electronic and Computer Music (CECM). He is also a Fellow of the Institute for Digital Arts and Humanities, where he is investigating new interfaces for live interaction between music, video and dance. Mr. Hass has served on the faculties of Rutgers University and the Interlochen Center for the Arts. His compositions have been premiered by the Louisville Orchestra and Memphis Symphony, and been performed at Lincoln Center. His works have also been performed at numerous national and international festivals for both music and dance.

Mr. Hass has received a number of professional honors and awards including the 1994 National Band Association Composition competition, as well as the 1995 Walter Beeler Memorial Award with *Lost in the Funhouse*, a work for symphonic band and electronic tape, and the 1996 Lee Ettelson Composer's award for *Keyed Up*, a work for two pianos and tape. In 1997, *All the Bells and Whistles* placed first in the United States Army Band's 75th Anniversary Composition Competition. Recent awards include selection of his *Symphony for Orchestra with Electronics* for the 2006 ASCAP/Rudolph Nissim award, the 2007 Heckscher Award for his chamber orchestra work *City Life*, and an orchestral commission by the 2008 Utah Arts Festival for *Postcards from the Canyon*. He was recently awarded a fellowship at the Bogliasco Foundation Study Center in Liguria, Italy to work on a second symphony with electronics.

He attained his doctoral degree from Indiana University in 1989, where his principal composition teachers were Fred Fox, Donald Erb and Bernard Heiden, having studied previously with Robert Moevs and Richard Wilson. His band and orchestral works are published by MMB Music, Ludwig Music, and Magnetic Resonance Music. Recordings of his works have been released by the Indiana University Press, the Society for Electroacoustic Music in the US (SEAMUS), Arizona University Recordings, Albany Records and RIAX Records.

Elizabeth Shea (choreographer): Called "a remarkable contemporary-dance display" by arts critic Jay Harvey, Upstage, Elizabeth Shea's choreography was recently presented as part of the Millennium Stage Series at the John F. Kennedy Center for the Performing Arts. Her work has also been produced by WHITE WAVE for their Wave Rising Series in NYC, Detroit Dance City Festival, the American Dance Guild, DUMBO Dance Festival, Footprints Dance Festival, Boston Contemporary Dance Festival, RADfest, the National College Dance Association, the World Dance Alliance, and Regional Dance America. Liz is Assistant Professor and directs the Contemporary Dance Theatre Program at Indiana University.

Kate Anderson (dancer) began her dance training at the Jacobs School of Music (Indiana University) at age nine, and continued to study under Doricha Sales, Jacques Cesbron, and Violette Verdy through her teen years. She then went on to study modern dance at Indiana University with Elizabeth Limons Shea, Selene Carter, Gwen Hamm, and Roberta Wong. There she immersed herself in improvisation, choreography, and performance. While at IU, she performed in Paul Taylor's "Esplanade", Laurie Eisenhower's "Long Way Round", and David Parsons' "Nascimento Novo", to name a few. After college, she filmed a music video with Dietrich John titled "S.Y.B.G." Kate is currently working on solo performance and new choreographic ideas in Boulder, Colorado.

Roger's Thesaurus

by Jay C. Batzner

In order to grow, expand, widen
his lexicological corpus,
Roger bought, acquired, purchased
a synonymopedia, a thesaurus.

Soon, presently, without delay,
he no longer ran out of things to say,
speak, utter, express, articulate,
give voice to, pronounce, communicate.

This was all very well, fine, great,
wonderful, super, terrific
but his friends, mates, pals found him
boring, tedious, dull. Soporific.

So let this be a warning,
an omen, a sign, a premonition,
it's all very well to show learning,
education, knowledge, erudition,
but here's a suggestion, a hint,
a top tip, some advice,
don't ever let it stop you
from being concise,

brief, short, clear, pithy,
succinct, compendious, to the point.

Breviloquent.

poem by Brian Bilston, used with permission

Jay C. Batzner (b. 1974) is a composer and zazen practitioner. Jay's music has been performed at new music festivals such as Society for Composers, Inc., College Music Society, Society for Electro-Acoustic Music in the US, and Electronic Music Midwest as well as instrument performance societies including the National Flute Association, International Horn Society, and North American Saxophone Alliance. His works have received recognition from such organizations as the Bourges festival, the Areon Flutes International Composition Competition, the VI Concurso Internacional de Miniaturas Electroacusticas, and the London International Film Festival. Jay's frequent interdisciplinary collaborations with choreographer Heather Trommer-Beardslee has led to several dance pieces presented at venues such as the National Dance Educators Organization, Electroacoustic Barn Dance, and the Regeneration Dance Festival of Detroit.

Jay is currently on the faculty of Central Michigan University where he teaches composition, theory, and technology courses. He holds degrees in composition and/or theory from the University of Kansas, University of Louisville, and University of Missouri – Kansas City. A lot of his output is instrumental chamber music, frequently with electronics, but he has recently been expanding his vocal compositions. He'd love to write opera and has many music drama ideas he'd like to implement, just ask him. He reads too many comic books and tries to find time for sewing and other various hobbies. He'd like to get better at chess but never seems to find the time for it.

Jay's music has been recorded by R. Andrew Lee, David Thornton, Meerena Shim, The Crescent Duo (feat. Tracy Watson), Alexandra Mascolo-David, Bruce Bonnell, and many others. His works are published by Unsafe Bull Music.

Tracy Watson, mezzo-soprano, is a prolific performer known for the depth and beauty of her voice, as well as her interpretive skills. Praised for her versatility, Ms. Watson is equally at home on the opera and concert stage. She began her career in Chicago as a member of the Lyric Opera Center for American Artists. After two years of singing in Germany at the Staedtische Buehnen Dortmund and Theater Oberhausen, she returned to the opera stages of the United States. Known as a superior Hansel, Ms. Watson has sung everything from Dorabella in *Così fan tutte* to Nicklausse in *Les Contes d'Hoffmann* to Cherubino in *Le Nozze di Figaro* to Rosina in *Il Barbiere di Siviglia* to the fiery Carmen. She has sung with Chicago Opera Theater, Hawaii Opera Theater, Portland Opera, Madison Opera, Opera Grand Rapids and many more.

Ms. Watson is an active concert performer, having sung concert repertoire and recitals in the United States and Europe. She has sung at Carnegie Hall seven times, including singing the alto solos in Handel's *Messiah* with Musica Sacra. A regular with the Grant Park Symphony, she has performed under the baton of Carlos Kalmar, Christof Perick, Jesus Lopez-Cobos, Hugh Wolff and Zdenek Macal. Ms. Watson has sung with numerous orchestras and concert organizations including Music of the Baroque, the Bach Society of St. Louis, I Virtuosi Pragensis (Prague, Czech Republic), the European Symphony Orchestra (Barcelona, Spain), Connecticut Symphony Orchestra and many more. Her repertoire covers the great oratorios, concert and vocal works from Bach to Mozart to Mahler to Verdi, among others.

Ms. Watson previously served as Lecturer of Voice and Opera at Northwestern University, as well as on the faculty of the Chicago College of Performing Arts at Roosevelt University and Loyola University. She is currently Assistant Professor of Voice at Central Michigan University.

Heather Trommer-Beardslee is a choreographer, dancer, interdisciplinary artist, arts administrator and educator. She is the Coordinator of the Central Michigan University Dance Program, Artistic Director of the University Theatre Dance Company and author of the textbook, *Dance Production and Management* (Princeton Book Company, 2013). Her current projects include: the choreography for *Waiting in the Rain*, a film directed by Eric Limarenko; and *Dunes* an interdisciplinary performance involving biology, original music, dance and costumes. *Dunes* was chosen to be presented as part of the 2016 Regeneration concert in Detroit, MI. From 2004 until 2014, Heather was the Booking Manager for the Chicago-based, Emmy award winning dance company, Jump Rhythm Jazz Project. She has a MA in English Language and Literature from Central Michigan University and a MFA in Interdisciplinary Arts from Goddard College.

Tyler Lenn Bradley is a recent graduate of Central Michigan University where she earned her Bachelor of Science in Theatre (Acting & Directing Concentration) and minors in Dance and Business Administration. Currently, Bradley is serving as the Artistic Director for her original theatrical dance production titled, *HUMANITY*, while also obtaining her Masters of Arts Management at Columbia College in Chicago. Bradley would like to thank her parents, family, friends, and professors for all their love and support.

Liz Conkin is a recent Central Michigan University graduate and currently resides in Midland, MI. Liz is proud to be a dance teacher at Dean/Black School of Performing Arts. She is currently teaching Jazz, Contemporary and Hip Hop. Liz is thankful for your attendance and hopes you enjoy the performance!

Jamie Payne is a Central Michigan University alumni currently pursuing her Master's Degree in Speech Language Pathology at Midwestern University in Downers Grove, Illinois. In addition to her education, Jamie was a member of the University Theatre Dance Company at Central Michigan University and is currently a performer in the original theatrical dance production, *HUMANITY*. She is a teacher at Dance Center of LaGrange in Illinois, where her training began 17 years ago.

EMM Post-Concert Gathering!



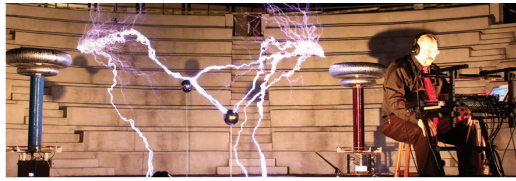
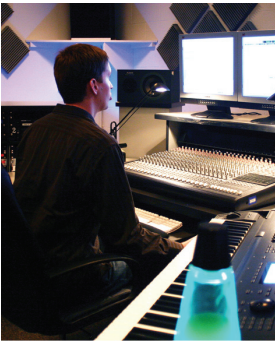
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FACULTY:

Carlos Carrillo
Eli Fieldsteel
Erin Gee
Erik Lund
Andrea Solya
Heinrich Taube
Stephen Andrew Taylor
Reynold Tharp
Sever Tipei

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Electroacoustic music activities at Illinois enter a new era with the appointment of **Eli Fieldsteel** as the new **Director of the Experimental Music Studio (EMS)**. For forty years, the School of Music EMS, under the direction of **Professor Emeritus Scott A. Wyatt**, has earned the University of Illinois an international reputation as a leader in the field of contemporary art music. Known for significant creative and technical developments in electroacoustic and computer music composition, the U of I EMS, founded in

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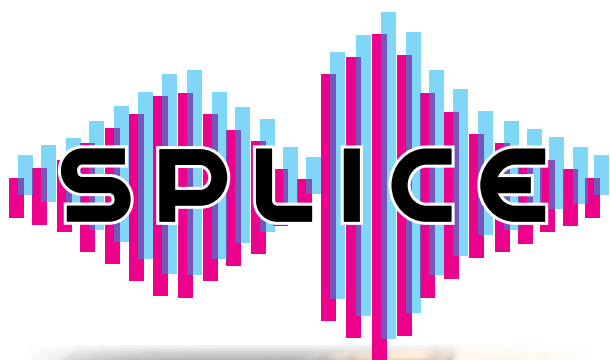
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Community building and collaboration are at the heart of what **SPLICE** offers participants: **participants have the opportunity to collaborate and create a new work to premiere at SPLICE**, and attendees become part of a growing community of musicians inspired by technology-mediated composition and performance.

2017 Guest Composer: Paula Matthusen

2017 Guest Performer: Mari Kimura

Composition Faculty

Christopher Biggs
Per Bloland
Richard Johnson
Elainie Lillios

Performance Faculty

Keith Kirchoff, keyboard
Adam Vidiksis, percussion
Samuel Wells, brass

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DEPARTMENT OF **Music**
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The Department of Music at Lewis University offers a BA in Music and Music Merchandising along with a minor in music technology. In addition to creative projects and classes, Students in music technology courses get hands on experience working in the department's recording studio, recording concerts for the university, providing sound reinforcement for Arts&Ideas events, and being involved in the production of the internationally acclaimed Electronic Music Midwest Festival (EMM) which brings over 50 composers to campus for nine concerts during the fall term.

<http://www.lewisu.edu/music>

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