

17th Annual Festival

Electronic Music Midwest



September 21-23, 2017
Kansas City Kansas Community College

Providing access to new electroacoustic music by living composers

ELECTRONIC MUSIC




M I D W E S T

September 21-23, 2017
Kansas City Kansas Community College
Kansas City, KS



DEPARTMENT OF
MUSIC
LEWIS UNIVERSITY

ELECTRONIC MUSIC



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September 21, 2017

Dear Friends,

Welcome to the 17th 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 also deeply appreciate the Splice Ensemble for serving as our guest artists this year. Keith, Sam, and Adam are all outstanding performers who champion new electroacoustic music. We are confident you will be impressed by their performances throughout the festival.

The 2017 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, Tony, Rob, and Ian

Fall 2017

On behalf of Kansas City Kansas Community College, it is my pleasure and privilege to welcome you to the Electronic Music Midwest (EMM) Festival. Since its inception in 2000 as the Kansas City Electronic Music Festival, the annual event has presented a series of short concerts over the course of a weekend, bringing together interesting and cutting-edge artists who share their works and ideas with each other. More than 500 new electronic compositions of composers from around the world have been featured in this Midwestern event. The festival is also an excellent avenue for broadening the experience of our students, who can be on the forefront of new technologies and techniques before those technologies filter to the mainstream.

This year's guest is the Splice Ensemble, a trumpet, piano, and percussion trio "focused on cultivating a canon of the most important works composed for instruments and electronics." Keith Kirchoff, Adam Vidiksis and Samuel Wells will join to create wonderful and enriching experiences for EMM attendees. Each performer brings a wealth of experience, education and talent to the Ensemble and I am certain everyone at EMM is in for an aesthetically engaging experience.

I am confident the EMM Festival will provide an exceptional occasion for students, faculty, educators, and the community to explore the field of electroacoustic music and its innovative technology. KCKCC is especially proud of the work that Dr. Ian Corbett, Professor of Audio Engineering at KCKCC and EMM festival director/technical director, does for the festival throughout the year, and the work of KCKCC's audio engineering and music technology students as they assist with the running of the festival. We welcome the other staff of EMM to our campus: Mike McFerron, founder and festival director; James Bolte, technical director; Robert Voisey, organization advancement director; and M. Anthony Reimer, web systems director.

We at KCKCC are proud to host EMM, and I hope you have an opportunity to explore some of the exceptional attractions that Kansas City has to offer.

Sincerely,



Jerry Pope
Dean of Arts & Humanities



EMM Guest Artists, Splice Ensemble

The SPLICE Ensemble is a trumpet, piano, and percussion trio focussed on cultivating a canon of the most important works composed for instruments and electronics. Through seminars, lectures, master classes, concerts, and commissions, the SPLICE Ensemble works with composers and performers on performance practice techniques for collaboration and integrating electronics into a traditional performance space. The resident ensemble of both the SPLICE Summer Institute and the SPLICE Festival, the SPLICE Ensemble has been a featured ensemble at M Woods in Beijing, SEAMUS, the Electroacoustic Barndance, SCI National, and is the featured guest ensemble at Electronic Music Midwest.

Keith Kirchoff

Keith Kirchoff is a pianist, composer, conductor, concert curator, and teacher. Described as a “virtuosic tour de force” whose playing is “energetic, precise, (and) sensitive,” he works towards promoting under-recognized composers and educating audiences of the importance of new and experimental music. An active lecturer who has presented in countries throughout the world, his recital programs focus on the integration of computers and modern electronics into a traditional classical performance space.

Kirchoff has played in many of the United States’ largest cities including New York, Boston, Miami, Chicago, Los Angeles, Minneapolis, San Francisco, and Austin, as well as major cities throughout Italy, New Zealand, Australia, England, Canada, Belgium, Mexico, China, and The Netherlands. He has appeared with orchestras throughout the U.S. performing a wide range of concerti, including the Boston premier of Charles Ives’ Emerson Concerto and the world premier of Matthew McConnell’s Concerto for Toy Piano, as well as more traditional concerti by Tchaikowsky and Chopin. He has also been a featured soloist in many music festivals including the Festival de Musique Actuelle de Victoriaville, Festival Internacional de Música Contemporànea, the Society for Electro-Acoustic Music in the United States (SEAMUS), the Oregon Festival of American Music, and the International Computer Music Conference (ICMC).

Throughout his career, Kirchoff has premiered well over 100 new works and commissioned several dozen. As a strong supporter of modern music, he has worked closely with many prominent composers including Christian Wolff, Frederic Rzewski, and Louie Andriessen. As a lecturer, Kirchoff has presented seminars, lectures, and master classes on the music of the 21st century at many of the country’s largest Universities. One of the nation’s prominent performers of electronic music, his “Electro-Acoustic Piano” tour has been presented throughout two continents, and he has twice hosted an international composers competition seeking music for piano and live electronics: first with the University of Toronto in 2011, and then again with the American Composers Forum in 2015. The first album in his Electro-Acoustic Piano series was released by Thinking outLOUD Records in July 2011.

As a composer, Kirchoff is equally comfortable in acoustic and electronic mediums. The 2010 Rozsa Visiting Artist & Composer at the University of Tulsa, Kirchoff has been awarded residencies at the Banff Centre for the Arts, New York Mills, the Kimmel Harding Nelson Center for the Arts, and Wildacres, and has been a guest composer/pianist at several universities including Brown University, the University of Missouri-Kansas City, Cal State, University of New Mexico, University of North Florida, and Brigham Young University. He has received commissions from numerous ensembles and soloists including Transient Canvas, Ensemble mise-en, pianists Shiau-uen Ding and Kai Schumacher, tuba player Jeffrey Meyer, organist Matthew McConnell, soprano Christine Keene, and Telling Stories Music. Often performing his own works in recital, his music, which has been described as “hyperactive,” has also been performed throughout the United States, Canada, England, Turkey, Holland, Mexico, New Zealand, Australia, and Germany by many respected musicians and ensembles including the California E.A.R. Unit, the Firewire Ensemble, mezzo-soprano Erica Brookhyser, violinists Carmel Raz and Stephanie Skor, cellist Alex Kelly, and pianists Albert Muhlbock and Mabel Kwan.

Kirchoff serves on the board of directors for the Society for Electro-Acoustic Music in the United States (SEAMUS) as the Vice President of Programs, and is also the Artistic Director of Original Gravity: a Boston-based concert series that features the music of local composers and pairs that music with locally brewed beer. Together with Christopher Biggs, he is also the founder and Director of Performance Studies at SPLICE (Summer institute for the Performance, Listening, Interpretation, and Creation of Electroacoustic music) hosted at Western Michigan University.

The winner of the 2006 Steinway Society Piano Competition and the 2005 John Cage Award, Kirchoff was named the 2011 “Distinguished Scholar” by the Seabee Memorial Scholarship Association. He has also received composing grants from MetLife Meet the Composer and the Foundation for Contemporary Arts.

Kirchoff's primary teachers include Dean Kramer, Stephen Drury, and Paul Wirth. He received his Bachelor of Music degree at the University of Oregon in 2003 graduating summa cum laude and then received his Master of Music degree at New England Conservatory in 2005. He has also studied composition with Michael Gandolfi and Jeffrey Stolet, and conducting with Richard Hoenich. In addition to his recordings on his independent label Thinking outLOUD Records, Kirchoff has released recordings on the New World, SEAMUS, New Focus, Tantara, and Zerx labels. You can follow Kirchoff on Twitter @keithkirchoff and learn more at his website: keithkirchoff.com

Adam Vidiksis

Adam Vidiksis is a composer, conductor, percussionist, improviser, and technologist based in Philadelphia whose interests span from historically informed performance to the cutting edge of digital audio processing. Often drawing from both acoustic and electronic sounds, his music has been heard in concert halls and venues around the world. Critics have called his music “mesmerizing”, “dramatic”, “striking” (Philadelphia Weekly), “notable”, “catchy” (WQHS), “interesting”, and “special” (Percussive Notes), and have noted that Vidiksis provides “an electronically produced frame giving each sound such a deep-colored radiance you could miss the piece’s shape for being caught up in each moment” (David Patrick Stearns of the Philadelphia Inquirer). His unique approach to composition has been praised for its “outstanding control” (Philadelphia Weekly) and for being “restrained” and “magical” (Local Arts Live).

Vidiksis's music is frequently performed and commissioned by ensembles around the world, at conferences, festivals, and public concerts. His work has been recognized with awards from SCI, ASCAP, Phindie, and Blow-Up Chicago International Arthouse Film Festival. His music is available through HoneyRock Publishing and PARMA, New Focus, and EMPiRE Records. He is will be the ACF Steven R. Gerber Composer in Residence for the Chamber Orchestra of Philadelphia for its 2017-2018 season.

A devoted advocate of new music and improvisation, Vidiksis continues to serve for the past seven years as the conductor of the Temple Composers Orchestra, and two as a founding member on the executive board of the Impermanent Society of Philadelphia, a Philadelphia based organization that is focused on promoting freely improvised live performance that focuses on experimental sound and movement. He is a founding faculty member in composition and performance at the SPLICE Institute, currently in its third year, where he continues to teach. His work with the Splice Ensemble, formed from the performance faculty of the institute, has been featured at national conferences and major venues around the world. He has performed in the North America, Europe, and China as a performer and improviser in both percussion and electronics. His deep interest in bringing new works to life has led him to conduct numerous premieres, working with international groups such as Ensemble NJ_P and the Black Sea Symphony. Vidiksis previously held positions as director of the wind ensemble at Drew University in Madison, NJ, and also as assistant conductor of the Delaware County Symphony in Aston, PA.

Vidiksis holds degrees from Drew University, New York University, and Temple University, culminating in a doctoral degree in music composition. Vidiksis currently serves on the composition and music technology faculty of Temple University as a Conwell Entrepreneurial Fellow, where he teaches classes in music theory, orchestration, composition, and music technology. He is currently conductor of the Temple Composers Orchestra, faculty advisor to conTemplum (Boyer College's new-music student organization and student chapter of the Society of Composers, Inc.), director of the Boyer Electroacoustic Ensemble Project (BEEP), and has co-curated the electroacoustic concert series Cybersounds. For more information and music, please visit www.vidiksis.com.

Samuel Wells

Samuel Wells is a composer, performer, and music technologist based in New York City. As an advocate for new and exciting music, he actively commissions and performs contemporary works.

Sam has performed throughout the North America, as well as in China and France. He has also been a guest artist/composer at universities throughout North America, including Western Michigan University, Western University of Ontario, and Northern Arizona University. He is a recipient of a 2016 Jerome Fund for New Music award, and his work, stringstrung, is the winner of the 2016 Miami International Guitar Festival Composition Competition. He has performed electroacoustic works for trumpet and presented his own music at the Bang on a Can Summer Festival, Chosen Vale International Trumpet Seminar, Electronic Music Midwest, Electroacoustic Barn Dance, NYCMEF, N_SEME, and SEAMUS festivals. Sam and his music have also been featured by the Kansas City Electronic Music and Arts Alliance (KcEMA) and Fulcrum Point Discoveries. Sam is a member of Arcus Collective, Kludge, and SPLICE Ensemble. Sam has performed with Contemporaneous, the Owensboro Symphony Orchestra, and the Colorado MahlerFest Orchestra.

Sam has degrees in both performance and composition at the University of Missouri-Kansas City, and graduate degrees in Trumpet Performance and Computer Music Composition at Indiana University. He is currently on faculty at SPLICE Institute and Molloy College.



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Concert 1

September 21, 2017

Performing Arts Center ~ 7:30pm

Soundings: Electronic Music at UCM

Fluid Moving Fire

UCM New Technologies Ensemble
Eric Honour, director

Eric Honour

Shifting Sands

Alan Wenger, trumpet

Saad Haddad

Rapture

Elisabeth Stimpert, clarinet

Anna Clyne

Soundings

James Naigus, horn

James Naigus

Etched Tread of Charcoal Teeth

Jeff Kaiser & Jake Sentgeorge
Jake Sentgeorge, voice and live electronics

Jeff Kaiser & Jake Sentgeorge

Cotton Gindustrial

Alex Smith, percussion and voice

Alex Smith

Unintended Consequences
air.click.noise

Eric Honour & Jeff Kaiser, live electronics and other sounds

Eric Honour & Jeff Kaiser

<http://www.emmfestival.org>

Fluid Moving Fire

by Eric Honour

Creating music through technology—especially with live performers—involves a negotiation of roles and agendas beyond those of traditional music. As machines become more capable of making decisions on their own, based on rules or conditions that may be loose, strict, refined, fuzzy, or in flux, the nature of the human performer's role in the music-making admits new possibilities. When using contemporary technology, which may be much less inert than a traditional musical instrument, the performance the audience hears may be properly viewed as an amalgam of the composer/programmer's work (itself a blend of the musical idea and the technological instantiation of that idea), the human performer's input, and the input of the machine, in the moment, as it reacts to the various conditions it has been trained to observe. For example, the human performer might simply guide the machine performer, as it takes care of the instant-by-instant performance. In other cases, the human might be asked to work against the machine, actively thwarting it.

The work *Fluid Moving Fire* is in three, continuous parts, using three different software plug-ins from the KaiGen machine-improvisation software suite developed by Jeff Kaiser, under the control of the performers in the technology ensemble, to generate the musical sections. Honour hacked Kaiser's plug-ins liberally, extending their functionality and exposing them to WiFi-networked synchronization across the ensemble, as well as pairing them with sound generating and manipulating tools. The human performers are given those tools as well as a "choose-your-own-adventure" musical score, allowing them to navigate through a labyrinth of musical possibilities to create the actual work the audience hears tonight. Each performance of the piece is different, moment by moment, but, harkening back to the intersections of possibility and technology discussed earlier, the large-scale structure of the piece is always the same, resting as it does on the constraints built into the labyrinthine systems of the score, the sound generating software, and Kaiser's plug-ins, as well as the guidance of the human performers.

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, SEAMUS, Spark, FEMF, BEAF, EMM, and others. A member of the Athens Saxophone Quartet and noted soloist specializing in performing with electronics, he appears regularly in Europe and the United States, and has presented lectures and masterclasses at many leading institutions.

Honour's music has been described as "fast, frenetic, and fiendishly difficult" and performed around the world by such notable artists as Quintet Attacca, Winston Choi, Stephan Vermeersch, Krista Martynes, the Thelema Trio, and Quartetto Musicattuale. His work as a composer has been recognized in many competitions, published by Roncorp, and recorded on the Capstone, Ravello, and Innova labels. 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 the Innova, Centaur, Ravello, Irritable Hedgehog, Orpheus Classical Music, Everview, North Star Appli, and E.M.E. Action labels, as well as on numerous independent releases.

Shifting Sands

by Saad Haddad

Shifting Sands, premiered in March of 2016 by Theo Van Dyck, trumpet, constantly wavers unpredictably between the distinctive strands of Western and Arabic music, seeking to fuse the evocative, other-worldly sound of the "*maqam*" ("scale" in Arabic) within a Western scheme and tonality. The structure of the work is influenced by "*tarab*," the Arabic word for a continuous state of musical ecstasy. One of the main ideas of the piece involves an undying, repetitive pulse from the trumpet that sets up an uninterrupted framework for the passage of roving scalar runs that dance through the soundscape. In an abstract sense, that music is akin to the monolithic presence of the vast Arabian deserts as a backdrop for the hundreds of thousands of nomads that have traversed their ancient sands.

Saad Haddad (b. 1992) is a composer of orchestral, chamber, vocal, and electroacoustic music who achieves a "remarkable fusion of idioms" (*New York Times*), most notably in his work exploring the disparate qualities inherent in Western art music and Middle Eastern musical tradition. His music delves into that relationship by transferring the performance techniques of traditional Arabic instruments to Western symphonic instruments, while extending their capabilities through the advancement of technology.

Alan Wenger's diverse performance career includes serving as former Principal Solo Cornet of the Fountain City Brass Band as both member and soloist in numerous concerts across the United States and in the U.K, and as a frequent sub with the Kansas City Symphony. He is a former member of the Amarillo Symphony, the Lincoln Symphony, and the Nebraska Chamber Orchestra, and has toured with the Empire Brass, Bluebonnet Brass, and performed with the Four Tops, Manheim Steamroller, Lou Rawls, the Temptations, Tommy Tune, and the Manhattan Rhythm Kings. He has performed numerous world premieres as a soloist, and will premiere Randall Snyder's trumpet concerto *Six Tableaux* with Orchestra Omaha in November 2017. A member of the International Trumpet Guild, Alan has appeared as a performer, clinician, or adjudicator at nine conferences in five countries. He is Professor of Trumpet at the University of Central Missouri, where he has been a member of the faculty since 2003. He attended the University of Nebraska-Lincoln (BM), Boston University, and the University of North Texas (MM, DMA). He was the recipient of the 2014 Hixson-Lied College of Fine and Performing Arts Outstanding Alumnus Award in Music from the University of Nebraska-Lincoln.

Rapture

by Anna Clyne

Rapture was composed by Anna Clyne for Australian clarinetist Eileen Mack and was premiered at Symphony Space in New York City in 2005. The work incorporates not only an electronic accompaniment track, but also modifies the amplified solo clarinet with distortion, reverb, panning, and delay effects borrowed from the world of electric guitars. The resulting timbres and textures are eerily disorienting and disturbing, creating an alien and unusual sonic landscape. Special thanks to UCM student Ryan Thomas for creating the the Max patch used to realize the electronic effects for today's performance.

London-born **Anna Clyne** is a Grammy-nominated composer of acoustic and electro-acoustic music. Described as a “composer of uncommon gifts and unusual methods” in a New York Times profile and as “dazzlingly inventive” by *Time Out New York*, Clyne's work often includes collaborations with cutting-edge choreographers, visual artists, filmmakers, and musicians worldwide.

Appointed by Music Director Riccardo Muti, Clyne served as a Mead Composer-in-Residence for the Chicago Symphony Orchestra from 2010-2015. She also recently served as Composer-in-Residence for the Baltimore Symphony Orchestra during the 2015-2016 season and for L'Orchestre national d'Île-de-France from 2014-2016. This season, Clyne was selected by the League of American Orchestras and New Music USA to serve as the Music Alive Composer-in-Residence with the Berkeley Symphony through the 2018-2019 season. She has been commissioned by such renowned organizations as American Composers Orchestra, BBC Radio 3, BBC Scottish Symphony, Carnegie Hall, Chicago Symphony Orchestra, Houston Ballet, London Sinfonietta, Los Angeles Philharmonic, Seattle Symphony, and the Southbank Centre, and her work has been championed by such world-renowned conductors as Marin Alsop, Pablo Heras-Casado, Riccardo Muti, Leonard Slatkin, and Esa-Pekka Salonen.

Elisabeth Stimpert is a founding member of the critically-acclaimed new-music ensemble Alarm Will Sound (www.alarmwillsound.com). She has performed across the country and internationally at major venues in New York, Philadelphia, St. Louis, Cleveland, Los Angeles, San Francisco, Los Angeles, Denver, Moscow, St. Petersburg, Amsterdam, South Korea and Germany. Elisabeth works regularly with many of today's leading and emerging composers, having presented world premieres of works by John Adams, Steve Reich, John Luther Adams, David Lang, Dan Visconti, Robert Sirota, Wolfgang Rihm, Michael Gordon, Augusta Read Thomas, Carl Schimmel, Donnacha Dennehy, Stefan Freund, Robert Pound, John Orfe, David E. Chávez, and many others. A dedicated collegiate music educator, Dr. Stimpert serves as Assistant Professor of Clarinet at the University of Central Missouri where she teaches applied clarinet, aural training, woodwind methods, and woodwind literature and pedagogy. Recent chamber music collaborations include Rivet Duo with Erik Forst (percussion), improvisatory electroacoustic music with Jeff Kaiser (electronics), and faculty wind quintet performances at the University of Central Missouri and Dickinson College. She holds degrees from The Ohio State University, Eastman School of Music and Shenandoah University.

Soundings

by James Naigus

The accompaniment track for *Soundings* is built around the sound of the Hang (pron. Hahng), a unique disc-shaped metal instrument made by Felix Rohner and Baina Schärer in Berne, Switzerland. The accompaniment track has both intimate (Hang) and more expansive cinematic sections constructed from a mix of sampled sound plus live recordings of the horn. Because the Hang is by nature fixed in pitch, the more chromatic solo voice allows for more dynamic possibilities and an extension of the D minor/dorian tonality.

James Naigus is the Instructor of Horn at the University of Central Missouri. He studied horn with Jeffrey Agrell at the University of Iowa, studied horn and composition with Paul Basler at the University of Florida, and studied horn with Sören Hermansson, Bryan Kennedy, and Adam Unsworth at the University of Michigan. He is also the co-founder of Cor Moto, a professional horn duo that promotes education, creativity, and musicianship through recitals, clinics, and their podcast “The Complete Musician.” As a composer, Naigus' compositions have been performed throughout the United States and beyond, with enthusiastic reception and rave review. In 2013 he was the Composer in Residence at the Southeast Horn Workshop in Richmond, VA. In 2009 he was awarded an honorable mention in the International Horn Society Composition Contest. He has also been recipient of 2 Meir Rimmon Commission Assistance Awards. He has written commercial compositions for clients such as Google, University of Michigan, University of Florida, and University of Iowa. He is currently published by RM Williams Publishing and Veritas Musica Publishing.

Etched Tread of Charcoal Teeth

by Jeff Kaiser & Jake Sentgeorge

Jeff Kaiser is a trumpet player, composer, conductor, media technologist and ethnomusicologist. While classically trained as a trumpet player and composer, Kaiser now takes an integrative, systemic view with his traditional instrument, emergent technology (in the form of custom interactive/generative software and hardware interfaces), and space—in addition to people—all being crucial and integral participants in his dynamic and adventurous performances. He gains inspiration and ideas from the intersections of experimental composition and improvisation, and the timbral and formal affordances provided by combining traditional instruments with emerging technologies. The roots of his music are firmly in the experimental traditions within jazz, improvised and Western art music practices. Kaiser considers his art audio-centric, but he also works with live video, tracking, and interactive and generative technologies.

Kaiser is Assistant Professor of Music Technology and Composition at the University of Central Missouri, and has taught an incredibly wide variety of classes: including ethnomusicology, interactive arts technology and digital audio composition—among others—at: UCM, University of San Diego, University of California San Diego, University of California Irvine, and MiraCosta College.

Kaiser has a strong interest in the digital humanities and was in the working group for digital humanities at University of San Diego and an original member of the National Endowment for the Humanities sponsored group for digital humanities pedagogy in San Diego. In addition, with his experience in the music business and public sector, Kaiser worked to develop the arts entrepreneurship minor at the University of San Diego and is the former Director of Development for the Center for World Music.

Jake Sentgeorge is a thrilling and intense performer with significant experience as a solo recitalist. This year he was invited to perform electroacoustic and solo voice concerts in Denver and Baltimore. Having performed with early music ensembles such as Pro Musica Colorado, Spire, and the Windsor Symphony Orchestra, he looks forward to pursuing creative opportunities in improvised electroacoustic music. Jake has served at the University of Central Missouri for the past eight years, currently as Associate Professor of Voice. Jake holds degrees from Indiana University (DM, MM) and Stetson University (BM).

Cotton Gindustrial

by Alex Smith

Cotton Gindustrial: In 1781 the consumption-production culture of cotton transformed, as Eli Whitney's invention of the cotton gin allowed for unprecedented productivity in de-seeding the material with the mere crank of a handle. It was not long before the cotton gin was adopted by cotton producers throughout the United States leading to the establishment of the country as a global powerhouse in the production of the resource. The massive amounts of clothing-grade cotton were of great interest to the already highly respected and popular British textile industry, which, due to cotton's increased availability, further established its reputation. New conceptions of labor were produced as a result of this industrial innovation, often implicating the physical abilities of societal "others" on a global scale.

Alex Smith is the professor of percussion at University of Central Missouri where his responsibilities include teaching applied lessons, assisting with the instruction of music technology performance lessons, writing for and instructing the UCM Marching Band percussion section, and percussion ensemble and methods course instruction. He is a DMA candidate in Percussion Performance at Michigan State University where he also received his MA in Ethnomusicology and MM in Percussion Performance (2015). Smith received his BM in Percussion Performance from East Carolina University (2010). Smith has performed with The Lansing Symphony Orchestra, The Brass Band of Battle Creek, The Carolina Brass Quintet, and the Michigan-based reggae band Speak Easy. He is also a published composer with Tapspace. In the area of ethnomusicology, Smith's research interests involve the consumption culture and sustainability of percussion instruments in the academic percussion community. He has published his work in peer reviewed journals and invited publications such as *The Ecomusicology Review*, *The Percussive Notes Online Research Edition*, *Perspectives in New Music*, *The Journal for Musical Arts in Africa*, and *The UCLA Echo Blog*. Smith is also an active craftsman of marimbas and other percussion instruments.

Unintended Consequences

by Eric Honour & Jeff Kaiser

Unintended Consequences is a sequence of cons, intended for pros, featuring noise, clicks, and air performed by air.click.noise (on purpose, but without a great deal of reason).



Concert 2

September 22, 2017

Performing Arts Center ~ 10:00am

Alpha

Stephen Bailey

Keith/Larson Duo
Leanna Keith, flute and electronics
Zachary Larson; guitar.

Regions of Memory

Ben Stevenson

Alex Caselman, trumpet

Strain Ten

Aaron Anderson

Chain Link

Eric Honour

Eric Honour, percussion and electronics

title

M. Anthony Reimer

M. Anthony Reimer, laptop

6 Short Studies

Mike McFerron

- I. 30 Bars of Sound
- II. Tra(p)(f)(m)
- III. 360 Steps
- IV. Dinadanvtli ("My Brother")
- V. Minute Distances
- VI. Techno Feel Ya'

shift.smear

Matt Bryant

<http://www.emmfestival.org>

Alpha

by Stephen Bailey

Humans are social animals. Our need for one another is present in every element of our lives. Moreover, we tend to sort ourselves into hierarchies much like other social animals do, with one person having more or less control over the attitude and actions of another. *Alpha* is an experiment in how this kind of power dynamic can be magnified and explored through music.

The guitar is amplified and several audio effects are applied to it. The parameters of those effects are controlled by the motion of the flute, which is tracked by the computer. For the first half of the work, the flute player is instructed to control these effects in ways that work against the goals of the guitar, who is helpless. In the second half, the pitch played by the guitar changes how much control the flute player is given, allowing the guitar player to fight back by working against the flute. In the final section, the two players are instructed to work together towards a common goal. *Alpha* was commissioned by the Keith/Larson Duo.

A fierce experimentalist, **Stephen Bailey** is a Colorado-based composer, instrument maker, arranger, producer and sound engineer. Stephen's compositional output embodies a language which is deeply expressive and highly textural. This definitively contemporary language borrows techniques from composers of minimalism, sound mass, new simplicity, and post-serialism, integrating them and exploring their capabilities as tools for the expression of the realities of the human condition on the canvases of electronic, chamber, choral, and orchestral music. The result can be both ecstatically serene and forcefully chaotic, both sumptuously beautiful and disturbingly ugly. Common topics for Stephen's music include night, death, sleep, science, nature, and the struggle of human beings to relate to the world around them.

Stephen's music has been featured twice on the Playground Ensemble's annual Colorado Composer's Concert, as well as their 2013 New Creations concert. Stephen was also one of three composers to have their music performed at The Classical Salon at Dazzle Nightclub. His devotion to modern music has garnered him commissions from the Metropolitan State University of Denver Men's Choir, Our Lady of Fatima Catholic Church and a number of Denver-area musicians and chamber groups. He has studied composition with composers such as Conrad Kehn, Leanna Kirchoff, Fred Hess, Cherise Leiter, Abbie Betinis, Brian Johanson, Chris Malloy, and Bill Hill. He holds a Masters of Music in composition from the University of Denver, a Bachelor of Music degree and an Associate of Arts degree in music composition from Metropolitan State University of Denver and Arapahoe Community College respectively.

The **Keith/Larson Duo**, consisting of flutist **Leanna Keith** and guitarist **Zachary Larson**, aims to explore and expand the horizons of the flute and guitar world through the commission and performance of new works. The Duo formed in 2012 while studying modern music at the University of Nebraska Omaha. They have since recorded their first album, performed on tour and in music festivals across the United States and Canada. Strongly committed to the expansion of the flute and guitar repertoire, the Keith/Larson Duo has forged strong relationships with composers of their generation. These relationships resulted in new works that push the boundaries of the repertoire for a program entitled New Music-New Horizons. The music on this program incorporates acting, improvisation, extended techniques, and motion-detection for a totally unique take on classical music. Leanna and Zachary hold Bachelor of Music degrees from the University of Nebraska Omaha. They earned Master of Music degrees from the University of Washington and University of Denver, respectively. www.keithlarsonduo.com

Regions of Memory

by Ben Stevenson

The initial idea for *Regions of Memory* came from my own current nostalgia for classical console video games, cheesy 1980's horror films, and my own experience as a high school trumpet player. The 8-bit music used in such Nintendo Entertainment System games as "Castlevania," "Megaman," and "Duck Tales" provided a significant source of early inspiration to me as a young musician and gamer. Likewise, the synthesized scores written by John Carpenter for such movies as "Halloween," "The Fog," "Halloween III: Season of the Witch," and "Escape from New York," along with the myriad copycat scores that popped up in his wake, have exerted a subliminal force on my own preferences in synthesized music. Couple these two influences – 8-bit and analog Synth sounds – with more modern sounds such as glitchy drums and heavier beats, and you have the basic ingredients for the fixed media portion of the piece.

The trumpet part is more aspirational than biographical, and represents more of what I wish I had been able to do as a high school trumpeter - rather than what I could do. Overall, the piece is an attempt to marry the sounds I found so interesting during my youth, with the sounds of today in a piece that taps into my own memories.

Regions of Memory was commissioned by Alex Caselman and premiered by him on February 7th, 2017 in Kansas City, MO.

Kansas City based composer **Ben Stevenson's** music has been heard across the United States. His music has been performed at SCI conferences and festivals such as the 2015 Charlotte New Music Festival and 2015 Electronic Music Midwest Festival, and the 2017 June in Buffalo and SPLICE festivals. His sax quartet "...fragments of a narrative..." was chosen as a runner up in the Donald Sinta Quartet's 2016 National Composition Competition. He has been commissioned by FuseBox New Music, Charlotte New Music Festival, SPLICE, the Missouri Music Teachers Association, trumpeter Alex Caselman and clarinetist/conductor Luis Viquez. His orchestral work *Tracer* was read by the Kansas City Symphony in 2016 and he has had readings or performances by the PRISM sax quartet and Beo String Quartet.

He is currently pursuing his DMA in Composition at the University of Missouri-Kansas City where he also serves as the Assistant Director of the Musica Nova Ensemble. He earned his Master's degree at UMKC as well, studying with Zhou Long, Chen Yi, James Mobberley, and Reynold Simpson. He earned his Bachelor's degree in Music Theory and Composition from the University of Tennessee – Knoxville where he studied with Ken Jacobs.

Originally from Kansas City, **Alex Caselman** has been a musician for longer than he can remember. He comes from a very musical family. His mother is a clarinetist and his father plays french horn. At a young age his parents had him match pitch at the piano and buzz on a mouthpiece, and he began taking piano lessons at the age of 10. Shortly after, Mr. Caselman picked up the trumpet to play in band, and hasn't wanted to do anything else since. He was successful in High School, performing well at state festivals, and decided to go into music as a career in his junior year with the help of his private teacher. In 2006 he toured the U.S. with the Madison Scouts Drum and Bugle Corps, a 38-time DCI world championship finalist. Mr. Caselman is a versatile musician with most of his experience in classical and jazz playing. He has performed with groups such as the Knoxville Symphony, Lee's Summit Symphony, the Marshall Philharmonic, the McGuire Street Brass Quintet, the Flatirons Brass Quintet, and the Volker Brass Quintet. Mr. Caselman is also an active soloist, performing regular recitals and entering competitions. In 2009 he was the winner of the University of Central Missouri Concerto Competition. Mr. Caselman was also a semi-finalist in the trumpet ensemble division of the National Trumpet Competition with the University of Tennessee Trumpet Ensemble.

In addition to his performance schedule, Mr. Caselman is also a dedicated educator. He has been a private studio teacher since 2005, and has a special talent for working with athletic bands. Throughout his undergraduate years, he served as a brass technician for many local high schools, and even wrote the drill for some of them. From 2011 to 2013 he was on staff with the University of Tennessee "Pride of the Southland" marching and pep bands, where he also helped with drill design.

Alex Caselman recently finished his DMA in Trumpet Performance at the University of Missouri-Kansas City. He holds a Bachelors of Music Education from the University of Central Missouri and a Masters of Music in Trumpet Performance from the University of Tennessee-Knoxville. His primary instructors include Philip Clark, Alan Wenger, Cathy Leach, Terry Sawchuk, Justin Bartels, and Keith Benjamin.

Outside of music, Alex enjoys running, playing golf, brewing his own beer, spending time with his wife, Valerie, and playing with his two dogs Moose and Posey.

Strain Ten

by Aaron Anderson

Strain Ten made use of a non-real time C++ genetic algorithm to develop synthetic source material. An initial population of virtual sound producing organisms combined and produced offspring with inherited parameters. Stochastic environmental parameters determined which organisms were allowed to live and pass traits, thus shaping the timbral characteristics of future generations. *Strain Ten* itself was not determined wholly by the genetic algorithm; sounds produced by the algorithm were used freely. In order to facilitate this use, rendered sounds were self-organized into a taxonomic file structure.

Aaron Anderson completed his bachelor degrees at Ball State University in Music Technology and Music Composition and more recently completed his MM in Music Technology at Georgia Southern University. He has had works presented at SEAMUS (2013, 2015, 2016), ICMC (2015), Root Signals (2014, 2015, 2017), NYCEMF (2015), The Electroacoustic Barn Dance (2013, 2014, 2015), Ball State New Music Festival (2015), Electronic Music Midwest (2013), Threshold (2012, 2014), and N_SEME (2013, 2014). Two works were released on CD in 2016: the SEAMUS Electroacoustic Miniatures, "Sonic Haiku," and the EMPiRES compilation CD. Aaron is currently employed by the Institute for Digital Intermedia Arts at Ball State University.

Chain Link

by Eric Honour

Chain Link feeds a variety of digital signal processing chains—consisting of modules linked together logically, temporally, and whimsically—with sounds made by agitating, disturbing, striking, rubbing, bowing, squeezing, brushing up against, and otherwise making segments of steel mesh uncomfortable.

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, SEAMUS, Spark, FEMF, BEAF, EMM, and others. A member of the Athens Saxophone Quartet and noted soloist specializing in performing with electronics, he appears regularly in Europe and the United States, and has presented lectures and masterclasses at many leading institutions.

Honour's music has been described as "fast, frenetic, and fiendishly difficult" and performed around the world by such notable artists as Quintet Attacca, Winston Choi, Stephan Vermeersch, Krista Martynes, the Thelema Trio, and Quartetto Musicattuale. His work as a composer has been recognized in many competitions, published by Roncorp, and recorded on the Capstone, Ravello, and Innova labels. 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 the Innova, Centaur, Ravello, Irritable Hedgehog, Orpheus Classical Music, Everview, North Star Appli, and E.M.E. Action labels, as well as on numerous independent releases.

my breath

by M. Anthony Reimer

About five years ago, I was diagnosed with COPD...chronic obstructive pulmonary disease...undoubtedly due to having smoked for 20+ years. As a consequence, I became more attuned to my own breath, the rate of my respirations, the depth of my inhalations, and the sound of my exhalations. At around the same time, I began development of a system that applies machine learning to the task of building a creative agent working in the domain of music composition. This short work is an attempt to apply the latter in a contemplation of the former.

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 and as the audio director and composer for the Mutiny Games company. He has also designed and implemented multiple interactive installations and data sonification projects in the Champaign-Urbana, IL area. Currently, Tony teaches sound design at Illinois State University's School of Theatre and Dance and UIUC's Department of Theater. He is also an active arts technology researcher working 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>.

6 Short Studies

by Mike McFerron

- I. 30 Bars of Sound
- II. Tra(p)(f)(m)
- III. 360 Steps
- IV. Dinadanvtli ("My Brother")
- V. Minute Distances
- VI. Techno Feel Ya'

At times I simply have to reach into my "toolbox" and construct a composition. But, there are other times when I get to try something new; or at least "new" to me. These short studies are such pieces. In each case, these one minute "experiments" led me to more substantial pieces, and more important, they added additional tools to my toolbox.

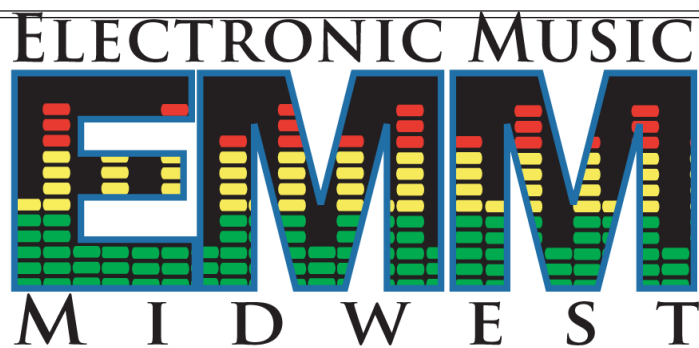
Mike McFerron is professor of music at Lewis University, and he is founder and co-director of Electronic Music Midwest (<http://www.emmfestival.org>). His music can be heard on numerous commercial recordings as well as on his website at <http://www.bigcomposer.com>.

shift.smear

by Matt Bryant

shift.smear contains short vignettes that explore techniques in manipulating pixels and recorded audio. The first section sporadically shifts pixels in large blocks around the screen while the audio rhythmically jumps around multiple channels. As the section evolves, the pixel groups and duration of sounds diminish until they both become particles moving around space. The second section juxtaposes the shifting of the visuals and audio by smearing pixels from neighboring videos while stretching and freezing audio to create a perpetual flow of sound and image.

Matthew Bryant is a composer, multi-instrumentalist, and multimedia artist. Bryant is currently an adjunct professor at the University of Alabama at Birmingham where he teaches music technology and directs the Computer Music Ensemble. He received his B.A. in Music Technology at the University of Alabama at Birmingham. There, he held leadership positions in multiple ensembles and graduated with multiple honors and awards including Most Outstanding Student in the Department of Music. Bryant received his M.M. in Music Technology at Georgia Southern University (GSU). At GSU, he was inducted in multiple honor societies and won first place in the GSU Research Symposium (Humanities and Social Sciences) for his thesis and presentation: *Technostalgia and the Aesthetic of Glitch: Transcoding Audio into Video Using CRT Monitors*. Bryant has performed and presented at multiple festivals and conferences including Southeast Composers Symposium, National Student Electronic Music Event (N_SEME), Root Signals, International Computer Music Conference (ICMC), Society of Electro-Acoustic Music in the United States (SEAMUS), and ArtFields SC.



Concert 3

September 22, 2017

Performing Arts Center ~ 1:30pm

Shortwave Songs

Michael James Olson

Michael James Olson, guitar and electronics

Chaotic Substrate

Nicholas Shaheed

AridFlow

Jason Bolte

Balloonman

Anne Neikirk

Andrew Allen, tenor saxophone

Valcony

Dave Scanlon

Dave Scanlon, computer

Medicine Show

Patrick Long

Patrick Long, Zendrum

<http://www.emmfestival.org>

Shortwave Songs

by Michael James Olson

Shortwave Songs: a shimmering expanse, a reminiscent gaze.

Michael James Olson is a Minnesota-based composer, performer, 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 semi-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. Michael currently serves as Assistant Professor of Music Composition and Music Technology at Minnesota State University, Mankato.

Chaotic Substrate

by Nicholas Shaheed

Chaotic Substrate is an improvised work for live electronics (audio and video) constructed around the logistic map - a commonly used example of chaos arising from a simple, deterministic formula.

It is defined as:

$$x_2 = r \cdot x_1 \cdot (1 - x_1)$$

$$x_3 = r \cdot x_2 \cdot (1 - x_2)$$

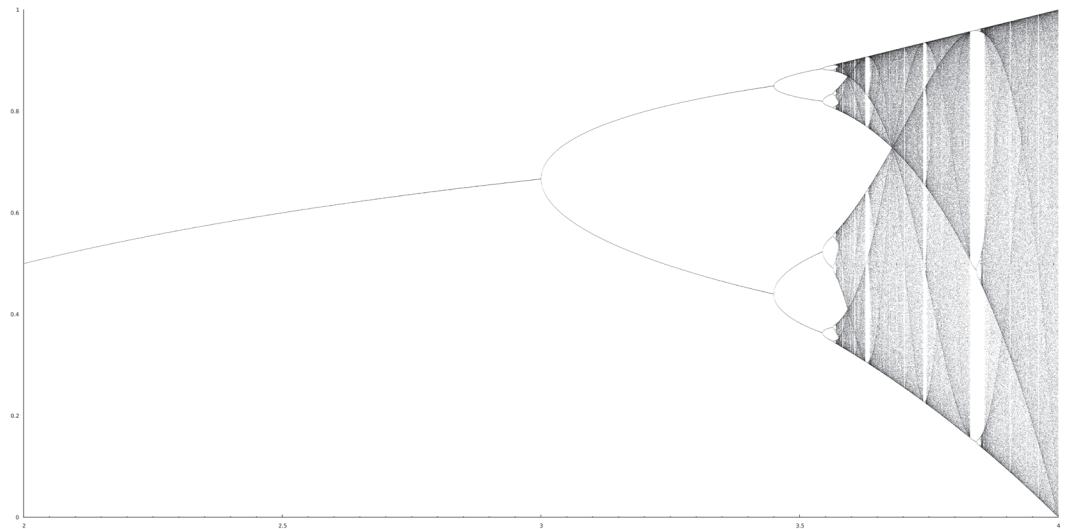
etc.

where all x s are between 0 and 1, and r is between 0 and 4.

As the number of times x is updated approaches infinity, the possible solutions to x converges to a finite number of values. That number is determined by r . When r is below 3, x converges to a single value. After that, x converges to 2 values, and then 4 values, and then 8 values, etc. As r increases, the number of values that x can achieve as it approaches infinity continues to double until about $r = 3.6$ at which point this number explodes into an uncountably large amount, shown in the diagram.

For the remaining values of r , the number of values x can achieve becomes noisy and chaotic. However, in the chaos there is still structure: the outer extremes smoothly expand and clusters of points create patterns and lines that move in interesting ways. One striking pattern is the number of possible values suddenly collapses to a much smaller amount, at points as low as 3. Much like the beginning, the number starts to double until chaos is again reached.

In *Chaotic Substrate*, the logistic map becomes an instrument that the performer improvises with. As they move through different values of r , up to 256 separate sine oscillators sound in proportion to the corresponding x values, which are also displayed visually. Since the convergence of x is only guaranteed as x approaches infinity, computing these values (through a necessarily finite number of iterations) yields interesting artifacts where convergence does not quite occur. For brief periods, extra oscillators suddenly sound, all approaching the convergent values, but not quite reaching them.



Nicholas Shaheed is a composer of electronic and instrumental music, often combining the two. His electronic music emphasizes live performance - typically with acoustic instruments - and explores the procedural generation of musical textures and systems, as well as ways to better integrate electronics with the natural musicality of the live performer. For his music, he has received a number awards and grants such as the Edward Mattila Award for Excellence in Electronic Music, the Brosseau Creativity Award, the James K. Hitt Award for Outstanding Undergraduate Research, and the University of Kansas Undergraduate Research Award. His music has been performed internationally. His works have been played by Quartetto Indaco, Helianthus Contemporary Music Ensemble, and the University of Kansas Tuba-Euphonium Consort. He is currently pursuing a B.M. in music composition and a B.S. in computer science from the University of Kansas, and has studied under Kip Haaheim, Ingrid Stolzel, and James Barnes.

AridFlow

by Jason Bolte

AridFlow was inspired by the spring thaw in the Gallatin Range south of Bozeman, MT. The work was commissioned by the Zaccho Dance Theater (San Francisco) and Artistic Director, Joanna Haigood. The composition was premiered as part of a Spring Thirst, presented by Mountain Time Arts.

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 and B.A. in Music Technology. Jason's music is available on the ABLAZE, Thrmnphon, ELECTRO<>ACÚSTICO, SEAMUS, Irritable Hedgehog, Vox Novus, SoundWalk, and Miso Records labels.

Balloonman

by Anne Neikirk

Balloonman was commissioned by and is dedicated to saxophonist Andrew Allen. The work is based on the poem In Just- by E. E. Cummings. The saxophone melody is derived from a recording of Cummings reading the poem. Cummings reads with a lyrical, lilting quality. I transcribed his voice as closely as possible into a pitched melody. The entire transcription is stated in the beginning by the saxophone alone. The electronic part consists of manipulations of the recording as well as motivic development of the transcription. The recording of E. E. Cummings reading the poem is gradually presented in various relationships with the saxophone, and in the end the poem is finally heard in its original form with the saxophone in imitation.

Anne Neikirk is a composer and music educator. She divides her compositional pursuits between acoustic and electroacoustic composition, and is drawn to creative processes that involve interdisciplinary work and collaboration. Undoubtedly influenced by her own liberal arts education, her works are generally inspired from some other area of study, and often focus on telling a story or depicting a non-musical idea. She has worked collaboratively with a poet, a biologist, a painter, and numerous performing artists who have commissioned original works from her. Her performance background in vocal music instilled a particular interest in text setting and the relationship between music and the written word. Some of the accolades that these projects have received include a Presser Music Award (2012), an American Composers Forum Subito Grant (2014), and inclusion on the SCI CD Series (2015). Her work has also been selected for presentation at many regional and national conferences including the Society of Composers Regional and National Conferences, the College Music Society Regional and National Conferences, the North American Saxophone Alliance Biennial Conference, and the American Harp Society National Conference, among others.

Dr. Neikirk received her Doctor of Musical Arts degree in Composition from Temple University in Philadelphia, preceded by a Master of Music degree in Composition from Bowling Green State University in Ohio and a Bachelor of Arts degree in Music from Hamilton College. Before attending graduate school, she lived and worked in Argentina for a year, teaching English as a Foreign Language. Upon completing her education, Dr. Neikirk worked as an adjunct faculty member at Temple University and at the University of Delaware. In 2016 she began as an Assistant Professor of Composition/Theory at Norfolk State University in Virginia, where she teaches courses in Composition and Music Theory. She currently serves as the Submissions Coordinator for the Executive Committee of the Society of Composers, Inc. She lives in Norfolk with her husband and their quirky cat, Nadia.

In response to his recent New York solo debut, the Examiner opined that saxophonist **Andrew J. Allen** had “performed brilliantly,” and he has been praised by the Wichita Falls Times-Record News for his “savory warmth.” In demand as a soloist and chamber musician, Allen has performed throughout the United States, Great Britain, and France. Nearly twenty works have been commissioned and premiered by him from such composers as Jesse Jones, Greg Simon, and Jay Batzner and current projects include new pieces from world-renowned composers Robert Lemay and Francois Rosse. Allen has received accolades as a quarter-finalist of both the Fischhoff National Chamber Music Competition and the International Saxophone Symposium and Competition. As an ensemble musician, he has performed with the Lone Star Wind Orchestra and symphonies in five states, including current service as principal saxophonist of the Wichita Falls Symphony Orchestra.

Allen is one of the most active researchers of the saxophone today. His articles have appeared in The Saxophone Symposium, The NACWPI Journal, The Instrumentalist, and many others. Allen has lectured throughout the United States and abroad, and has presented clinics at music education conferences throughout the country, including the Texas Music Education Association Convention. Allen is editor of the NACWPI Journal and a staff writer for Saxophone Today, penning the “Repertoire Today” column.

Andrew J. Allen is an assistant professor of music at Midwestern State University in Wichita Falls, Texas. He has previously served on the faculties of Claflin University and Valley City State University, and he holds degrees from Tennessee Technological University, Central Michigan University, and the University of South Carolina. His primary teachers include Phil Barham, John Nichol, and Clifford Leaman, and he has received additional instruction from Joseph Lulloff, Claude Delangle, Vincent David, and Arno Bornkamp. Allen is an Artist-Clinician for Conn-Selmer, Inc. and performs exclusively on Selmer Paris saxophones and mouthpieces.

Valcony

by Dave Scanlon

Valcony has a parallel focus on overlaying multiple tuning systems and rhythmic counterpoint. The piece makes apparent that harmony is inherently rhythmic. Created with the programming language SuperCollider, portions of the piece are live coded. Due to its live coded/improvised nature each performance is unique.

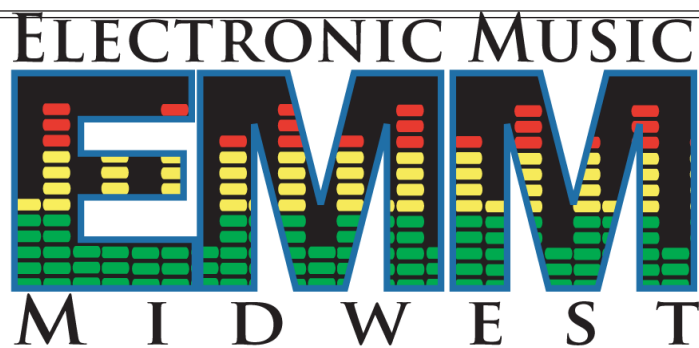
Dave Scanlon is a composer/guitarist. Scanlon is an active member of the experimental rock band JOBS (fka killer BOB), the avant-garde collective Pet Bottle Ningen, and the pop group Leverage Models. Scanlon has released music on New Amsterdam Records, Tzadik Records, Hometapes, Clean Feed Records, New Atlantis Records, and Primary Records. He has had the pleasure of performing at Jazz Art Sengawa (Japan), Sapporo City Jazz Festival (Japan), Incline/Dcline (Canada), Pop Montreal (Canada), Hopscotch Music Festival (USA), SXSW (USA), Northside Music Festival (USA), and other festivals. He has performed at venues such as Issue Project Room (NYC), Roulette (NYC), The Stone (NYC), Shinjuku Pit Inn (Tokyo, Japan), Yokohama Airegin (Yokohama, Japan), Boston Institute of Contemporary Art (Boston, MA), Casa Del Popolo (Montreal, Canada), and many more. In March 2013, Scanlon was honored to curate The Stone, a not-for-profit art space run by John Zorn. Scanlon's writings on music have been published in Arcana: Musicians on Music VII. In April 2016, Scanlon and quilter Emma Banay presented their collaborative project, Quilt Music, at Interlude Asheville hosted by the Black Mountain College Museum and the Media Arts Project. Scanlon has performed with Otomo Yoshihide, David Behrman, Elliott Sharp, Jessica Pavone, Hayashi Eiichi, Yamamoto Seiichi (of The Boredoms), Nonoko Yoshida, Steven Lugerner, Shannon Fields, Jason Ajemian, John Niekrasz, and others

Medicine Show

by Patrick Long

Medicine Show is a four-part quasi-theatrical work for solo performer and performance-driven multi-media. These two middle movements— Act II. B[R]EAT[H], and Act III. B[ADAM]AN, are the shortest and most musically conventional.

Patrick Long was born into a military family in 1968, began drum lessons at age 8, and then somehow found his way into the world of classical composition at Syracuse University and the Eastman School of Music. He has completed over ninety premiered compositions, a dozen of which continue to be performed regularly. While he is probably best known for his acoustic percussion pieces, his most distinctive work is in the area of 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 currently serves as Professor of Composition, Theory and Music Technology at Susquehanna University, and lives in Selinsgrove, Pennsylvania with his wife Julie and their two children.



Concert 4

September 22, 2017

Performing Arts Center ~ 5:00pm

Cimmerian Isolation

Flor Cruz, flute

Nathaniel J. Haering

Tandava

Donya Quick

Flint Playground

Eric Zurbin

Local Equilibrium Dynamics

Splice Ensemble

Adam Vidiksis

Whale Songs

Derek J. Molacek, trombone

Amanda McCullough

Cross Pollination

Samuel Wells, trumpet

Keith Kirchoff

In His Hands

Lucas Marshall Smith, Voice

Lucas Marshall Smith

<http://www.emmfestival.org>

Cimmerian Isolation

by Nathaniel J. Haering

A brooding duet for the self, *Cimmerian Isolation* finds meaning in the interplay between the sound of the flute and the performer's own primal uttering. These two often separate entities interact with and are greatly accentuated by the addition of live electronics and extensive real-time processing. "Cimmerian" in this case references it's definition as an adjective meaning "very dark or gloomy" and attempts to elicit imagery of a wealthy recluse living in cimmerian isolation in a decaying Victorian mansion, left only to themselves and descending into eventual madness.

Nathaniel Haering is a masters student at Bowling Green State University studying with Dr. Elaine Lillios and Dr. Mikel Kuehn. He is deeply interested in the use of live electronics to expand the artistic capabilities of traditional instruments and augment their timbral horizons and range of expression. This perspective and fascination with timbral, gestural, and spectral development transfers directly to his purely acoustic work, often exploring juxtapositions of pitch and noise, virtuosity and striking vulnerability, and frequently delving into the beauty of many of the grittiest sounds found in-between the extremes of these continuums. His works have been performed by Grammy Award-winning Vietnamese performer Vân Anh Võ, Ensemble Mise-En, Mivos Quartet, and Ensemble Dal Niente. His pieces have recently been featured at the Toronto International Electroacoustic Symposium in Toronto Canada, the SCI Student National Conference at Ball State University, SEAMUS 2016 Conference in Statesboro Georgia, Electronic Music Midwest in Kansas City, Root Signals electronic music festival in Jacksonville Florida, SPLICE institute in Kalamazoo Michigan, N_SEME at Louisiana State University, and NYCEMF in New York City.

Flor Cruz is currently pursuing a Master of Music in Performance at the Conservatory of Music and Dance at UMKC where she has served in the Conservatory Wind Ensemble, Conservatory Wind Symphony, and Conservatory Orchestra. She performs with Midwest Chamber Ensemble, a Kansas City organization dedicated to the performance of chamber orchestra and chamber ensemble music of the classical tradition and with the UMKC Composers' Guild premiering chamber music. She holds a Double Major BA in Music Education and Music Performance from Texas A&M University-Kingsville where she served as principal in the Wind Symphony, Kingsville Chamber Orchestra, and Kingsville Symphony Orchestra. Flor participated in TAMUK Musical Connections, a service-learning project consisting of mixed chamber ensembles that give interactive performances in the Kingsville community. As flutist for Valledo Winds Woodwind Quintet, Flor participated in the 2013 Imani Winds Chamber Music Festival as an emerging artist. Flor was selected to be a counselor for the 2013 and 2014 New York Summer Music Festival where she worked with musicians including Steven Reineke, Joseph Silverstein, and Linda Chesis. In 2015, Flor was selected to be a counselor for Blue Lake Fine Arts Camp where she received assistantships in teaching and performing. In 2017, Flor was selected to perform in the OperaMaya International Summer Music Festival, an orchestral program in the Yucatan Peninsula of Mexico.

In January 2015 Flor attended the International Higher Education Teaching and Learning Association Convention as a co-presenter of a lecture entitled: It Takes a Village: How service learning projects in a small South Texas community have enriched academic, cultural and social development through music. In 2015, Flor was the winner of the TAMUK Orchestral Concerto Competition and was selected to perform in the National Flute Association Collegiate Choir where she worked with Greg Patillo and Project Trio. Flor was selected to perform and present in the 2016 National Flute Association Convention as part of the TAMUK Flute Choir and was a convention intern for the 2016 and 2017 National Flute Association Conventions. Flor's principal teachers include Dr. Cristina Ballatori, Dr. Naomi Seidman, Dr. Elizabeth Janzen and Dr. Mary Posses. She has performed in master classes for chamber ensembles In Sterio and Imani Winds, flutists Leone Buyse, Zara Lawler, Susan Hayes, Rita Linard, Krista Jobson, Amy Porter, Linda Chesis, Bonnie Kim, Shelley Binder, Damarre McGill, Meg Griffith, Mariana Gariazzo, Kimberly Clark and teaching artist David Wallace.

Tandava

by Donya Quick

Tandava is an algorithmic composition using the Kulitta framework for automated composition, which uses generative grammars and geometric models to create music from scratch. While Kulitta was originally developed to emulate traditional classical music, such as chorales in the style of J.S. Bach, *Tandava* was an exploration in breaking down the barriers of strict 4/4 metrical structure that Kulitta had been confined to for many years. The generative grammars in this piece mix divisions of two and three at many temporal levels, resulting in complex, syncopated rhythms. An initial score for this piece was created using this extension to Kulitta, with the various sections being rendered through largely percussive virtual instruments. The audio renderings from this were then further manipulated with granular synthesis and then overlain across the original score to provide background textures.

Donya Quick is a research assistant professor in Music and Computation at Stevens Institute of Technology. Her research explores the intersection of artificial intelligence and computational linguistics with music. She completed her PhD at Yale University, where the subject of her work was an automated composition system called Kulitta. In addition to continuing work on Kulitta, Donya is also involved in the MUSICA project for interactive improvisation and composition by conversation, which is part of the DAPRA Communicating with Computers program.

Flint Playground

by Eric Zurbin

This work is in some ways a lament. The source materials are mainly from recordings of a musical saw. It was very sharp but I sustained only some minor scrapes.

Eric Zurbin is a composer from NYC. He is currently pursuing his DMA at the University of Illinois. His work was recently performed at SEAMUS national conference 2017. He has studied composition with Paul Moravec, Stephen Taylor, Erin Gee, Sever Tipei, and electroacoustic composition with Scott Wyatt and Eli Fieldsteel.

Local Equilibrium Dynamics

by Adam Vidiksis

Local Equilibrium Dynamics is a work for trumpet, piano, and percussion which occurs entirely inside and around the piano. The sounds of the piano are processed in real-time algorithmically by the computer, and by the small chamber ensemble of electronic musicians. The trio perform a number of interactions throughout the piece, including collaboration, disruption, and dispersion of the sound the others produce. The live processing complicates this relationship even further as the sound is transmitted to the audience. As these musicians perform within such an intimate space, they variably help and hinder each other as the work progresses. This creates increased moments of tension in both the musical output and the performance dynamic between the musicians. The title refers to a principle in thermodynamics, whereby the thermal state of a system can be determined if the variations within it happen slowly enough in space and time. This concept serves as a metaphor for the system formed by the interplay between the three performers and the electronic processing generated by the computer.

The **SPLICE Ensemble** is a trumpet, piano, and percussion trio focussed on cultivating a canon of the most important works composed for instruments and electronics. Through seminars, lectures, master classes, concerts, and commissions, the SPLICE Ensemble works with composers and performers on performance practice techniques for collaboration and integrating electronics into a traditional performance space. The resident ensemble of both the SPLICE Summer Institute and the SPLICE Festival, the SPLICE Ensemble has been a featured ensemble at M Woods in Beijing, SEAMUS, the Electroacoustic Barndance, SCI National, and will be the featured guest ensemble at Electronic Music Midwest this fall.

Whale Songs

by Amanda McCullough

Whale Songs uses a combination of old technology and new technology to simulate whale song in the ocean in the first part and a guitar/trombone hybrid instrument over a drum track. The old technology is the trombone mouthpiece with a pickup drilled into it. This is attached to a converter built in the 1970s by VOX electronics, and can be plugged into an amplifier or a computer for additional effects. This allows for both the acoustic and electric sound of the instrument to be heard. This is similar to the setups used by Don Ellis and Miles Davis circa 1971-73. For the new technology, the trombone is plugged into a laptop using a digital interface and is altered by using vocal and guitar effects.

Amanda McCullough (b. 1988) is a composer, trumpet player, and occasional saxophone player from Lincoln, Nebraska. Outside of electronic music, she frequently writes music for brass and wind ensemble. Often ethereal and dramatic, her music is inspired by metal, rock, and Mexican folk music. Her music has been played by Andrew White for Fifteen-Minutes-of-Fame and several CMS regional conferences, by Keith Benjamin, by Omaha Symphonic Winds, by the Derek J. Molacek group, and at past EMM festivals.

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, earning a Masters of Music in Composition in 2013 under Dr. Eric Richards and a DMA in Composition under Dr. Tyler White in 2017.

Derek J. Molacek is a composer and arranger currently based out of Omaha, Nebraska. An established trombone player, he was previously a member of the USAF Band of the Golden West where he performed at the 2011 and 2012 Monterey Jazz Festivals. Derek earned his Bachelor's from the University of Denver, and his Master's from the University of North Texas, both with an emphasis in jazz studies. He recently earned his Doctor of Musical Arts at the University of Nebraska. Two of his pieces appear on the *The Good Life*, UNL Jazz Orchestra album.

Cross Pollination

by Keith Kirchoff

Cross Pollination limits the trumpet to a single pitch class: B and is an exploration of rhythm and timbre.

Keith Kirchoff is a pianist, composer, conductor, concert curator, and teacher. Described as a “virtuosic tour de force” whose playing is “energetic, precise, (and) sensitive,” he works towards promoting under-recognized composers and educating audiences of the importance of new and experimental music. An active lecturer who has presented in countries throughout the world, his recital programs focus on the integration of computers and modern electronics into a traditional classical performance space.

Kirchoff has played in many of the United States’ largest cities including New York, Boston, Miami, Chicago, Los Angeles, Minneapolis, San Francisco, and Austin, as well as major cities throughout Italy, New Zealand, Australia, England, Canada, Belgium, Mexico, China, and The Netherlands. He has appeared with orchestras throughout the U.S. performing a wide range of concerti, including the Boston premier of Charles Ives’ Emerson Concerto and the world premier of Matthew McConnell’s Concerto for Toy Piano, as well as more traditional concerti by Tchaikowsky and Chopin. He has also been a featured soloist in many music festivals including the Festival de Musique Actuelle de Victoriaville, Festival Internacional de Música Contemporânea, the Society for Electro-Acoustic Music in the United States (SEAMUS), the Oregon Festival of American Music, and the International Computer Music Conference (ICMC).

Throughout his career, Kirchoff has premiered well over 100 new works and commissioned several dozen. As a strong supporter of modern music, he has worked closely with many prominent composers including Christian Wolff, Frederic Rzewski, and Louie Andriessen. As a lecturer, Kirchoff has presented seminars, lectures, and master classes on the music of the 21st century at many of the country’s largest Universities. One of the nation’s prominent performers of electronic music, his “Electro-Acoustic Piano” tour has been presented throughout two continents, and he has twice hosted an international composers competition seeking music for piano and live electronics: first with the University of Toronto in 2011, and then again with the American Composers Forum in 2015. The first album in his Electro-Acoustic Piano series was released by Thinking outLOUD Records in July 2011.

As a composer, Kirchoff is equally comfortable in acoustic and electronic mediums. The 2010 Rozsa Visiting Artist & Composer at the University of Tulsa, Kirchoff has been awarded residencies at the Banff Centre for the Arts, New York Mills, the Kimmel Harding Nelson Center for the Arts, and Wildacres, and has been a guest composer/pianist at several universities including Brown University, the University of Missouri-Kansas City, Cal State, University of New Mexico, University of North Florida, and Brigham Young University. He has received commissions from numerous ensembles and soloists including Transient Canvas, Ensemble mise-en, pianists Shiao-uen Ding and Kai Schumacher, tuba player Jeffrey Meyer, organist Matthew McConnell, soprano Christine Keene, and Telling Stories Music. Often performing his own works in recital, his music, which has been described as “hyperactive,” has also been performed throughout the United States, Canada, England, Turkey, Holland, Mexico, New Zealand, Australia, and Germany by many respected musicians and ensembles including the California E.A.R. Unit, the Firewire Ensemble, mezzo-soprano Erica Brookhyser, violinists Carmel Raz and Stephanie Skor, cellist Alex Kelly, and pianists Albert Muhlbock and Mabel Kwan.

Kirchoff serves on the board of directors for the Society for Electro-Acoustic Music in the United States (SEAMUS) as the Vice President of Programs, and is also the Artistic Director of Original Gravity: a Boston-based concert series that features the music of local composers and pairs that music with locally brewed beer. Together with Christopher Biggs, he is also the founder and Director of Performance Studies at SPLICE (Summer institute for the Performance, Listening, Interpretation, and Creation of Electroacoustic music) hosted at Western Michigan University.

The winner of the 2006 Steinway Society Piano Competition and the 2005 John Cage Award, Kirchoff was named the 2011 “Distinguished Scholar” by the Seabee Memorial Scholarship Association. He has also received composing grants from MetLife Meet the Composer and the Foundation for Contemporary Arts.

Kirchoff’s primary teachers include Dean Kramer, Stephen Drury, and Paul Wirth. He received his Bachelor of Music degree at the University of Oregon in 2003 graduating summa cum laude and then received his Master of Music degree at New England Conservatory in 2005. He has also studied composition with Michael Gandolfi and Jeffrey Stolet, and conducting with Richard Hoenich. In addition to his recordings on his independent label Thinking outLOUD Records, Kirchoff has released recordings on the New World, SEAMUS, New Focus, Tantara, and Zerx labels.

You can follow Kirchoff on Twitter @keithkirchoff and learn more at his website: keithkirchoff.com

Samuel Wells is a composer, performer, and music technologist based in New York City. As an advocate for new and exciting music, he actively commissions and performs contemporary works.

Sam has performed throughout the North America, as well as in China and France. He has also been a guest artist/composer at universities throughout North America, including Western Michigan University, Western University of Ontario, and Northern Arizona University. He is a recipient of a 2016 Jerome Fund for New Music award, and his work, *stringstrung*, is the winner of the 2016 Miami International Guitar Festival Composition Competition. He has performed electroacoustic works for trumpet and presented his own music at the Bang on a Can Summer Festival, Chosen Vale International Trumpet Seminar, Electronic Music Midwest, Electroacoustic Barn Dance, NYCMEF, N_SEME, and SEAMUS festivals. Sam and his music have also been featured by the Kansas City Electronic Music and Arts Alliance (KcEMA) and Fulcrum Point Discoveries. Sam is a member of Arcus Collective, Kludge, and SPLICE Ensemble. Sam has performed with Contemporaneous, the Owensboro Symphony Orchestra, and the Colorado MahlerFest Orchestra.

Sam has degrees in both performance and composition at the University of Missouri-Kansas City, and graduate degrees in Trumpet Performance and Computer Music Composition at Indiana University. He is currently on faculty at SPLICE Institute and Molloy College.

In His Hands

by Lucas Marshall Smith

Over the past year, the use of fear as a persuasive tool has grown increasingly disturbing to me. This is of course not a new development, but my perception of it has been heightened. *In His Hands*, explores one of my earliest memories of the use of a fear tactic—the “Fire and Brimstone” teachings of the Baptist Church. The text of the work is drawn from one of the most famous and iconic sermons of the Great Awakening period delivered in 1741—Jonathan Edwards’s *Sinners in the Hands of an Angry God*—as well as a few select biblical passages from Revelation and Jeremiah. In Edward’s sermon, he uses the fear of eternal damnation to scare people into converting to Christianity. Here is an excerpt from the famous sermon:

“O Sinner! Consider the fearful Danger you are in: ‘Tis a great Furnace of Wrath, a wide and bottomless Pit, full of the Fire of Wrath, that you are held over in the Hand of that God, whose Wrath is provoked and incensed as much against you as against many of the Damned in Hell: You hang by a slender Thread, with the Flames of divine Wrath flashing about it, and ready every Moment to singe it, and burn it asunder; and you have no Interest in any Mediator, and nothing to lay hold of to save yourself, nothing to keep off the Flames of Wrath, nothing of your own, nothing that you ever have done, nothing that you can do, to induce God to spare you one Moment.”

-Jonathan Edwards, *Sinners in the Hands of an Angry God*

It is not my intention to merely call attention to Edward’s deplorable tactics. There are many beautiful things about faith practice and my own experiences with organized religion as well. As with many things in this world, however, the beautiful and the grotesque often inhabit the same spaces. *In His Hands* is my attempt to explore some of these complicated relationships and unpack some of my own feelings on this complex matter.

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. Smith’s music is recorded on the RMN Classical music label.

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 Eli Fieldsteel, Elaine Lillios and Scott A. Wyatt.



Concert 5

September 22, 2017

Performing Arts Center ~ 8pm

Eclipse

Splice Ensemble

Peter Gilbert

Entanglement

Nora Lewis, oboe

Christopher Biggs

Strange Pilgrims: Light is Like Water

Samuel Wells, trumpet

Samuel Wells

rare yet soft

Kyong Mee Choi

Dark Nebula

Splice Ensemble

Dan Pinkston

Soggiorno

Yu-Fang Chen, violin

James Mobberley

<http://www.emmfestival.org>

Eclipse

by Peter Gilbert

It is then, when we see what is unseeable,
that our senses awaken
to simplicity
to beauty
to energy
in that moment when the light is dark and the deep blackness is illumined

Peter Gilbert writes: “I love the feeling of being enveloped in a musical experience, of disappearing into sound. As a composer, I search for musical spaces and situations that might conjure up such secret passageways to transcendence. And this magic is all the more special as a cooperative effort with performers, collaborators and listeners.”

Described as “ethereal, ambient, and benignly haunting like a morning fog on the ocean”, Gilbert’s music, whether for multi-media theater, installation, film or the concert hall, often combines traditional elements of detailed notation with improvisation and live-electronics.

He has held artist residencies in Europe and the US at numerous festivals and institutions including the ZKM | Institut für Akustik und Musik and the Akademie Schloss Solitude (Germany). Accolades and commissions include the Barlow Foundation, New Music USA, the Aaron Copland House, the Russolo Foundation, the Look & Listen Festival, the Third Practice Festival, and the Institut International de Musique Electroacoustique de Bourges.

Gilbert holds degrees from Illinois Wesleyan University, the Cleveland Institute of Music, and a doctorate from Harvard University. 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.

He currently teaches at the University of New Mexico as Assistant Professor of Composition. Gilbert’s work as a composer, performer and producer can be heard on New Focus Recordings, Innova, GM Recordings, Sono Lumos, and Centaur, as well as at <http://petergilbert.net>.

The **SPLICE Ensemble** is a trumpet, piano, and percussion trio focussed on cultivating a canon of the most important works composed for instruments and electronics. Through seminars, lectures, master classes, concerts, and commissions, the SPLICE Ensemble works with composers and performers on performance practice techniques for collaboration and integrating electronics into a traditional performance space. The resident ensemble of both the SPLICE Summer Institute and the SPLICE Festival, the SPLICE Ensemble has been a featured ensemble at M Woods in Beijing, SEAMUS, the Electroacoustic Barndance, SCI National, and is the featured guest ensemble at Electronic Music Midwest.

Entanglement

by Christopher Biggs

Entanglement was written for and is dedicated to Nora Lewis. The work abstractly reflects on quantum entanglement, a phenomenon whereby the state of individual particles, even when separated by large amounts of space, can not be described independently from the other particles. The work presents various musical and visual material at the beginning, each of which then has a section that focuses on presenting that material. The vast majority of the audio and visual events are dependent on the instrumental performance. The work presents a web of connections across time, within each audio and visual layer, and between media.

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

Biggs is a co-founder and the director of SPLICE Institute, which is a weeklong intensive summer program for performers and composers to experience, explore, create, discuss, and learn techniques related to music for instruments and electronics. SPLICE takes place each June in Kalamazoo, MI.

Nora Lewis is Associate Professor of Oboe at Western Michigan University, where she teaches undergraduate and graduate oboe students, coaches woodwind chamber music, teaches courses in music theory, performs with the Western Wind Quintet and Western Winds, and coordinates the Bullock Performance Institute. Lewis previously served on the faculty of Kansas State University for eight years, where she was Assistant/Associate Professor of Oboe & Music History and performed with the Konza Winds faculty quintet. During the 2015-16 academic year, Lewis also served as Associate Director of the School of Music, Theatre, and Dance.

Lewis is a founding member of the PEN Trio, a chamber ensemble dedicated to expanding and exploring the trio d'anches repertoire. Since its founding in 2011, the ensemble has commissioned, premiered, and promoted many new works through more than 100 performances and masterclasses in 20 states as well as internationally in China, Hong Kong, Panama, Canada, Trinidad, and Cuba. In 2015 the PEN trio was awarded an Artist Residency at Wildacres Retreat in North Carolina, supported by the Blumenthal Foundation. In partnership with TMP Publishing, the group also curates the PEN Trio Collection, which makes new works as well as critical editions of existing works available to a wider audience. The trio recently recorded its debut album, *Found Objects*, in New York City. The album includes new works by composers William Bradbury, Jenni Brandon, M. Shawn Hundley, and Aleks Sternfeld-Dunn.

Lewis has performed with the Chicago Symphony Orchestra, Boston Lyric Opera, Boston Classical Orchestra, Wichita Symphony Orchestra, New Hampshire Symphony, Camerata Chicago, and International Contemporary Ensemble (ICE). She was a founding member of Ensemble Dal Niente and held orchestral positions with the Elmhurst Symphony Orchestra and the Plymouth Philharmonic. She has performed in recital at St. Paul's Church in Covent Garden, London, on the Cranbrook Music Guild artist series, Hale Library concert series, and in live recital broadcasts on Blue Lake Public Radio, WMUK Kalamazoo's "In Concert," and "Live from Studio B" at WFMT in Chicago.

Lewis has presented clinics, performances, and papers at national and international conferences including the Midwest Clinic, International Double Reed Society, College Music Society, CBDNA (southwest region), ClarinetFest, National Flute Association, in locations such as the United Kingdom, Japan, South Korea, Sweden, Finland, and throughout the United States. Honors include a Big-12 Faculty Fellowship, honorary membership in Sigma Alpha Iota as a National Arts Associate, and a Yale AlumniVentures Grant to support her work with music programs in Haiti.

For ten summers Lewis taught at Blue Lake Fine Arts Camp in Michigan. She has served on the CMS National Advisory Board for performance, editor for the Midwest Double Reed Society, and is consulting editor for *The Instrumentalist* magazine. She received a doctor of music degree from Northwestern University's Bienen School of Music, a master of music degree from Yale University, and a bachelor of music degree in performance and a bachelor of arts degree in philosophy from Lawrence University. Her principal oboe teachers include Michael Hensch, Richard Killmer, Ronald Roseman, Howard Niblock, and Grover Schiltz (English horn).

Strange Pilgrims: Light is Like Water

by Samuel Wells

Light Is Like Water is the first piece in a series based on Gabriel Garcia's collection of short stories, "Strange Pilgrims." In the story "Light Is Like Water," two brothers discover that they can fill their room with light by turning on a faucet, as one could do with water. This liquid light becomes a surreal environment in which they swim and dive. My musical recreation of this experience begins with volatile sparks of energy that cohere into a glassy and fluid texture that trumpeter explores.

Samuel Wells is a composer, performer, and music technologist based in New York City. As an advocate for new and exciting music, he actively commissions and performs contemporary works.

Sam has performed throughout the North America, as well as in China and France. He has also been a guest artist/composer at universities throughout North America, including Western Michigan University, Western University of Ontario, and Northern Arizona University. He is a recipient of a 2016 Jerome Fund for New Music award, and his work, stringstrung, is the winner of the 2016 Miami International Guitar Festival Composition Competition. He has performed electroacoustic works for trumpet and presented his own music at the Bang on a Can Summer Festival, Chosen Vale International Trumpet Seminar, Electronic Music Midwest, Electroacoustic Barn Dance, NYCMEF, N_SEME, and SEAMUS festivals. Sam and his music have also been featured by the Kansas City Electronic Music and Arts Alliance (KcEMA) and Fulcrum Point Discoveries. Sam is a member of Arcus Collective, Kludge, and SPLICE Ensemble. Sam has performed with Contemporaneous, the Owensboro Symphony Orchestra, and the Colorado MahlerFest Orchestra.

Sam has degrees in both performance and composition at the University of Missouri-Kansas City, and graduate degrees in Trumpet Performance and Computer Music Composition at Indiana University. He is currently on faculty at SPLICE Institute and Molloy College.

rare yet soft

by Kyong Mee Choi

rare yet soft explores the subtlety of quoted thematic material from Mahler's Symphony No. 5 Adagietto. The piece has three sections when each quote is introduced in a different context. At the end, the piece shows how subtle influence of this quotation can affect the overall shape of the piece. This piece is dedicated the composer's beloved father, Soon Bong Choi.

Kyong Mee Choi, composer, organist, painter, and visual artist, received several prestigious awards and grants including John Simon Guggenheim Memorial Foundation Fellowship, Robert Helps Prize, Aaron Copland Award, Illinois Arts Council Fellowship, First prize of ASCAP/SEAMUS Award, Second prize at VI Concurso Internacional de Música Eletroacústica de São Paulo among others. Her music was published at CITESP (São Paulo, Brazil), SCI, EMS, ERM media, SEAMUS, and Détonants Voyages (Studio Forum, France). She is the Head of Music Composition and an Associate Professor of Music Composition at Roosevelt University in Chicago where she teaches composition and electro-acoustic music. Samples of her works are available at <http://www.kyongmeechoi.com>.

Dark Nebula

by Dan Pinkston

Dark Nebula is a work that explores indeterminate coordination of live players over a fixed electronic backdrop. The trumpet, piano, and percussion play fragments...which they are allowed to play in any order...while the electronics unfold in three brief "movements." These section are played without pause, but are distinguishable in timbre and texture. The live players are given a great deal of freedom, but instructed to play with passion, drama, and expression.

Award winning composer **Dan Pinkston** is active in many diverse fields of music—he composes choral and orchestral music, teaches music theory and composition at Simpson University, is an active church musician, and also plays rock and blues guitar. His many composition awards include the 2000 ACDA composition contest, and a number of prominent commissions. His primary objective as a composer is to fuse and craft his many musical influences into works that are accessible to the average listener as well as stimulating to the discerning musician.

Dr. Pinkston's musical education began as a child in Africa (Cote D'Ivoire), where a diversity of cultural and musical expressions profoundly impacted his love for the broad range of human expression in music. Following musical study in Arkansas and Texas, including a doctorate in musical composition, Pinkston settled in northern California with his wife and two daughters.

2010 brought the premiere of two major works—A Thousand Hills for flute, percussion, cello, and harp, and Symphony No. 1, commissioned and premiered by the North State Symphony. Both works are bold and beautiful, showcasing Pinkston's ability to write in traditional genres with a fresh, 21st century voice. Symphony No. 2 followed in 2012, commissioned and premiered by the Shasta Symphony. This work also received two acclaimed performances by the Juneau Symphony in 2014. Recent compositions include a commissioned violin concerto (to be premiered in 2017), Collisions (a series of sixteen chamber works), and Strange Fires and Solemn Prayers, an ambient electronic music project.

The **SPLICE Ensemble** is a trumpet, piano, and percussion trio focussed on cultivating a canon of the most important works composed for instruments and electronics. Through seminars, lectures, master classes, concerts, and commissions, the SPLICE Ensemble works with composers and performers on performance practice techniques for collaboration and integrating electronics into a traditional performance space. The resident ensemble of both the SPLICE Summer Institute and the SPLICE Festival, the SPLICE Ensemble has been a featured ensemble at M Woods in Beijing, SEAMUS, the Electroacoustic Barndance, SCI National, and is the featured guest ensemble at Electronic Music Midwest.

Soggiorno

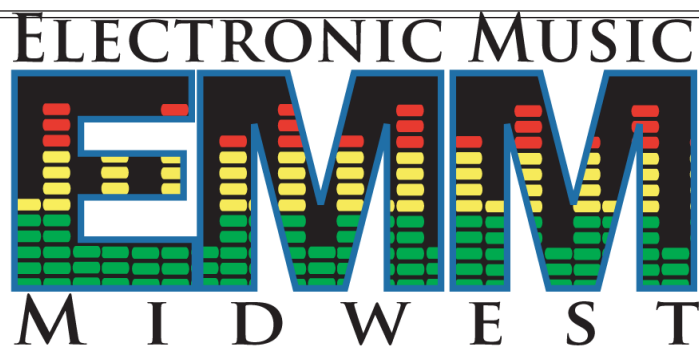
by James Mobberley

Soggiorno (sojourn) was composed from September to December, 1989, during a one-year fellowship at the American Academy in Rome. The overall character of the work reflects, perhaps subconsciously, a kind of fatalism that is often associated with Europeans, whether the “quiet desperation of the British, the “dolce vita” of the Italians, or, in the rapidly changing societies of eastern Europe, the hopes and fears which come wrapped tightly together in the same packages. The process of using only violin sounds for the tape part creates a timbral uniformity between soloist and accompaniment, such that the piece takes on the character of a “concerto for performer and him/herself.”

James Mobberley (www.jamesmobberleymusic.com) has enjoyed a 35-year career as a composer and educator, primarily at the UMKC Conservatory of Music and Dance. His music has received 1350+ performances on five continents, and appeared on more than two dozen recordings. Over 50 works are available for listening on <https://soundcloud.com/jim-mobberley>. Also an avid bicyclist, he lives in Liberty, Missouri with his wife Laura, a writer.

A native of Taiwan, **Dr. Yu-Fang Chen** is an Assistant Professor of Music Performance–Violin at Ball State University. Chen received her Doctoral of Musical Arts degrees on both violin and viola from the University of Missouri-Kansas City in 2013. As a sought-after performer and pedagogy, Chen has been invited to teach and perform at various music festivals, including the Sunflower Music Festival and the Heartland Chamber Music Academy in U.S.A. and the InterHarmony International Music Festival in Italy. Her international performing career has taken her to Hong Kong, Malaysia, Singapore, Russia, South Africa, Estonia, Germany, Finland, France, Italy and the United States. She was a member of the Kansas City Symphony, the Wisconsin Chamber Orchestra, the Des Moines Symphony Orchestra and the Academy of Taiwan, and she served as an Assistant Professor of Music – Violin/Viola at Washburn University from 2015-2017.

Chen continues to perform as a guest musician nationally and internationally with various concert artists, chamber ensembles, and orchestras. As an enthusiastic performer of contemporary music, she has commissioned and premiered many compositions by living composers. Her recording of Dr. Chin Ting Chan’s *Shape of Wind* for solo violin has been chosen and published by the ABLAZE Records Millennial Masters vol. 7 (2017).



Concert 6

September 23, 2017

Performing Arts Center ~ 10:00am

A Coarse Morning

Carter John Rice

melt

Thomas Dempster

Echoes of Yesteryear

Luke Payne

Luke Payne, cello

“...the liquid mountains of the sky...”
from ‘among the empty places’

Christopher Coleman

Pivot

Dan VanHassel

Kalindi Bellach, viola
Instrument with Electronics

This Is How The Day Feels

Ryan Goodrich

Ryan Goodrich, piano

Visions

Michael Bratt

<http://www.emmfestival.org>

A Coarse Morning

by Carter John Rice

This work aims to take a mundane process and transform it into something visceral, intense, and humorous.

Carter John Rice, a native of Minot, North Dakota, is a composer, audio engineer, and music educator. Rice was drawn to music through a desire to instill knowledge in others. He is passionate about music education, and enjoys teaching music at all levels.

As a composer, Rice draws inspiration from a wide array of sources including acoustic phenomena, cognitive science, and classical mechanics. His music has been featured at venues such as the national SEAMUS conference, the national conference for the Society of Composers Inc. (SCI), the International Computer Music Conference, Electronic Music Midwest, and the Electroacoustic Barn Dance.

Rice currently serves as the editor of the SCI newsletter, and previously served as the national student representative. During his time in that position, he revived and hosted the National Student Conference at Ball State University.

Rice holds a Bachelor's degree in music theory and composition from Concordia College, a Master's degree in music composition from Bowling Green State University, and a Doctor of Arts in music composition from Ball State University. He has studied with Elainie Lillios, Christopher Dietz, Michael Pounds, Jody Nagel, Keith Kothman, Daniel Breedon, and Steven Makela.

melt

by Thomas Dempster

As water freezes and melts and crystals form or dissolve, interesting sonic worlds take shape. Slowing these down and finding tiny universes in the instants of freezing, I found similarities to the overall shapes of tides, sleet falling, snow being crunched, and streams moving toward lower ground engorged after heavy rains. The playfulness and witty action of some of these sounds is underscored by the slow (yet accelerating) process of climate change, as oceans rise, glaciers and ice fields melt and dissolve into the sea, becoming water again, posing massive challenges and dangers upon the people who continue to hasten the global melt. Humans still flock to the sea to watch it roll in and out, see its beauty, hear its roar and sonic shapes – but soon the oceans will get to visit us at our homes the world over, whether we like it or not, and we won't get to escape them so easily. There's still hope, but each ice field that melts, each iceberg that becomes the ocean, brings us closer to hearing the permanent, irreversible roars of the ocean and the altered states of the Earth's climate.

Echoes of Yesteryear

by Luke Payne

Echoes of Yesteryear is an attempt to create a continuous symphonic sound using only a single cellist and electronics.

Luke Payne has studied composition under Dr. Mark Snyder at the University of Mary Washington in Fredericksburg, VA. "Echoes of Yesteryear" is his second major work. His first piece "American Addiction Addiction" has been selected to be showcased at the 2017 West Fork New Music Festival and the 2018 Electro-Acoustic Barn Dance.

Luke Payne is a rising senior at the University of Mary Washington where he is pursuing a double major in music and computer science. A cellist for over a decade, Luke has studied with musicians such as Neal Cary, Mark Snyder, and Ken Law, among others. Luke received the first place award for the 2014 FFPA young artist competition, and placed in the All Virginia State Orchestra for three consecutive years, receiving the assistant principal chair his final year attending.

“...the liquid mountains of the sky...” from *among the empty places*

by Christopher Coleman

In March 2016 my brother passed away, far too soon. We had been emotionally close, although physically distant—he lived in America and I am in Hong Kong. Oddly, the extent of my love and respect for him only became clear to me after he had died. I have a sense of loss that I doubt will ever heal. This piece is dedicated to his memory. The title is taken from a quote of Helen Keller, “It’s wonderful to climb the liquid mountains of the sky. Behind me and before me is God and I have no fears.”

‘...the liquid mountains of the sky...’ uses selections from a recording of my harp solo *The Autumnal Mountain* recorded by Kateřina Englichová. The selections are replicated into the thousands and each replication is time-shifted by various amounts. These massive replications are often superimposed on sections that are far less extensively replicated. At the beginning, the replications are a background accompaniment to the original solo line, and later, two-, three- and six- replications weave in and out of a much thicker background.

among the empty places (triptych 2) was funded by a grant from the University Grants Committee of Hong Kong.

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 28 years.

Coleman’s works range from large-scale multimedia/improvisation pieces to works for orchestra, symphonic band, chamber ensembles, instrumental solo, and voice. Most recently he has been developing the technique of massive replication and time shifting through a series of electro-acoustic compositions that have been widely acclaimed in the US and Europe. 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.

Pivot

by Dan VanHassel

Pivot for viola and live electronics begins as an exploration of color and rhythm with the viola acting as a makeshift percussion instrument and electronics controller. At a certain point, pitched notes begin to appear and the piece shifts gears. A lyrical melody emerges, accompanied by a slow-moving harmonic progression created by electronic loops of notes from the melody. Using custom-designed software, the violist directly controls the playback of a variety of samples, combined with live processing that meld the acoustic and electronic into a hybrid super-instrument. Samples are taken from recordings of Steve Reich, James Brown, Helmut Lachenmann, Michael Jackson, Miles Davis, Ravi Shankar, George Lewis, Sly and the Family Stone, Dan VanHassel, John Luther Adams, and Buddy Rich.

The music of composer and multi-instrumentalist **Dan VanHassel** (b. 1981) has been described as “energizing” (Wall Street Journal), “a refreshing direction” (I Care If You Listen.com), and “an imaginative and rewarding soundscape” (San Francisco Classical Voice). His works create a uniquely evocative sound world drawing from a background in rock, Indonesian gamelan, free improvisation, and classical music. Recent performances include the Talea Ensemble at the MATA Festival, the International Computer Music Conference, Shanghai Conservatory Electronic Music Week, Bang on a Can Summer Festival, UC Davis Music and Words Festival, and the Wellesley Composers Conference. He has received grants from Chamber Music America, the Barlow Endowment, and New Music USA. Also active as a concert producer and performer on piano and electric guitar, Dan was a founding member of contemporary chamber ensemble Wild Rumpus and artistic director through 2016. Currently residing in Boston, Massachusetts, Dan has degrees from the University of California Berkeley, New England Conservatory, and Carnegie Mellon University.

An enthusiastic performer and advocate of new music, **Kalindi Bellach** holds degrees in performance from New England Conservatory of Music and Pennsylvania State University, and is currently pursuing a DMA in contemporary music performance at Bowling Green State University. Kalindi performs on a 2009 viola made by Filippo Fasser of Brescia.

This Is How The Day Feels

by Ryan Goodrich

This Is How The Day Feels was composed during the latter half of Ryan's first semester in college. It encapsulates the powerful mix of emotions he experienced one day when he received some unfortunate news.

Ryan Goodrich is a Music major at the University of Mary Washington who is from Charlottesville, Virginia. Ryan is a composer, a performer, a multi-instrumentalist, and a vocalist.

Visions

by Michael Bratt

The melodic material for this track was derived from a single, monophonic oscillating pulse wave. This single wave gives the impression of many different waves moving simultaneously by means of tempo and panning. The rest of the musical material is variations of this material processed multiple ways but never reoccurring the same way twice.

The music of **Michael Bratt** has been described as "traveling through a circuit board at the speed of light," "well-crafted... colorfully orchestrated and totally engaging," (Cleveland Classical) and "bursting with inventive, energetic spirit" (The Plain Dealer). Composer, Conductor, Digital Artist – Michael Bratt has received numerous honors including official selection at the Foro Internacional De Música Nueva Manuel Enríquez 2013, Composer/Fellow for the Canton Symphony Orchestra 2008-2009, regional finalist for the 2008 SCI Student Composer Commission, 2007 Verdehr Trio Composition Contest, honorable mention at the 2007 Minnesota Orchestra Institute, and the 2005 Bain Murray Composition Award among others. He has been commissioned by many organizations including The Cleveland Museum of Natural History, The Cleveland Clinic, The Cleveland Public Theatre, The Cleveland Shakespeare Festival, and others.

His compositional output is diverse, having written for orchestra, chamber groups, solo instruments, and electronic media. His music has been premiered throughout the United States and internationally in cities such as Stockholm and Vienna among others. Nationally recognized groups such as the Verdehr Trio, Cleveland Chamber Symphony, Zeitgeist, and the Bugallo-Williams Piano Duo have premiered his compositions. His music has also been featured on Public Radios' Around Noon with Dee Perry as well as WVIZ's television show, Applause.

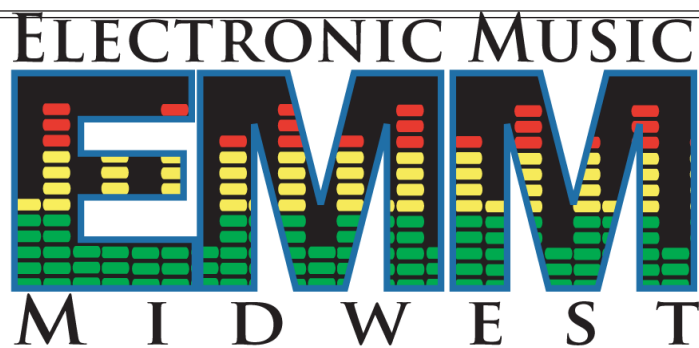
Dr. Bratt was the conductor of the Ursinus College Wind Ensemble and the Ursinus College String Ensemble for three years. During this time, Dr. Bratt has been active in supporting new works. He led the Ursinus College Wind Ensemble in their first commission from internationally renowned composer Mark Nowakowski as well as world premieres from noted composers Eric Sessler, John HC Thompson, and others.

Having attended Kent State University, Berklee College of Music, Cleveland State University (BM, MM), and the Cleveland Institute of Music (DMA), Dr. Bratt has an extensive background in modern music. He has studied with many award-winning composers such as Keith Fitch, Margaret Brouwer, Paul Schoenfield, Andrew Rindfleisch, and Greg D'Alessio. He has also taken master classes with Pulitzer Prize winning composers Bernard Rands, Michael Colgrass, Melinda Wagner and the late Donald Martino.

An immense advocate and supporter of modern music, Dr. Bratt is the co-founder and Board Chair of FiveOne Experimental Orchestra, a Cleveland-based new music ensemble. FiveOne Experimental Orchestra is one of sixteen organizations chosen nationally for a SEED grant by the Robert Rauschenberg Society and has been hailed as a "fascinating mix of musical styles," (Cleveland Classical). Dr. Bratt has also collaborated with award winning composers Mark Nowakowski and Jeremy Allen, in founding Multimode Filter, an electronic composer ensemble dedicated to producing cutting edge electronic music and sound design for concert halls, audio books, video games, and film.

During his tenure at Ursinus College, Dr. Bratt founded the Robot Bears – the Ursinus College Society for Electronic Music. The Robot Bears have explored many topics in contemporary electronic music including spatialization, audio diffusion, circuit-bending, live-coding, analog synthesis and HID control. He has significant experience with sequencing programs Digital Performer, ProTools, Audacity, and Logic as well as music programming environments Max/MSP/Jitter, Super Collider, Pure Data and Csound. Dr. Bratt has worked in the recording studios of Kent State and The Cleveland Institute of Music. His film music can be heard in the independent movies Holiday Lie, Catching Salinger, All That You Love Will Be Carried Away and Guys (the former was shown at the Montreal World Film Festival and the latter won best in show at the Ohio Indie Gathering)

Dr. Bratt has taught at Ursinus College, the Cleveland Institute of Music, Oberlin College Conservatory of Music (TIMARA Department, Technology Music and Related Arts), the Northeast Ohio branch of Indiana Wesleyan University, and is currently Visiting Assistant Professor of Music at the University of Mary Washington where he teaches Music Composition and Electronic Music.



Concert 7

September 23, 2017

Performing Arts Center ~ 1:30pm

News Flash

Ian Jeffress, alto saxophone

Andrew Hannon

Falling

Jessica Rudman, voice

Jessica Rudman

Pictured Remnants

David Q. Nguyen

Electronic Etude No. 1

Samuel Wells, trumpet

Ben Robichaux

Chicken = Music

Isaac Barkley, rubber chicken and laptop

Isaac Barkley

<http://www.emmfestival.org>

News Flash

by Andrew Hannon

The internet and popular culture has changed many of our daily routines in significant ways. It allows us to have a vast amount of information at our fingertips, but it also floods our lives with sometimes useless information. It also affords us the opportunity to share every aspect of our life with anyone willing to watch. This composition uses a YouTube video as source material for its rhythmic and formal structure. The composition is structured around a two-minute segment of video, which acts as a passacaglia. With each iteration, the video is cut and edited until all that remains are the silent spaces.

Andrew Hannon's music is an amalgamation of many diverse influences and alternates between moments of violence and serenity. His music contains themes of tension in the musical elements as well as the philosophical nature.

Andrew's compositions have been performed throughout the United States at the National Association of Composers/USA, NASA National Conference, Kentucky New Music Festival, Outside the Box Music Festival, College Music Society National and Regional conferences, Electroacoustic Barn Dance.

Andrew earned a DMA in music composition from the University of South Carolina. His dissertation concentrated on an analysis of Ligeti's final composition, Hamburg Concerto. This research focuses on how Ligeti creates an expansion and contraction of the melody, harmony, and formal design in the composition. His additional research works to help students overcome the fear of aural skills and bridge the gap between secondary and post-secondary music education. He currently teaches theory and aural skills at Appalachian State University.

Saxophonist **Ian Jeffress** is the instructor of saxophone at Western Carolina University, where he teaches applied saxophone and coaches saxophone chamber ensembles, as well as teaching courses in music theory, musicianship, and music in the liberal arts.

Additionally, Dr. Jeffress is the alto saxophonist of the award-winning Assembly Quartet, and serves as saxophonist with the Asheville Symphony Orchestra. He has been a finalist in the MTNA Young Artist competition and a semifinalist in the Fischhoff Chamber Music competition, and has performed at venues including the World Saxophone Congress, the International Saxophone Symposium, and numerous meetings of the North American Saxophone Alliance, in addition to giving recitals and clinics throughout the United States and in the UK and France. As a teacher dedicated to providing outstanding early training in addition to collegiate study, Ian is a co-founder and faculty member of the Carolina Saxophone Camp, and maintains a private studio of secondary school saxophonists in the Asheville area.

Ian is a dedicated proponent of the music of our time: his doctoral research focused on the application of narrative theory to post-tonal music, and he has been consistently involved in commissioning and premiering new music for the instrument, including works by James Matheson, Jacob ter Veldhuis, Simon Fink, and Shawn Allison.

Prior to his appointment at Western Carolina, Ian served on the faculties of Allen University and the Palmetto Center for the Arts, and served as a graduate teaching assistant at both the University of South Carolina and Ithaca College. His principal teachers have included Clifford Leaman and Steven Mauk, and he has participated in masterclasses with renowned saxophonists including Arno Bornkamp, Aleksey Volkov, and the Zagreb Saxophone Quartet.

Falling

by Jessica Rudman

Falling is based on a line from a Sara Teasdale poem, "Moods." The text gradually emerges, moving from breath sounds to phonemes to words in a series of layered loops.

Described as a "new music ninja" by the Hartford Advocate, **Jessica Rudman** is a Connecticut-based composer and teacher whose music unifies extended techniques with clear melodic development and narrative structures to create a unique and personal emotional expression. Her works have been performed by the International Contemporary Ensemble, Cadillac Moon Ensemble, the Indianapolis Chamber Orchestra, the Hartford Independent Chamber Orchestra, and others. She has received awards from organizations including Boston Metro Opera, SCI/ASCAP, the College Music Society, and the International Alliance for Women in Music.

Jessica is currently the Chair of the Creative Studies Department, the Director of the Young Composers Project, and the Director of the Hartt Preparatory Academy at The Hartt School Community Division. She is also an active theorist and arts advocate who volunteers with the Women Composers Festival of Hartford. More information about Jessica and her work can be found online at <http://www.jessicarudman.com>.

Pictured Remnants

by David Q. Nguyen

As I revisit shared images, events of the past, I can remember many versions of it, and the countless times the same story had been embellished by false narrators who contradict each other. Is any of this credible? What parts of these images are true and false? How can it all be so different when these images shared/occurred in the same space? I can trust that these images have occurred. What is in question is the ego of the narrator(s) to elaborate the image, a constant remodeling of the environment.

Pictured Remnants aims to unify a dichotic space with reflected sounds leaving only traces of the genuine image fading into the distal space. Furthering the listening experience, the host space is then divided into different areas with superimposed images where areas of the environment are weighted through reflections. These juxtapose/concurrent reflections symbolize scraps of what were authentic disperse beyond the unity of space, which yields fabricated events of the same image.

The music of **David Quang-Minh 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 pieces performed at the New Music on the Bayou Festival, Electronic Music Midwest Festival, NYCMEF, SEAMUS, and 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 Masters and is currently a Doctoral student at the University of Illinois Urbana-Champaign, where his primary teachers are Reynold Tharp, Sever Tipei, Erik Lund, Eli Fieldsteel and Scott A. Wyatt.

Electronic Etude No. 1

by Ben Robichaux

Electronic Etude No. 1 synthesizes sine tones and processes the sounds of a trumpet during a live performance. The processed sounds include the harmonization of the trumpet. This harmonization takes the trumpet's sound and bends it to create harmonies of 2nds, 3rds, 5ths and octaves above and below the sounding trumpet pitches. The harmonization appears in a number of ways ranging from simple imitation to high-speed, randomized counterpoint. The sine tones create an atmosphere of reflection, while the live trumpet and harmonizations steadily increase in tension to a climactic moment that ends suddenly with a low sine tone. This tone creates a wall that the frantic trumpet and harmonizations run into, stopping the frenzied momentum in its tracks. The closing material is somber in nature with a gloomy reflective sine tone progression ending the work.

Ben Robichaux (b.1991) is a dedicated composer whose interest for expanding his compositional style has always been a top priority. His compositions include works for band, choir, string quartet, solo piano, electronic playback and several chamber ensemble combinations. His music has been performed at the Atlantic Music Festival, the 2016 NACUSA/SCI Snapshot Conference, 2016 Society of Composers, Incorporated National Conference, the 2017 SCI Region IV Conference, and the Electrobrass II Conference. His band music has been performed by the Nicholls State University Wind Ensemble, the E.D. White Catholic High School Band, the Bayou Community Band, and the University of Georgia Concert Band. His choral music has been performed by the Academy of Voices of Minneapolis, Minnesota, the Dekalb Choral Guild of Atlanta, Georgia, and the Repertory Singers of the University of Georgia. He received a Master's Degree in Music Composition at the University of Georgia in Athens, Georgia in 2016. He received his Bachelor's Degree in Instrumental Music Education at Nicholls State University in Thibodaux, Louisiana in 2014. He has studied composition with Natalie Williams, Leonard V. Ball, Peter Van Zandt Lane, and Adrian Childs. He is currently pursuing a DMA at the University of Georgia.

Samuel Wells is a composer, performer, and music technologist based in New York City. As an advocate for new and exciting music, he actively commissions and performs contemporary works.

Sam has performed throughout the North America, as well as in China and France. He has also been a guest artist/composer at universities throughout North America, including Western Michigan University, Western University of Ontario, and Northern Arizona University. He is a recipient of a 2016 Jerome Fund for New Music award, and his work, stringstrung, is the winner of the 2016 Miami International Guitar Festival Composition Competition. He has performed electroacoustic works for trumpet and presented his own music at the Bang on a Can Summer Festival, Chosen Vale International Trumpet Seminar, Electronic Music Midwest, Electroacoustic Barn Dance, NYCMEF, N_SEME, and SEAMUS festivals. Sam and his music have also been featured by the Kansas City Electronic Music and Arts Alliance (KcEMA) and Fulcrum Point Discoveries. Sam is a member of Arcus Collective, Kludge, and SPLICE Ensemble. Sam has performed with Contemporaneous, the Owensboro Symphony Orchestra, and the Colorado MahlerFest Orchestra.

Sam has degrees in both performance and composition at the University of Missouri-Kansas City, and graduate degrees in Trumpet Performance and Computer Music Composition at Indiana University. He is currently on faculty at SPLICE Institute and Molloy College.

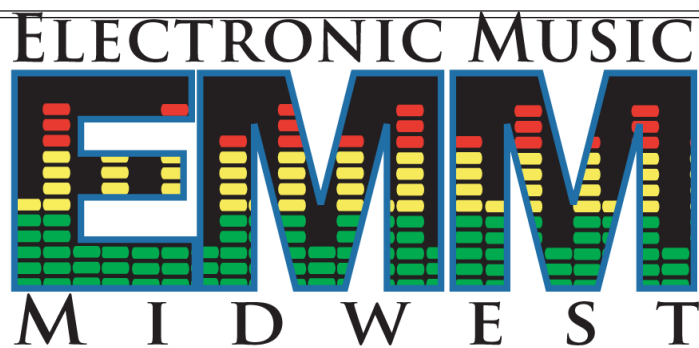
Chicken = Music

by Isaac Barkley

In this piece, I attach a contact mic I created to the rubber chicken and run the mic to my computer where I can adjust effects live. Effects I use include reverberations, delays, and pitch modulators.

This piece was created because a friend dared me to “write a song with a rubber chicken as the only instrument.”

Isaac Barkley is a 19 year old musician currently pursuing an education and career in the music industry. He has played and studied music as long as he has been capable, with piano and violin as his primary instruments throughout most of his life. Once he began high school, he started growing a passion for composing and even wrote a piece that was played by his high school’s Symphonic Orchestra by the end of his freshman year. By the time he had completed high school, Isaac Barkley composed multiple string orchestra pieces which were played by his Symphonic Orchestra, and conducted the orchestra himself on one of his scores. He learned basics to audio/video production through the Digital Media Technology course at Summit Technology Academy, and had the honor of having one of his original songs featured in the background of a Grammy nominated video. Barkley received many awards and honors in various music competitions across the state and nation, including 1 ratings in District/State Solo and Ensemble, popular vote winner in Indaba remix contest, and the Louis Armstrong Jazz Award. He was also featured in several newspaper articles as a featured musician, including the Kansas City Star. Barkley is currently studying at the University of Central Missouri as a Music Technology Major and continues to write music. He has started growing a local fanbase with pop music he has released across major digital music platforms including iTunes and Spotify.



Concert 8

September 23, 2017

Performing Arts Center ~ 5:00pm

Topos

Adam Vidiksis, vibraphone

Kyle B Shaw

Deep Blue

Mark Phillips, performer

Mark Phillips

Invisible Ink

Eli Fieldsteel, pen and tablet controller

Eli Fieldsteel

...a darker dawn

Samuel Wells, trumpet

Jacob David Sudol

Socavino

Richard Johnson

Hipster Hunter

Chad Powers

<http://www.emmfestival.org>

Topos

by Kyle B Shaw

The Greek “topos” (literally “place”) is the root word for “topic,” “topology,” and “topography.” According to topic theorists, a musical topic is an archetypical narrative or style (e.g. “alla Turca” or “Sturm und Drang”). A more recent trend in contemporary music theory is to borrow from mathematics elements of the subdiscipline of topology, comparing harmony and voice leading to geometrical entities which contort and permute in fascinating ways. The study of topography is obviously concerned with layouts of physical surfaces. The three areas of study intersected in my thinking which went into this piece: how can I write a piece for vibraphone and electronics (using the rhetorical devices and other electroacoustic “topics” I’ve imbibed over the last few years), which is harmonically (or “topologically”) colorful and interesting, which is at the same time ergonomically pleasing to the performer (i.e. it lies well on the “topography” of the vibraphone)? This piece is the result of my inquiries.

Composer **Kyle Shaw** writes colorful, energetic music, in acoustic and electro-acoustic mediums, tailored to the people and circumstances of their occasions and informed by his experiences as a performing artist. He has presented his work at the Grawemeyer 30th anniversary conference, SPLICE Institute, the University of Nebraska’s Chamber Music Institute, Electronic Music Midwest, and the SEAMUS conference (his music can be heard on the SEAMUS miniatures recording series.)

He has been a finalist for the ASCAP Morton Gould Young Composer Award, a Belvedere Chamber Music Festival Composition prize winner, and 1st-prize winner of the Iowa State University Carillon Composition Competition and the Vera Hinckley Mayhew Creative Arts Contest. He is a recipient of a Barlow Endowment commission, the 17th-annual 21st-Century Piano commission, and has been a resident fellow at the Osage Arts Community’s Mid-Missouri Composers Symposium.

He earned a BM from Brigham Young University and 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 and Eli Fieldsteel. He lives in Savoy, IL with his wife Tess and three daughters. kyleshawmusic.weebly.com

Adam Vidiksis is a composer, conductor, percussionist, improviser, and technologist based in Philadelphia whose interests span from historically informed performance to the cutting edge of digital audio processing. Often drawing from both acoustic and electronic sounds, his music has been heard in concert halls and venues around the world. Critics have called his music “mesmerizing”, “dramatic”, “striking” (Philadelphia Weekly), “notable”, “catchy” (WQHS), “interesting”, and “special” (Percussive Notes), and have noted that Vidiksis provides “an electronically produced frame giving each sound such a deep-colored radiance you could miss the piece’s shape for being caught up in each moment” (David Patrick Stearns of the Philadelphia Inquirer). His unique approach to composition has been praised for its “outstanding control” (Philadelphia Weekly) and for being “restrained” and “magical” (Local Arts Live).

Vidiksis’s music is frequently performed and commissioned by ensembles around the world, at conferences, festivals, and public concerts. His work has been recognized with awards from SCI, ASCAP, Phindie, and Blow-Up Chicago International Arthouse Film Festival. His music is available through HoneyRock Publishing and PARMA, New Focus, and EMPiRE Records. He is will be the ACF Steven R. Gerber Composer in Residence for the Chamber Orchestra of Philadelphia for its 2017-2018 season.

A devoted advocate of new music and improvisation, Vidiksis continues to serve for the past seven years as the conductor of the Temple Composers Orchestra, and two as a founding member on the executive board of the Impermanent Society of Philadelphia, a Philadelphia based organization that is focused on promoting freely improvised live performance that focuses on experimental sound and movement. He is a founding faculty member in composition and performance at the SPLICE Institute, currently in its third year, where he continues to teach. His work with the Splice Ensemble, formed from the performance faculty of the institute, has been featured at national conferences and major venues around the world. He has performed in the North America, Europe, and China as a performer and improviser in both percussion and electronics. His deep interest in bringing new works to life has led him to conduct numerous premieres, working with international groups such as Ensemble NJ_P and the Black Sea Symphony. Vidiksis previously held positions as director of the wind ensemble at Drew University in Madison, NJ, and also as assistant conductor of the Delaware County Symphony in Aston, PA.

Vidiksis holds degrees from Drew University, New York University, and Temple University, culminating in a doctoral degree in music composition. Vidiksis currently serves on the composition and music technology faculty of Temple University as a Conwell Entrepreneurial Fellow, where he teaches classes in music theory, orchestration, composition, and music technology. He is currently conductor of the Temple Composers Orchestra, faculty advisor to conTemplum (Boyer College’s new-music student organization and student chapter of the Society of Composers, Inc.), director of the Boyer Electroacoustic Ensemble Project (BEEP), and has co-curated the electroacoustic concert series Cybersounds. For more information and music, please visit www.vidiksis.com.

Deep Blue

by Mark Phillips

Sometimes a mood, an opening sound or gesture, simply takes over and derails the original plan for a composition. As I get older, I seem to find myself more willing to just get out of the way of this sort of derailment and simply document it. The title refers to the color and mood conjured up. It has nothing to do with the chess-playing IBM computer, but it does make heavy demands of the computational resources available to me on my Kyma system. The entire accompaniment is generated live, without prerecorded audio files.

Mark Phillips (Ohio University Distinguished Professor Emeritus) won the 1988 Barlow International Competition for Orchestral Music, leading to collaborations with conductor Leonard Slatkin. His Violin Power appears on the SEAMUS 2015 conference CD. The World Saxophone Congress commissioned and premiered his What If for 101 saxophones. His music has been performed at Carnegie Hall, Kennedy Center for the Performing Arts, Wigmore Hall, the Festival Internacional de Música de Bogotá, the Blossom Music Festival, and numerous other festivals and conferences around the world. Commissioned for a Memphis premiere, his Dreams Interrupted has received performances across the country. He has received orchestra performances by groups such as the St. Louis Symphony Orchestra, the Cleveland Orchestra, the NHK Radio Symphony Orchestra, and the Chautauqua Symphony Orchestra — and has been recorded by Richard Stoltzman and the Warsaw Philharmonic Orchestra, the Lark Quartet, and several solo artists. More information is available at www.coolvillemusic.com.

Invisible Ink

by Eli Fieldsteel

Invisible Ink is an eight-channel pseudo-improvisation for electronic sound, using a pen and tablet as a gestural music controller. To generate tension and momentum, the piece probes the boundary between diegetic and non-diegetic sound, and explores linear and non-linear sound spatialization techniques.

Eli Fieldsteel, serving as Director of the University of Illinois Experimental Music Studios since 2016, is a composer specializing in music technology with a diverse history of cross-disciplinary collaboration. 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.

...a darker dawn

by Jacob David Sudol

...a darker dawn for trumpet and live electronics takes some of its inspiration from the works of one of my favorite living American authors — Don DeLillo. Similar to DeLillo's fiction, the composition has multiple loosely connected fragments that often present a sustained feeling of unresolved foreboding. The title, although not directly taken from DeLillo's work, reflects some my own current sense of unease in the face of many developing current events.

This work was written for the trumpeter Andrew Kozar who premiered it at the Florida International University Miami Beach Urban Studios as part of the 2017 International Contemporary Society of Music New Music Miami Festival on April 6, 2017.

Jacob David Sudol writes intimate compositions that explore enigmatic phenomena and the inner nature of how we perceive sound. His music has been performed over one hundred times by many prestigious ensembles and performers across the USA as well as in Canada, Taiwan, the United Kingdom, Germany, Netherlands, Singapore, China, Thailand, Japan, and Cambodia. His compositions are regularly selected for some of the most prestigious annual national and international computer music and electronic music conferences. Dr. Sudol is also currently writing a chapter on his music for a future book to be published by Oxford University Press.

In 2012, he founded a cello/electro-acoustic duo with his colleague the distinguished cellist Jason Calloway and, since 2010 he has been in a piano/electro-acoustic duo with his wife Chen-Hui Jen. At Florida International University he directs the FLEA (Florida Laptop Electro-Acoustic) Ensemble and in Taiwan he directed CLOrk (Chiao-Da Laptop Orchestra). He also regularly collaborates on interdisciplinary projects with architect Eric Goldemberg, visual artist Jacek Kolasinski, and Cambodian dancer/choreographer Chey Chankethya.

Dr. Sudol was awarded a Fulbright grant to teach at National Chiao Tung University in Taiwan for the Academic 2015-16 Year and is currently an Assistant Professor of Music Technology and Composition at Florida International University. For more information, visit <http://jacobsudol.com> and <http://soundcloud.com/jacob-david-sudol>.

Samuel Wells is a composer, performer, and music technologist based in New York City. As an advocate for new and exciting music, he actively commissions and performs contemporary works.

Sam has performed throughout the North America, as well as in China and France. He has also been a guest artist/composer at universities throughout North America, including Western Michigan University, Western University of Ontario, and Northern Arizona University. He is a recipient of a 2016 Jerome Fund for New Music award, and his work, stringstrung, is the winner of the 2016 Miami International Guitar Festival Composition Competition. He has performed electroacoustic works for trumpet and presented his own music at the Bang on a Can Summer Festival, Chosen Vale International Trumpet Seminar, Electronic Music Midwest, Electroacoustic Barn Dance, NYCEMF, N_SEME, and SEAMUS festivals. Sam and his music have also been featured by the Kansas City Electronic Music and Arts Alliance (KcEMA) and Fulcrum Point Discoveries. Sam is a member of Arcus Collective, Kludge, and SPLICE Ensemble. Sam has performed with Contemporaneous, the Owensboro Symphony Orchestra, and the Colorado MahlerFest Orchestra.

Sam has degrees in both performance and composition at the University of Missouri-Kansas City, and graduate degrees in Trumpet Performance and Computer Music Composition at Indiana University. He is currently on faculty at SPLICE Institute and Molloy College.

Socavino

by Richard Johnson

Ahh, wine and romance...

Richard Johnson is a multimedia artist and composer whose interest in music was piqued during a childhood heavily impacted by film. Equal parts Kurosawa and Spielberg combined to create his ongoing interest in culture and history, the music of Takemitsu and Williams, and an obsession with mystery, adventure, and storytelling. This blend of interests is most clearly present in his set of pieces for soloists, electronics, and video entitled *Quaerere Sententias*.

Richard's work has been performed throughout the United States and internationally, and has been presented at events such as the SEAMUS National Conference, the National Flute Association Annual Convention, Electronic Music Midwest, Electro-Acoustic Barn Dance, SCI conferences, Thailand International Composers' Festival, and the Festival Internacional Punto de Encuentro in Spain.

In 2012, Richard received his DMA from the University of Missouri-Kansas City where he studied with Chen Yi, James Mobberley, Paul Rudy, and Zhou Long. He also holds degrees from the Hartt School at University of Hartford (MM) and West Chester University of Pennsylvania (BM).

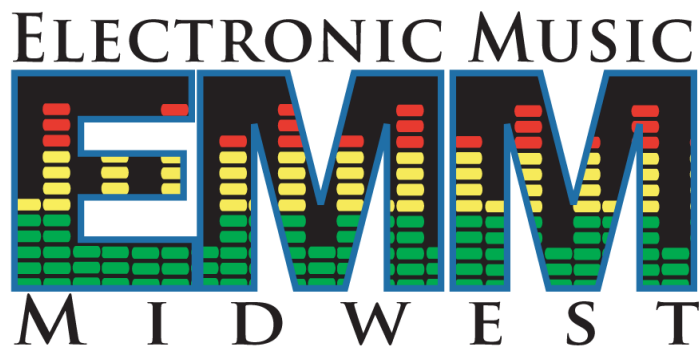
Richard currently resides in Kalamazoo, Michigan, where he serves as Assistant Professor of Multimedia Arts Technology at Western Michigan University.

Hipster Hunter

by Chad Powers

Hipster Hunter is constructed mostly of deconstructed sounds. The focus of the work is motive, form, and cell structure. Aesthetically, *Hipster Hunter* represents the ongoing battle of the car vs. humans on bicycles, which is a real issue in the city I lived in for five years - Atlanta, Ga. Some bicyclists seemed fearless when riding through heavy traffic. Sadly, many people on both sides are injured from the lack of awareness. In an abstract manner, *Hipster Hunter* presents a story of a particular social debacle, and I tried to capture that story.

Chad Powers is currently an adjunct instructor at Indiana East University, and a graduate assistant and instructor at Ball St. University in Muncie, In., pursuing a DA in Theory/Composition. Recent achievements include acceptance into the SEAMUS National Conference, NY Electronic Music Festival, Bowling Green State University Graduate Conference, Ball State New Music Festival, N_SEME at the University of Oklahoma, Electronic Music Midwest, the 5th House Ensemble Call for Scores, Bowling Green State University Remix, METropolis CD Project: Beneficence Records, and the International Contemporary Ensemble (ICE)Call for Scores.



Concert 9

September 23, 2017

Performing Arts Center ~ 8pm

Zeitnot

Jeff Kaiser, quartertone trumpet and electronics

Jeff Kaiser

Vesper

Carolyn Borcharding

Nil'chi

Splice Ensemble

Nicholas Hubbell

Life and Death on a Spinning Disk

Gavin Carney, trombone

Ted King-Smith

Behind the Back

Hong Hong Hui, pipa

Timothy Roy

<http://www.emmfestival.org>

Zeitnot

by Jeff Kaiser

This work is titled *Zeitnot*, German for “need of time,” and is the second improvisatory work in a series inspired by my love of chess.

The music in this work furthers my development of software for live improvisation, creating a hybrid sonic environment of human, trumpet, software and space. The majority of sounds you hear are created live with my trumpet and voice and then processed by software I author in Max. Other sounds you hear include selections from a sample library I have been creating by recording the trumpet while it is not being played in the traditional fashion: the sound of air escaping from slides, valves descending and ascending, pipes and bells being struck and plucked. These libraries are accessed by rhythm and pitch generators that provide a context for live improvisation. The processing of the live sound—and triggering of sample library events—is interactive through the use of pitch and dynamic followers, onset detection, and through the software itself making decisions by a variety of probability gates.

Jeff Kaiser is a music technologist, trumpet player, composer, and scholar. Classically trained as a trumpet player, Kaiser now views his traditional instrument as hybrid with new technology in the form of software and hardware interfaces that he creates for his performances and recordings. He gains inspiration and ideas from the intersections of experimental composition and improvisation and the timbral and formal affordances provided by combining traditional instruments with emerging technologies. The roots of his music are firmly in the experimental traditions within jazz, improvised and Western art music practices. Kaiser considers his art audio-centric, but he also works with live video, tracking and interactive technologies. He regularly performs throughout the United States and Europe, and his work is featured on Clean Feed Records, Leo Records, NineWinds, Cuneiform Records and his own label, pfMENTUM, among others. Kaiser is Assistant Professor of Music Technology and composition at the University of Central Missouri’s Center for Music Technology. For more information, please visit his personal website at <http://jeffkaiser.com>.

Vesper

by Carolyn Borcharding

Vesper is named after the idea of the evening bell, or vesper bell. The work uses short points of sound, primarily bell tones, balanced with silence to create a greater sense of space around the audience. This space is torn down as the piece continues. Points of sound coalesce into longer gestures, invading on the silence, while density increases and disrupts listeners’ sense of space. At the end, what was torn down is rebuilt and serves as a reminder of the beginning.

Carolyn Borcharding is a Graduate Assistant at Western Michigan University pursuing a master’s degree in music composition and is currently studying with Dr. Lisa Coons. She assists with teaching both music theory and electronic music classes, and gives one-on-one lessons to electronic composition students. Her compositional interests involved exploring the potential musical relationships between acoustic instruments and electronics, and experimenting with the creation of space in fixed media works. She received her undergraduate degree in Music Media and Production at Ball State University.

Nil’chi

by Nicholas Hubbell

Nil’chi is a work for trumpet, piano, percussion and fixed 2 channel media. It was written specifically with the SPLICE ensemble in mind.

In almost every culture, the owl symbolizes an almost magical quality. The owl is rarely seen. More often it is only heard deep in the woods late at night. Its voice speaks with wisdom and intuition. It sees the truth beyond deception, and some believe the owl can see the future in the darkness, a harbinger of things to come, even one’s death.

Nil’chi, is the Navajo name for wind, which carries all knowledge and informs everything. The Navajo believe we are all born with the wind in us, and it stays until our last breath. *Nil’chi* within us and out side us, carries the owl’s call far and wide, to anyone who will listen.

Nicholas Hubbell graduated Magna Cum Laude from Oberlin Conservatory, studying composition with Randolph Coleman, and electronic and computer music with Gary Lee Nelson. He was involved in some of the earliest computer generated music on the now iconic IBM 360. After college, he immersed himself in the jazz fusion and experimental music scene in the New York City area, writing and performing in a number of ensembles, and was active in studio session work.

Mr. Hubbell established Just Music, a music production facility, where he produced hundreds of soundtracks for film, TV and radio including: the best selling Dr. Seuss Beginner Book Series for Random House; The Men who Brought the Dawn (Documentary of Hiroshima and Nagasaki), featured in The Smithsonian Museum; Pitching Man (biography of the great black baseball pitcher, Satchel Page, hosted by Billy Dee Williams, featured in the Baseball Hall of Fame and nominated for an Emmy; Anne of Green Gables (12 CD Set for Disney). Mr. Hubbell's soundtrack for Adlertag, the Battle of Britain, received the Gold Cine for best soundtrack; Nick's solo piano work, Spontaneous Fugue was presented top award at the New Sounds New Haven festival. His music is licensed to a variety of television programs in the U. S. and abroad.

For the last several years Mr. Hubbell has focused on composing music from "what I feel inside and not dictated by an outside program or assignment". These pieces include orchestral, chamber and electronic works, that have been performed throughout the U.S. and abroad. Mr. Hubbell resides in Vermont, U.S.A., with his wife, Dona and their elderly dog, Coda.

The **SPLICE Ensemble** is a trumpet, piano, and percussion trio focussed on cultivating a canon of the most important works composed for instruments and electronics. Through seminars, lectures, master classes, concerts, and commissions, the SPLICE Ensemble works with composers and performers on performance practice techniques for collaboration and integrating electronics into a traditional performance space. The resident ensemble of both the SPLICE Summer Institute and the SPLICE Festival, the SPLICE Ensemble has been a featured ensemble at M Woods in Beijing, SEAMUS, the Electroacoustic Barndance, SCI National, and is the featured guest ensemble at Electronic Music Midwest.

Life and Death on a Spinning Disk

by Ted King-Smith

A record player is called to life to tell its pre-recorded story of a computer's rebellion against its creator, and how it destroys the world.

Ted King-Smith is a composer, educator, and saxophonist based in Kansas City, Missouri. Interested in the intersection of acoustic and electronic forces in music, his compositions synthesize various influences into engaging works that emphasize virtuosity and improvisation. Recent recognition for his music has come from I Care if You Listen, BMI, and the American Prize. Ted's music has been featured at the Kauffman Center for the Performing Arts, the Florida State University Festival of New Music, Late Night at National Sawdust, WFMT and WKCR, and other conferences and festivals. He holds degrees from the Hartt School of Music, Washington State University, and the University of Missouri – Kansas City. Ted is currently an adjunct faculty member at Kansas City Kansas Community College and Johnson County Community College where he teaches courses in music technology, audio, and multimedia. He is also active as a performer with the Mnemosyne Quartet; and is a board member of the NewEar Contemporary Chamber ensemble and Kansas City Electronic Music and Arts Alliance (KcEMA).

Behind the Back

by Timothy Roy

The musical inspiration for this piece comes from my fascination with the murals of the Mogao Caves in Dunhuang, China. The artwork famously depicts musicians performing while dancing and flying through the air. One image – that of a woman playing pipa behind her back – is so iconic that many Chinese dancers train in order to recreate her graceful pose. Behind the Back alludes to the ceremonial atmosphere of the Mogao murals while imagining the sort of music provided by the acrobatic women depicted within – a music which incorporates passages suggestive of dance and aerial maneuvers. At all times, the virtuosity and lyricism of the pipa is the focal point.

Timothy Roy composes music steeped in imagery and allusion, which often seeks to conjure a sense of time, place, and feeling. His work has been presented nationally and internationally, including performances at the Music Biennale Zagreb, Birmingham ElectroAcoustic Sound Theatre (BEAST), National Theater of Taipei, Bowling Green New Music Festival, June in Buffalo, Toronto Electroacoustic Symposium, ICMC, Center of Cypriot Composers, SEAMUS, and the International Electroacoustic Music Festival of Chile, “Ai-maako.”

Timothy holds a bachelor’s degree in composition from Southern Methodist University and a master’s degree in composition from the University of Missouri-Kansas City. He is currently a doctoral student at Rice University’s Shepherd School of Music, where he serves as the Teaching Fellow for the Rice Electroacoustic Music Labs (REMLABS). Timothy’s primary teachers have been Kurt Stallmann, Pierre Jalbert, Paul Rudy, James Mobberley, and Chen Yi. For more, visit www.timothyroymusic.com

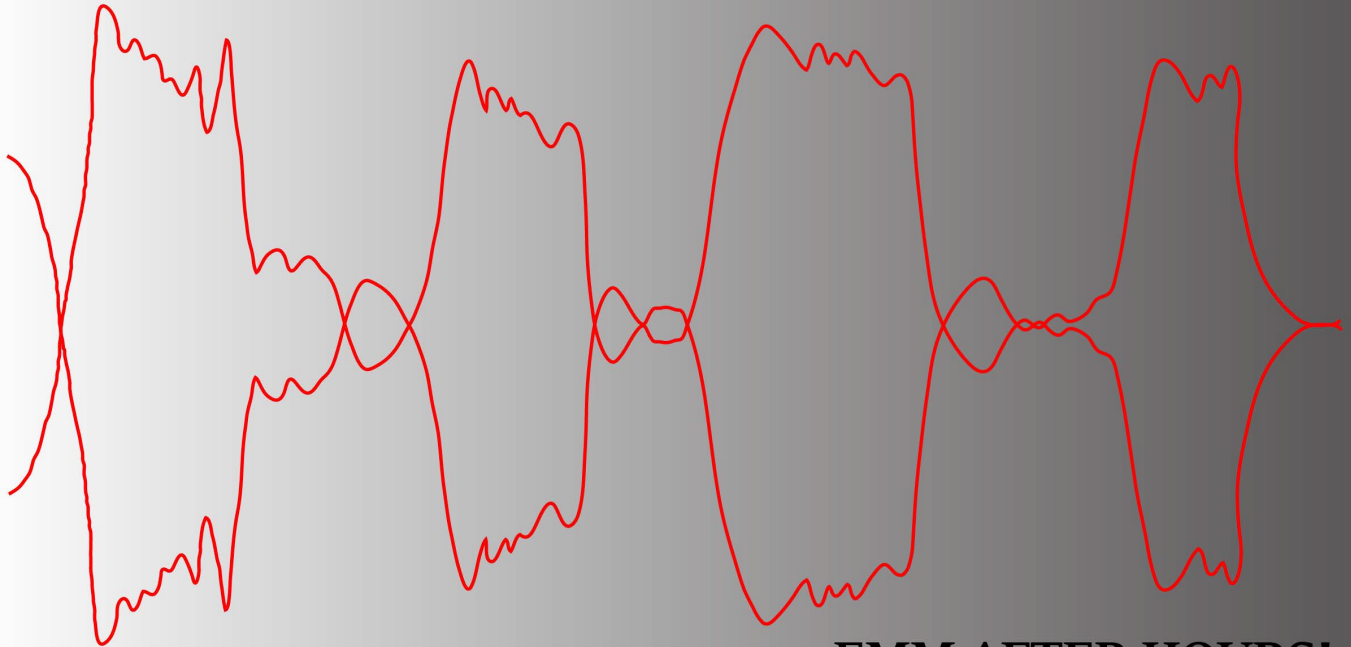
Hong Hong Hui Gianakon is currently a doctorate Music Composition student at University of Missouri-Kansas City. Born and raised in Hong Kong, a city frequently described as “East Meets West”, Hong Hong was constantly exposed to both the traditional Chinese and Western cultures. She sees herself as a bridge connecting the two cultures. She loves to explore different cultures through music. She plays pipa (a traditional Chinese plucked-string musical instrument), oud (a traditional Middle Eastern plucked-string instrument), violin, and piano. Since she moved to the United States in 2012, she has been actively introducing traditional Chinese music to Americans. She was one of the presenters at TEDxWyandotte in 2015. She was chosen to be an International Student Ambassador at UMKC in 2015-2016



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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.

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